Paramount and Artcraft Announcement Number . . .
The greatest money-getter for Exhibitors in the history of pictures

"KAISER"

-The Beast of Berlin-

JEWEL PRODUCTIONS

Executive Offices. 1600 Broadway New York City.
FUNNIEST CHAPLIN FILM

“CHASE ME CHARLIE”

A CHAPLIN JINGLE with an hour of continuous fun.

Taken from the famous Essanay-Chaplin comedies—Being a British version of Charlie Chaplin’s greatest laugh makers.

Jingles by Langford Reed

Essanay
Perfection Pictures

George Kleine System Distributors
Mae Murray in "Her Body"

She loved him so that she put her body in pawn to bring him back to life—and then she had to face the inevitable bill.
-a Sensational Picture of Bohemian Back-Stage and Cabaret Life, specially written by H. Sheridan Bickers, the famous London Critic and directed by Robert Z. Leonard

in Bond

A throbbing drama of stage life and stage temptations which everyone will love for the heart-touching appeal with which Mae Murray portrays the pure-souled young dancer wife in the clutch of fate.

Reserve today for this superb Universal Special Attraction thru your nearest Universal Exchange. Or communicate with UNIVERSAL FILM MFG. CO. 1600 Broadway, New York.

Earl Laemmle President
Show Your Crowds
Official War Pictures

Millions of men, women and children in every State in the Union are intensely eager to see Official War Pictures. That applies to your community, and your house. In Universal Animated Weekly and Current Events you get all the biggest and latest news pictures every week. THIS MEANS SPOT CASH MONEY TO YOU EVERY WEEK. How can you ignore that money? How can you fail to heed this tremendous demand for war news? Convincing evidence that Exhibitors everywhere are getting the money with U. Animated Weekly and Current Events proven by the growing list of bookings each week. GET IN LINE YOURSELF.

UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fr. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York.
A competitor's salesmen are telling exhibitors that hereafter the Universal Animated Weekly and the Universal Current events are not to have any official war films and that such war films are to be distributed "exclusively" through the medium of this competitor's exchanges.

This, of course, is a black lie. It should not be necessary to deny it. But unfortunately we have already learned that many exhibitors believe it. To settle the matter, we publish the following extract from a letter received by the Universal from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information.

"Each week beginning the week of June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged one dollar per foot for each foot of the film used by you."

The arrangement outlined in Mr. Hart's letter, took effect the week of June 3rd, as stated by Mr. Hart, and so continues. In our news weeklies, we use as much of the war pictures as the exhibitors seem to want, carefully mixing in other interesting news events to avoid giving your public an overdose of "war stuff."

The Universal Animated Weekly and the Universal Current Events always have been and always will be the best in the business. We admit it. They are always first to show important events, whether concerning the war or other things.

We warn exhibitors, for their own good, not to be tricked by lies or half-truths. Our news reels are not seeking to profiteer by means of public interest in the war. We have an "exclusive" contract with the Committee on Public Information to produce and distribute single reel pictures pertaining to the war and "The wonders of our War Work," but at no time have we intended to use it as a club to grab your profits or to make you believe that we had the United States Government tied up in our vest pocket.

We suggest, in conclusion, that any company that lies to you is a dangerous company with which to transact ANY business whatever.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President 1600 Broadway, New York
The largest film manufacturing company in the universe
ONE YEAR ago Goldwyn, then a new company, brought a new vision into the production of motion pictures. We realized then, before our first release, that a change had come over the world.

A change in the minds and hearts of men.

We foresaw many of the things that were going to happen and we applied our foresight to the productions we were making; to the stories we were choosing for the screen.

We said then: "Conflict and circumstances are going to make this a sad world for a time. We must let none of this sadness creep into our pictures. We must make them happy, cheerful, clean. We must make them earnest, sincere—and never morbid."

"We must make our pictures appeal first to the millions of women and children who remain at home. Goldwyn Pictures must enable the home-staying millions to relax; to offset the tear with a smile."

Out of these decisions came, in quick succession, a "Polly of the Circus;" a "Baby Mine;" a "Nearly Married" and "The Danger Game." A "Dodge a Million," "The Cinderella Man;" an "All Woman," a "Thais," "The Venus Model," "The Service Star"—pictures welcomed and applauded throughout the world.

The professionals in motion picture production said: "Your pictures are too light. There isn't enough fire and action in them." A few exhibitors agreed with them at first.

Suddenly exhibitors everywhere realized what Goldwyn was doing and WHY we were doing it. They obtained their revelation through their box-Offices. They found that Goldwyn Pictures brought them new commercial, profit-making values. They saw new faces in their houses.

After years of light matinee-patronage, they discovered that their matinees were now returning a profit.

Goldwyn had not proceeded along the lines of least resistance. We had not made vampire pictures or sex pictures and trailed along in the current with other companies.

We had struck at the hardest problem of the nation's motion picture showmen—how to make the daytime performances pay their own way—and we have succeeded, if the word of 5,148 contract customers has any meaning whatever.

These showmen realized what we were doing. In forty odd States of the American Union mothers or women's organizations have indorsed and stimulated the patronage of Goldwyn Pictures because of their wholesomeness and cheerfulness.

Where we have led for a year others are now following.

Goldwyn is on the eve of its second year.
We are going to make in excess of fifty pictures where in our first year we made twenty-six.

In this second year we have the advantage and good fortune to offer, besides the great popular favorites of our first season, three more stars of tremendous national popularity and appeal.

With GERALDINE FARRAR and PAULINE FREDERICK we will be able to vary and still further strengthen the dramatic intensity of our productions, though we go on record that neither of these famous women will ever do a "vampire" story under the Goldwyn imprint.

Nor will MABEL NORMAND, MAE MARSH or MADGE KENNEDY.

REX BEACH, all of whose future productions Goldwyn will release, is an author whose name is a byword for virility and healthfulness. We will not cater at any time to unhealthy tastes with his good name.

TOM MOORE, our new star, enjoys popularity because of his cheerfulness.

On such foundations we have chosen to build both a present and a future.

Goldwyn is an organization of young men. We are not in a hurry to make profits through decadence or cheap appeals to cheap tastes. We are building well to make a permanent place for ourselves in motion pictures.

That we have treated our exhibitor-customers honorably and fairly is evidenced by the great number we serve and the support we have gained from them is, to use their own words, "because such a company as Goldwyn is building deserves to be sustained and encouraged."

In the coming year, on the basis of clean-cut service, we shall greatly increase the volume of our patronage.

While virtually every large exhibitor in every large city and town, plays Goldwyn Pictures, we also have won the friendship of the small theatre-owners of America. These small theatres are the backbone of the industry. We shall continue to keep them in the forefront of our minds, giving them at equitable and reasonable prices the biggest screen productions as quickly after the initial release dates as possible.

* * *

Goldwyn is being built on a ROCK-SOLID basis. Clear-thinking men combining their talents with the talents of great stars, able directors and imaginative technical artists, are by their work and efforts guaranteeing exhibitors a permanent and constantly increasing patronage.

Powerful, clean and cheerful pictures.

We are content to ride to success on such a basis as that.

SAMUEL GOLDFISH,
President.

GOLDWYN PICTURES CORPORATION
16 East 42nd Street New York City
Here's a comedian who "has everything." He is the hit of the Spring and Summer season—the first new comedian in years who has lasting quality. He is popular from the start. The big houses all over America have booked him. He is wise enough to get real laughter-breeding stories, loads of pretty girls and plenty of variety. He provides speed, action and fun. We know that you do not make a star by keeping his pictures on the shelves of branch offices, so that is why

"Smiling Bill" Parsons
in
CAPITOL COMEDIES
Every Second Monday

is offered at prices that every exhibitor in America can afford to pay. Four of his comedies have been played and are playing throughout America: "Bill's Baby," "Billy's Predicament," "Birds of a Feather" and "Matching Billy." Eight of these comedies are in all Goldwyn offices for your examination. His next four releases are:

- July 1: "Widow's Might"
- July 29: "Up a Tree"
- July 15: "Dad's Knockout"
- August 12: "Billy's Fortune"

An examination means a contract.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish, President
16 East 42nd Street New York City
Announcement of the plans of
The Famous Players-Lasky Corporation, Season of 1918-1919
Beginning Sept. 1, 1918. Ending Aug. 31, 1919

"It is just as important to project the right sort of pictures 'Over Here' as to fire the right sort of cartridges 'Over There.' To the work of helping to keep up the morale of the Americans at home, we dedicate our Organization."

JESSE L. LASKY.
An Essential Wheel in Uncle

These are days when the only industries that can survive are those that have a staunch and definite part in the winning of the War. The producing of motion pictures is one of these. More than a year after the United States entered the War, America’s motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture is in the War to win the War. It has labored faithfully and efficiently for such patriotic movements as the Liberty Loans, the Red Cross, Food Conservation, and Ship Building.

President Wilson himself has publicly thanked the exhibitors for turning over their theatres to Four-Minute Men and for war propaganda. The greatest motion picture stars, at the request of the Secretary of the Treasury, have toured the nation in the Liberty Loan campaigns. The motion picture has willingly paid hundreds of thousands of dollars in taxes. The exhibitors have opened their doors for war work, but have only just begun their splendid share in the War.

The motion picture’s mightiest task is to keep up the morale of the folks at home. It is the national amusement, filling a national need.

Next Year’s Output—208 Features

Recognizing this national need, the Famous Players-Lasky Corporation will release in the year beginning September 1st, 1918, two hundred and eight feature pictures, booked on the Star Series plan, which has been such a success in the season just ending. Fifty-two of these features will be re-issues. The others will be new productions, each constructed to meet the demands of the public for war-time amusement. They will be productions to inspire and to entertain.

The 156 new productions will be booked in 23 Star Series groups, and one group of special productions. The 52 pictures of the Success Series (re-issues) will be booked in 9 Star Series groups and one group of specials.

The Success Series is made up of 52 of the finest productions of the last four years, re-edited. New prints and new lithographs will be furnished.

Besides these four weekly releases, all the Arraft Pictures and all the Paramount Pictures of the season of 1917-1918—the first Star Series productions (143 in all)—will be available for initial or rebooked showings.

That we are able to release such a wonderful list of productions from our own and allied studios is due to the genius of Mr. Jesse L. Lasky.

Exhibitor Can Plan For Year

As in the season of 1917-1918, the exhibitor of Paramount and Arraft Pictures will contract for certain stars, not for a program.

The productions of each star will be released at regular intervals so that the exhibitor can arrange his schedule for the entire year. For instance, when an exhibitor signs for the productions of a star who is to appear in eight pictures, the exhibitor will know that these will be released six weeks apart and can plan accordingly.

He can lay out his year’s program and apportion his entire budget at the time he signs his contracts, thus avoiding conflicts.
Sam's Great War Machine

New Paramount and Artcraft Stars

In the year to come, we shall introduce new stars to Paramount and Artcraft exhibitors—stars in whom we have great confidence. They are Fred Stone, John Barrymore, Ethel Clayton, Dorothy Gish, Lila Lee, Shirley Mason and Bryant Washburn. John Emerson and Anita Loos will write and direct a number of star features.

On behalf of the organization I wish to acknowledge the splendid cooperation extended us by Mr. Thomas H. Ince, who will continue to produce the sort of features that have made his name a guarantee of excellence to exhibitor and public.

The Finest Short Subjects

Not satisfied to furnish only the finest feature photoplays, the Famous Players-Lasky Corporation leads in the distribution of short subjects—a very vital part of every motion picture entertainment.

The greatest comedies ever offered, greatest in variety as well as in quality, are ready for the Paramount and Artcraft exhibitors. Mack Sennett will make 26 of his remarkable comedies for release in the year to come. “Fatty” Arbuckle will produce 10 avalanches of laughter in 12 months. For the first time, for Paramount and Artcraft exhibitors, the new James Montgomery Flagg comedies—16 of them—will be available. These will give the exhibitors one two-reel comedy release each week.

The Paramount-Bray Pictographs will open up a new field of novelty entertainment in the theatres. The Paramount-Burton Holmes Travel Pictures will bring to America the battle-torn fields of France; Travel Pictures that Mr. Holmes is now taking in the War zone. These one-reel pictures are increasing each week in popularity and box office value.

The Greatest Year Of All

We have pledged ourselves to produce only motion pictures that will make Americans become better Americans, and we shall keep that promise. In the year to come the public will need more than ever the constructive stimulus that only fine motion pictures can give.

Our efforts to maintain a better merchandising service for the exhibitor have met with immediate success. Our National Advertising has built a clientele of new patrons for every exhibitor of Paramount and Artcraft Pictures. In the year to come we shall increase by many thousands the number of regular patrons of theatres that show Paramount and Artcraft Pictures.

The quality of our pictures has grown even faster than the quantity. We all owe a great debt to the men and women who have toiled so faithfully to improve this quality—the stars, the directors, the writers. Without these artists, there could be no motion picture as it is today.

Our entire organization is dedicated to two purposes—to help keep up the spirit of America, and to perpetuate the art of motion pictures.

The motion picture has established itself. Ahead of us is the greatest year of all; great, not for what the country will do for the motion picture, but for what the motion picture will do for the country.

Adolphe Zukor
Paramount and Artcraft Pictures  
for the season beginning September 1, 1918

<table>
<thead>
<tr>
<th>Paramount Pictures</th>
<th>Artcraft Pictures</th>
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<tr>
<td>John Barrymore</td>
<td>George M. Cohan</td>
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<td>Enid Bennett</td>
<td>Cecil B. De Mille</td>
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<tr>
<td>Billie Burke</td>
<td>Douglas Fairbanks</td>
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<tr>
<td>Lina Cavalieri</td>
<td>Elsie Ferguson</td>
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<tr>
<td>Marguerite Clark</td>
<td>D. W. Griffith</td>
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<td>*Ethel Clayton</td>
<td>William S. Hart</td>
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<tr>
<td>Dorothy Dalton</td>
<td>Mary Pickford</td>
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<td>Pauline Frederick</td>
<td>*Fred Stone</td>
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<td>*Dorothy Gish</td>
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<td>*Lila Lee</td>
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<td>Vivian Martin</td>
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<td>*Shirley Mason</td>
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<td>Charles Ray</td>
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<td>Wallace Reid</td>
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<td>*Bryant Washburn</td>
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<td><strong>Total</strong></td>
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<td>99 Pictures</td>
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*New Paramount Stars

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<tr>
<th>The New Season's Releases:</th>
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<tr>
<td>Artcraft Pictures</td>
<td>48</td>
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<td>Paramount Pictures</td>
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<tr>
<td>Specials</td>
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<td>Success Series</td>
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<tr>
<td><strong>Total</strong></td>
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SHORT SUBJECTS

Two-reel Comedies:       One-Reel Educational and Novelty Subjects
<table>
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<tr>
<th>Releases</th>
<th>Releases</th>
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<tr>
<td>Paramount-Aruckle</td>
<td>Paramount-Bray Pictographs</td>
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<td>10</td>
<td>52</td>
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<td>Paramount-Mack Sennett</td>
<td>Paramount - Burton Holmes</td>
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<td>26</td>
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<tr>
<td>James Montgomery Flagg</td>
<td>Travel Pictures</td>
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<tr>
<td>16</td>
<td>52</td>
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<td><strong>52</strong></td>
<td><strong>104</strong></td>
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In addition to the pictures listed above, the 95 Paramount and the 48 Artcraft Pictures released in the season just ending, will be available for exhibitors. The unusually fine schedule of short subjects is described on other pages of this section.
George M. Cohan Productions
ARTCRAFT Pictures

SERIES OF 1918-1919—Three New Artcraft Pictures

George M. Cohan's new Artcraft Productions will be based upon his most famous stage successes and will contain the same quality and the same popular appeal that has made "Hit-the-Trail Holliday" such a money-maker for the exhibitor.

The new George M. Cohan Artcraft Pictures will be released at intervals of seventeen weeks.

NOW BOOKING—George M. Cohan's three Star Series Artcraft Pictures for the year just ending:

"Broadway Jones"            "Seven Keys to Baldpate"

"Hit-the-Trail Holliday"
Cecil B. De Mille Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Six New Artcraft Pictures

In the season to come Cecil B. De Mille's productions will outdo in artistry and in box-office value, even his finest work. His casts will be stronger than ever, some headed by stars of the first magnitude. His productions will be of unusual appeal—each big in money power as well as in artistic value.

The new Cecil B. De Mille Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—Cecil B. De Mille's three Star Series Artcraft Pictures for the season just ending:

"The Whispering Chorus" "Old Wives for New"
"We Can't Have Everything"
Douglas Fairbanks Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Pictures

Douglas Fairbanks will continue to hit 'em between the eyes, knock 'em over, roll 'em down hill and leave 'em laughing when he says goodbye!

His eight new Artcraft Pictures will be released at intervals of six weeks.

NOW BOOKING—Douglas Fairbanks' ten Star Series Artcraft Pictures for the season just ending.

"In Again, Out Again"
"Wild and Woolly"
"Down to Earth"
"The Man from Painted Post"
"Reaching for the Moon"

"A Modern Musketeer"
"Headin' South"
"Mr. Fix-It"
"Say, Young Fellow"
"Bound in Morocco"
Elsie Ferguson Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Pictures

ELSIE FERGUSON'S first new Artcraft Picture will be "Heart of the Wilds," directed by Marshall Neilan, a story of the big outdoors, made in Yellowstone Park under a special dispensation from the Government. Miss Ferguson's record of the year past is evidence sufficient of her great and steadily increasing hold on the American public.

The new Elsie Ferguson Artcraft Pictures will be released at intervals of six weeks.

NOW BOOKING—Elsie Ferguson's seven Star Series Artcraft Pictures for the season just ending:

"Barbary Sheep"       "The Song of Songs"
"The Rise of Jennie Cushing" "The Lie"
"Rose of the World"    "A Doll's House"
"The Danger Mark"

FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZINSSER, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE Mille, Sec'y and Gen'l Mgr.
D. W. Griffith Productions

ARTCRAFT Pictures

SERIES OF 1918-1919 — Six New Artcraft Pictures

D. W. GRIFFITH'S new productions will, of course, justify the confidence that has been reposed by exhibitors in this marvelous craftsman and exemplified by his "The Birth of a Nation," "Hearts of the World" and "The Great Love."

D. W. Griffith's new Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—D. W. Griffith's wonderful Star Series Artcraft Picture:

"The Great Love" (to be released in August)
William S. Hart Productions
(Under the Supervision of Thomas H. Ince)

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Productions

THOMAS H. INCE plans another wonderful year for this remarkable star who has developed a world-wide following. There is something of the art of Remington in William S. Hart's pictures, something of the human interest of Bret Harte; but unmistakably there is the dominating bigness of William S. Hart himself.

The new William S. Hart pictures will be released at intervals of six weeks.

NOW BOOKING—William S. Hart's eight Star Series Artcraft Pictures of the season just ending:

"The Narrow Trail"  "The Tiger Man"
"The Silent Man"     "Selfish Yates"
"Wolves of the Rail" "Shark Monroe"
"Blue Blazes Rawden" "Riddle Gawne"
SERIES of 1918-1919.—Mary Pickford’s first two pictures for the new year have been completed. Each is of the quality that guarantees even greater popularity for this remarkable artist. Her first new release will be adapted from “Captain Kidd, Jr.,” a comedy which played an entire season on Broadway. This tale of adventure in search of treasure should be a howling success. The second new release will be Rupert Hughes’ “The Mobilization of Johann,” a play of laughs and tears.

NOW BOOKING—Mary Pickford’s eleven Star Series Artcraft Pictures for the season just ending:

“Less Than the Dust”
“Pride of the Clan”
“A Poor Little Rich Girl”
“A Romance of the Redwoods”
“Amarilly of Clothesline Alley”
“How Could You, Jean?”

“The Little American”
“Rebecca of Sunnybrook Farm”
“The Little Princess”
“Stella Maris”
“M’liss”
Fred Stone Productions

ARTCRAFT Pictures

SERIES of 1918-1919 — Three Artcraft Pictures

Fred Stone’s debut in motion pictures unquestionably will be one of the most interesting events of the fall season. Mr. Stone is the pre-eminent star of musical comedy—a comedian of rare skill, an acrobatic genius who is known as “the man who can do any stunt better than it ever was done before.”

Mr. Stone’s latest success is “Jack o’ Lantern.” He has appeared in recent years in the team of Montgomery & Stone in “The Wizard of Oz,” “The Red Mill,” “The Old Town,” “The Lady of the Slipper” and “Chin Chin.” Each year Fred Stone’s musical comedy is the musical comedy of the year. A great pantomimic artist—all America remembers his “Scarecrow” in “The Wizard of Oz”—Mr. Stone will be a sensation in motion pictures.

His first picture, “Under the Top,” is a circus story by John Emerson and Anita Loos. Mr. Stone’s early life was spent as a circus performer and the part will be “made to order” for his comedy and his “stunts.”

The second Fred Stone picture will be “Johnny Get Your Gun,” a comedy which had a long run on Broadway and which toured the country, playing to big business.

Fred Stone’s Artcraft Pictures will be released at intervals of seventeen weeks.
Paramount and Artcraft Specials

Series of 1918-1919—Nine New Special Productions, Booked in a Single Group

THE Paramount and Artcraft Special productions for the next year will comprise a series of pictures of the type usually classified as "something unusually big."

Throughout the year the Famous Players-Lasky Corporation will produce important features not classified in the Star Series. A big war picture, a production with a great star who is available for only one picture, a film adaptation of a super novel or of a play of enormous popularity—these are the types of pictures that will be exhibited as Paramount and Artcraft Specials. Each picture will be "special" in money power as well as in quality.

The first two specials will be "The Silver King" and "Private Peat."

"The Silver King" is a huge production of the famous drama by Henry Arthur Jones, first produced in London in 1883 and played all over the world by eminent stars.

"Private Peat" will be a war-story of Americans in battle in which "Private" Peat himself—the famous soldier, lecturer, and author, who was "two years in hell and came back with a smile"—will play the leading role.

The nine Paramount and Artcraft Specials will be released at intervals of six weeks.
John Barrymore Productions

Paramount Pictures

SERIES OF 1918-1919—Four New Paramount Pictures

John Barrymore's return to Paramount Pictures will cause great rejoicing among exhibitors, for the work of this young actor on the stage in the last three years has established him as one of America's truly great actors and has made him a mighty drawing card wherever plays are seen or discussed. His characterizations in "The Fortune Hunter," "Justice," and "Peter Ibbetson" have been classed among those preserving the finest traditions of the American stage.

John Barrymore's first new Paramount Picture will be "On the Quiet," played on the stage with great success by William Collier.

The second John Barrymore picture will be "Something To Do," a detective comedy by Maximilian Foster.

The new John Barrymore pictures will be released at intervals of thirteen weeks.

SUCCESS SERIES—Four re-issues of John Barrymore's earlier Paramount Pictures:

"The Man from Mexico"  "The Dictator"
"Are You a Mason?"  "The Lost Bridegroom"
Enid Bennett Productions
(Under the supervision of Thos. H. Ince)

SERIES of 1918-1919— Eight New Paramount Pictures

The popularity of this charming Thomas H. Ince star has grown tremendously with each of her releases. Her new productions will continue to present this appealing young actress in the same sort of novel comedy dramas that have made her such a drawing card.

Enid Bennett's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Enid Bennett's six Star Series Paramount Pictures for the season just ending:

"Keys of the Righteous"  "A Desert Wooing"
"Naughty, Naughty"  "The Vamp"
"The Biggest Show on Earth"  "Coals of Fire"
Billie Burke Productions
By arrangement with F. Ziegfeld, Jr.

Paramount Pictures

SERIES OF 1918-1919—Two New Paramount Pictures

The success of Billie Burke's recent release "Let's Get a Divorce," has proved that the photoplay-goers will crowd the theatre to see Billie Burke in farce-comedy. This type of vehicle will be provided for Miss Burke's new productions.

The first new Billie Burke picture will be a play by Edward Childs Carpenter, author of "The Cinderella Man" and "The Three Bears."

Billie Burke's new Paramount Pictures will be released at intervals of six months.

NOW BOOKING—Billie Burke's six Star Series Paramount Pictures for the year just ending:

"The Mysterious Miss Terry"  "Eve's Daughter"
"Arms and the Girl"  "Let's Get a Divorce"
"The Land of Promise"  "The Pursuit of Polly"
Lina Cavalieri Productions

Paramount Pictures

SERIES OF 1918-1919 — Three New Paramount Pictures

THE beautiful Lina Cavalieri already has completed two of her new pictures. The first will be "A Woman of Impulse" and the second "The Rose of Granada." In the latter picture Mme. Cavalieri is supported by Lucien Muratore, the concert artist, known from coast to coast. Mme. Cavalieri's following is world-wide.

The new Lina Cavalieri pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Lina Cavalieri's two Star Series Paramount Pictures for the season just ending:

"The Eternal Temptress"       "Love's Conquest"
Marguerite Clark Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

Marguerite Clark's new productions will be directed by Marshall Neilan, who directed "Rebecca of Sunnybrook Farm," "The Little Princess," "Stella Maris," "Hit-the-Trail Holliday" and "Amarilly of Clothesline Alley." Miss Clark's first picture in the series to come will be "Out of a Clear Sky." Her other new productions will be of the same type—the sort of up-to-date vehicles that have made her such a favorite.

Marguerite Clark's eight new pictures will be released at intervals of six weeks.

NOW BOOKING—Marguerite Clark's eight Star Series Paramount Pictures of the season just ending:

"The Amazons"
"Bab's Diary"
"Bab's Burglar"
"Bab's Matinee Idol"

"Seven Swans"
"Rich Man, Poor Man"
"Prunella"
"Uncle Tom's Cabin"

SUCCESS SERIES—Six re-issues of Marguerite Clark's earlier Paramount Pictures:

"Wildflower"
"The Crucible"
"The Goose Girl"

"Gretna Green"
"Still Waters"
"Miss George Washington"
ETHEL CLAYTON, a new Paramount Star, is a motion picture actress whose popularity has grown steadily because of a strong personality and genuine screen talent. In her Paramount Pictures she will be provided with the best of productions, stories and direction.

Miss Clayton came to the screen after a career as a leading woman appearing in such popular plays as "The Lion and the Mouse," "The Country Boy" and "The Making of Bobby Burnit."

Her first production will be an adaptation of the famous drama "Leah Kleschna."

*The new Ethel Clayton pictures will be released at intervals of six weeks*
Dorothy Dalton Productions
(Under the Supervision of Thomas H. Ince)

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

THOMAS H. INCE will continue to produce the same sort of Dorothy Dalton pictures that have made her such a strong box office attraction for every exhibitor.

Dorothy Dalton's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Dorothy Dalton's eight Star Series Paramount Pictures for the season just ending:

"The Price Mark"
"Love Letters"
"Flare-Up Sal"
"Love Me"

"Tyrant Fear"
"The Mating of Marcella"
"The Kaiser's Shadow"
"Green Eyes"
Pauline Frederick Productions

Paramount Pictures

SERIES OF 1918-1919— Three New Paramount Pictures

Pauline Frederick’s new pictures will be of a type different from those she has recently done. The first two will be “A Daughter of the South” and “Out of the Shadows,” both particularly adapted to fit Miss Frederick’s emotional talent and wonderful beauty.

The new Pauline Frederick pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Pauline Frederick’s eight Star Series Paramount Pictures for the season just ending:

“Double Crossed”
“The Hungry Heart”
“Mrs. Dane’s Defense”
“Mme. Jealousy”

“La Tosca”
“Resurrection”
“Her Final Reckoning”
“Fedora”

SUCCESS SERIES—Six re-issues of Pauline Frederick’s earlier Paramount Pictures:

“Sold”
“Zaza”

“Bella Donna”
“The Eternal City”

“The Woman in the Case”
“Sapho”

FAMOUS PLAYERS–LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECE B. DE MULLE, Sec'y-Fin. (NEW YORK)
Dorothy Gish Productions

Paramount Pictures

SERIES OF 1918-1919—Seven Paramount Pictures

EXHIBITORS who have seen D. W. Griffith's "Hearts of the World" need only to be told that this famous D. W. Griffith artiste will bring into Paramount Pictures the same sort of a character she played in "Hearts of the World." That is sufficient guarantee of the money power of her new productions. Dorothy Gish, as the saucy little French street singer, scores the big hit of "Hearts of the World." She will be as great in her productions for Paramount Pictures as she is in Mr. Griffith's great war picture.

The new Dorothy Gish pictures will be released at intervals of seven weeks
Lila Lee Productions

Paramount Pictures

SERIES OF 1918-1919 — Eight Paramount Pictures

For more than two years Jesse L. Lasky has believed that, given a young woman of unusual beauty, intelligence, and natural charm, the Famous Players-Lasky Corporation’s extraordinary resources for photoplay production and exploitation could develop this natural talent and make her a star of unusual popularity.

He has found the young woman in Lila Lee, who was made a Paramount star after tests equal in thoroughness to those a star would experience in two five-reel productions.

Lila Lee is only 14 years old but has all the grace and endowments of a Miss of 18. She is dark, with beautiful black hair and eyes, and a lithe figure. She has had six years’ experience in vaudeville, being featured throughout the country as "Cuddles."

Her first picture will be Tom Gallon’s famous story “The Cruise of the Make-Believe.” Her second will be a pirate comedy-drama by James Oliver Curwood.

An immense publicity campaign will introduce Lila Lee to the motion picture patrons of America.

Lila Lee’s new Paramount Pictures will be released at intervals of six weeks
Vivian Martin Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

VIVIAN MARTIN starts the new year securely established in the hearts of motion picture patrons as one of the most charming and delightful of the younger stars. Her plays for the new year will continue to be of the same high quality and appeal that made her such a drawing card in the year that is closing.

Her new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Vivian Martin's eight Star Series Paramount Pictures for the season just ending:

"Little Miss Optimist"
"The Sunset Trail"
"The Trouble Buster"
"Mollie Entangled"

"The Fair Barbarian"
"A Petticoat Pilot"
"Unclaimed Goods"
"Viviette"
Shirley Mason Productions

Paramount Pictures

SERIES OF 1918-1919— Eight Paramount Pictures

SHIRLEY MASON'S youth and beauty and her excellent reputation as an actress, make her especially welcome to Paramount exhibitors. Miss Mason is only 17 years old but she has been on the stage since a child. In pictures, she has been starred in "The Seven Deadly Sins," "The Little Chevalier," "The Apple-tree Girl," "The Awakening of Ruth" and others.

John Emerson and Anita Loos will introduce Shirley Mason to Paramount exhibitors. She will appear in their first special production "Come On In," a patriotic comedy of the training camps.

Ernest Truex, known everywhere for his work as "Eddie" in "Very Good, Eddie" and "The Very Idea," will be the co-star in Miss Mason's first picture.

Shirley Mason's new Paramount Pictures will be released at intervals of six weeks.
Charles Ray Productions
(Under the Supervision of Thomas H. Ince)

Paramount Pictures

SERIES of 1918-1919—Eight New Paramount Pictures

THOMAS H. INCE'S wonderful young man will "keep on going" in the year to come. That is all that exhibitors want to know about this star, who is a year-round box office attraction of the nth power.

The new Charles Ray Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Charles Ray's eight Star Series Paramount Pictures for the season just ending:

"The Son of His Father"  "His Own Home Town"
"His Mother's Boy"  "Playing the Game"
"The Hired Man"  "The Claws of the Hun"
"The Family Skeleton"  "A Nine O'Clock Town"
Wallace Reid Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

Wallace Reid has a tight hold on the millions of motion picture fans who like to see a first rate young American in light, modern dramas. His plays for the coming year will be modern stories, just the sort that have made Wallace Reid’s name a business-getter. His first new production will be “The Source.”

Wallace Reid’s new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Wallace Reid’s seven Star Series Paramount Pictures for the season just ending:

“The Hostage”

“The Thing We Love”

“Nan of Music Mountain”

“The House of Silence”

“Rimrock Jones”

“Believe Me, Xantippe”

“Less Than Kin”
Bryant Washburn Productions

Paramount Pictures

SERIES of 1918-1919—Eight Paramount Pictures

BRYANT WASHBURN brings to Paramount Pictures, youth, good looks, a genial disposition and a mastery of the art of light comedy. His following is great and will steadily increase with his appearance in Famous Players-Lasky Corporation productions. He will be given better stories than ever before, better direction and much more costly productions.

Bryant Washburn's Paramount Pictures will be box office triumphs.

His Paramount Pictures will be released at intervals of six weeks.
John Emerson-Anita Loos Productions

John Emerson and Anita Loos are more than directors and scenario writers. They are artists who have developed a new sort of motion picture comedy-drama—the motion picture that doesn’t take itself too darned seriously, the motion picture that speaks your language, that gives you a glow of good humor, that genially slaps you on the back, says “Look here! This is a bully story!” and proceeds to tell it to you.

John Emerson and Anita Loos are responsible for Douglas Fairbanks’ rollicking tales, “Down to Earth,” “Reaching for the Moon,” “The Man from Painted Post,” “Wild and Woolly,” and “In Again, Out Again.” They adapted “Hit-the-Trail Holliday” for George M. Cohan, and “Let’s Get a Divorce” for Billie Burke.

Their new productions will be made for several different stars. They will produce the first Shirley Mason pictures and have just completed the first Fred Stone story.

The names “John Emerson and Anita Loos” mean a great deal to exhibitor and to motion picture patron. Their new productions will be eagerly sought, for rare indeed is the exhibitor who hasn’t been asked “when will you show another of those John Emerson-Anita Loos pictures—the ones with the funny stunts and the gingery sub-titles?”
Paramount and Artcraft Pictures

Series of 1917-1918, Now Booking

The following are the features of the season just ending, not listed in the preceding pages.

Paramount Pictures

GEORGE BEBAN
- "Lost in Transit"
- "Jules of the Strong Heart"
- "One More American"

J. STUART BLACKTON
- "The Judgment House"
- "The World for Sale"
- "Wild YOUTH"
- "Missing"

JULIAN ELTINGE
- "The Countess Charming"
- "The Clever Mrs. Fairfax"
- "The Widow's Might"

SESSUE HAYAKAWA
- "Hashimura Togo"
- "The Call of the East"
- "The Secret Game"
- "Hidden Pearls"
- "The Honor of His House"
- "The White Man's Law"
- "The Bravest Way"
- "The City of Dim Faces"

ANN PENNINGTON
- "The Antics of Ann"
- "Sunshine Nan"

MME. PETROVA
- "The Law of the Land"
- "Exile"

JACK PICKFORD
- "The Varmint"
- "The Ghost House"
- "Jack and Jill"
- "Tom Sawyer"
- "The Spirit of '17"
- "Huck and Tom"
- "His Majesty Bunker Bean"
- "Mile-a-Minute Kendall"
- "Sandy"

FANNIE WARD
- "On the Level"

SPECIAL RELEASE
- "The Guilty Man"

ARTCRAFT Pictures

GERALDINE FARRAR—"The Woman God Forgot" "The Devil Stone"

SPECIAL RELEASE—Maeterlinck's "The Blue Bird"

Productions of other stars for the season just ending are listed by stars under "Now Booking" on the other pages of this section.
Success Series
Fifty-Two Paramount Pictures Re-Issued

"A Motion Picture you have never seen is as new as a book you have never read."

The Success Series is divided into ten groups, each of which will be booked on the Star Series plan. One feature will be released each week beginning September 1st, 1918. Every picture has been re-edited. All the prints are brand new. So are the lithographs and other advertising material.

These are the pictures that brought success to these stars. Every Success Series feature has proved its unusual box office value.

Six MARGUERITE CLARK Re-issues
"Wildflower"
"The Crucible"
"The Goose Girl"
"Gretna Green"
"Still Waters"
"Miss George Washington"

Eight MARY PICKFORD Re-issues
"Caprice"
"Hulda of Holland"
"Hearts Adrift"
"The Eagle's Mate"
"Behind the Scenes"
"The Dawn of a Tomorrow"
"Rags"
"Esmeralda"

Six PAULINE FREDERICK Re-issues
"Sold"
"Zaza"
"Bella Donna"
"The Eternal City"
"The Woman in the Case"
"Sapho"

Three VICTOR MOORE Re-issues
"Snobs"
"Chimmie Fadden"
"The Clown"

Five JACK PICKFORD Re-issues
"Seventeen"
"Great Expectations"
"Freckles"
"What Money Can't Buy"
"The Dummy"

ELEVEN SPECIAL RE-ISSUES
Blanche Sweet in "The Warrens of Virginia"
Viola Dana in "The House of the Lost Court"
John Mason in "Jim, the Penman"
Marshall Neilan in "The Country Boy"
Frank McIntyre in "The Traveling Salesman"
Fannie Ward in "The Cheat"

DEEMAN THOMPSON'S "The Old Homestead"
Paramount-Arbuckle Comedies

SEASON OF 1918-1919— Ten New Arbuckle Comedies

"FATTY" ARBUCKLE is going like a house-a-fire. Each release is better, newer, funnier. The whole country watches for the new "Fatty" Arbuckle Comedies and the whole country goes to see them.

They’re different, they’re full of whole-souled, hearty laughs that make the crowds say "Gee, that Arbuckle boy is some fellow! I never miss one of his pictures! When’s the next one coming?"

The new Paramount-"Fatty" Arbuckle Comedies will be released at intervals of five weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—Fatty Arbuckle’s eleven comedies of the season of 1917-1918.

"The Butcher Boy"  "Fatty in Coney Island"
"A Reckless Romeo"  "A Country Hero"
"The Rough House"  "Out West"
"His Wedding Night"  "The Bell Boy"
"Oh, Doctor"  "Moonshine"

"Good Night Nurse!"
Paramount-Mack Sennett Comedies

SEASON OF 1918-1919—Twenty-six New Mack Sennett Comedies

MACK SENNETT will keep 'em coming. That’s all the exhibitor wants to know. This wonderful genius of the roaring laugh, the inspiration of a billion gaspy thrills, is at it with more pep than ever.

From the Mack Sennett studios will continue to come the comedies that have made him what he is today in the eyes of fifty million Americans who would rather laugh than cry. Pretty girls, burlesque, thrills, animal stunts—a joyous stew of gurgling glee.

The new Paramount-Mack Sennett Comedies will be released at intervals of two weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—the Mack Sennett comedies of the season of 1917-1918:

“A Bedroom Blunder”  “It Pays to Exercise”
“Roping Her Romeo”  “Saucy Madeline”
“A Pullman Bride”  “Friend Husband”
“Are Waitresses Safe?”  “His Smothered Love”
“An International Sneak”  “The Battle Royal”
“That Night”  “Love Loops the Loop”
“Taming Target Center”  “Two Tough Tenderfeet”
“The Kitchen Lady”  “Her Screen Idol”
“His Hidden Purpose”  “Ladies First”
“Watch Your Neighbor”  “Her Blighted Love”
“Sheriff Nell’s Tussle”  “She Loved Him Plenty”
“Those Athletic Girls”
James Montgomery Flagg Comedies

SEASON OF 1918-1919
Sixteen James Montgomery Flagg Comedies

James Montgomery Flagg, famous artist and writer, has brought a new kind of comedy into motion pictures. He has taken "people you know," pretty girls and their friends, and in a rollicking spirit has good humoredly made their little problems a laughing matter.

"Sweethearts and Wives" is the title of the new series of comedies which are produced by Jack Eaton and Eltinge F. Warner. "It's Greek to Us" is the first and the second is "Romance in Brass Tacks." Martin Justice, who directed the O. Henry Pictures, is directing these comedies.

They're going to bring a new kind of laugh into your theatre, giving just the kind of "something different" that the exhibitor needs in his comedy schedule.

The new James Montgomery Flagg comedies will be released at intervals of three weeks, in the Paramount schedule of fifty-two comedies a year.
Paramount-Bray Pictographs

SEASON OF 1918-1919—Fifty-two Bray Pictographs

PARAMOUNT-BRAY PICTOGRAPHS, the greatest of all novelty subjects, fill a genuine need in every moving picture theatre. These weekly one-reel releases—"The Magazine on the Screen"—show topics of national interest, cartoon comedies and news events, forming attractions that bring added business to every theatre that advertises them regularly.

In the new year the Bray Pictographs will devote a great deal of time to subjects dealing vitally with the War.

Paramount-Burton Holmes
Travel Pictures

SEASON OF 1918-1919
Fifty-two Burton Holmes Travel Pictures

BURTON HOLMES is known everywhere for his wonderful Travel Pictures. Into his subjects he always gets more than mere beauty; he takes his audiences into foreign lands and introduces them to the people, showing not only what they do, but how and why they do it.

Mr. Holmes is now taking pictures on the battlefields of France. His new releases will bring to America the pictorial story of just what terrible changes the War has made in France.
 Paramount and Artcraft Pictures

Are Booked At These Exchanges

WALTER E. GREENE, Managing Director of Distribution
JOHN C. FLINN, Director of Publicity and Advertising
AL LICHTMAN, General Manager of Distribution

DISTRICT NO. 1—HARRY ASHER, District Manager

Boston Exchange
3 Shawmut Street

Portland, Me. Exchange
85 Market Street

New Haven Exchange
132 Meadow Street

New York Exchange
729 Seventh Avenue

Buffalo Exchange
145 Franklin Street

DISTRICT NO. 2

Philadelphia Exchange
1219 Vine Street

Washington Exchange
421 Tenth Street N.W.

DISTRICT NO. 3—W. E. SMITH, District Manager

Pittsburgh Exchange
12th Street and Penn Avenue

Cincinnati Exchange
107 West Third Street

Detroit Exchange
63 Elizabeth Street

Cleveland Exchange
811 Prospect Avenue

DISTRICT NO. 4—JAMES STEELE, District Manager

Chicago Exchange
220 South State Street

Minneapolis Exchange
Produce Exchange Building

Milwaukee Exchange
504 Toy Building

DISTRICT NO. 5—MAX GOLDSSTONE, District Manager

Kansas City Exchange
2024 Broadway

St. Louis Exchange
3929 Oliver Street

Des Moines Exchange
415 West 8th Street

Omaha Exchange
206 South 13th Street

DISTRICT NO. 6—A. D. FLINTOM, District Manager

Chicago Exchange
220 South State Street

Minneapolis Exchange
Produce Exchange Building

Milwaukee Exchange
504 Toy Building

DISTRICT NO. 7—C. E. TANDY, District Manager

Atlanta Exchange
51 Luckie Street

New Orleans Exchange
814 Perdido Street

Dallas Exchange
1402 Commerce Street

DISTRICT NO. 8—LOUIS MARCUS, District Manager

Salt Lake Exchange
133 East Second South Street

Denver Exchange
1747 Welton Street

Butte Exchange
403 South Main Street

DISTRICT NO. 9—HERMAN WOBBEN, District Manager

San Francisco Exchange
645 Pacific Building

Los Angeles Exchange
Marsh-Strong Building

Seattle Exchange
2017 Third Avenue

Portland, Ore. Exchange
Ninth and Burnside Streets

Branch Manager

J. P. McConville
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J. D. Clark
Oscar Morgan
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THIS EXHIBITOR USES DISCRETION
IN ADVERTISING

There is an exhibitor in the State of Illinois who knows how to advertise. He's made an enormous success of his theater through proper publicity. And yet, his advertising is not blatant, strident or boisterous. In fact he's caged the superlatives that other exhibitors have permitted to run wild through the jungles of exploitation. With simple sincerity, with telling force, with confidential earnestness, he brings the message of his pictures, his service and his ideals to the public. The public believes him. It has faith in him. It responds.

This man, although he is one of the cleverest writers and originators of publicity in the field, knows why his theater is so highly trusted by the public and so successful at the box office. He frankly states that all of his clever publicity would be a failure without pictures which are consistently pleasing; pictures that are clean, wholesome, original, well-acted and artistic. Triangle is very proud to be the organization which serves this gentleman. And he is well satisfied with the success he has achieved with Triangle pictures.

He is paying the modest prices for Triangle features which are so much more attractive than those asked for films of a grade often very much more inferior. His service is standardized on a healthy basis. He receives his shipments always on time, through the efficiency of the Triangle Traffic Department, and his advertising and promotion activities are admirably foreseen and ably assisted by the advertising bureau.

Thousands of exhibitors are steadily forging ahead in the estimation of picture patrons through the showing of Triangle pictures. Why not consider Triangle? Any of our exchanges can give you some very interesting information on service.
WILLIAM FOX Presents-
HENRY LEHRMANS
SUNSHINE COMEDIES
"Wild Women and Tame Lions"
"A Neighbor's Keyhole"
"A Waiter's Wasted Life"

Also
BUD FISHER'S
MUTT and JEFF
"Hospital Orderlies"
"Life Savers"
"Meeting Theda Bara"
WILLIAM FOX PRESENTS
THEDA BARA IN
CLEOPATRA
A THEDA BARA SUPER-PRODUCTION

Released August 1st on Rental Basis

CONTRACT NOW
FOX EXCHANGES
What befell a woman who did anything—everything—to achieve a career.

WILLIAM FOX Presents

VIRGINIA PEARSON in

HER PRICE

Directed by Edmund Lawrence

BOOK IT NOW — TO DAY!
1918 VERSIONS
Proved MoneyMakers
BOOK NOW!

FOX
FILM CORPORATION

RE-MADE
RE-EDITED
RE-TITLED
REvised
saves one reviewer:

"Starting with a giggle, rising crescendo to a gale of laughter, this frothy, frivolous comedy of a gushing young bridal couple rips along, gathering complications, deception, and suspicions, until even the Sphinx would turn on its back and chuckle."

You know, of course, that he speaks "Good Night, Paul!"

in which LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

Just another in the steadily growing list of Constance Talmadge's Select successes—That's All!

Adapted by Julia Crawford Ivers from the plays of Roland Oliver and Charles Dickens

Directed by Walter Edward HUSTON

DISTRIBUTED BY

SELECT PICTURES CORPORATION
The brilliant, gifted work of

ALICE BRADY

is seen in her latest Select Picture

"THE WHIRLPOOL"

The story of a girl who had faith in human nature—and played her hunch! A clean, wholesome story splendidly presented on the screen. A winner!

Directed by Allan Crosland

Scenario by Eve Unsell, from the successful novel by Victoria Morton.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

31 West 29th Street, New York City
The HAND of VENGEANCE

AN AMAZING PHOTO-SERIAL OF MYSTERY
IN TEN THRILLING 2-REEL EPISODES
Handled Only by the Best Independent Exchanges

A grippingly sensational, but thoroughly probable story, acted by a capable cast, with beautiful photography, and every scene crowded with tense action. This startling serial, just the right length, will pack theatres during the showing of every episode.

Sensations
Surprises
Thrills

During the present critical period of history, no exhibitor can afford to be without screen news. Capable editors, years of experience, hundreds of wide-awake cameramen everywhere, and worldwide connections, make the Gaumont semi-weekly news service,

THE NEWS REELS OF REAL NEWS
At the Best States Right Exchanges
The Official War Pictures will continue to appear weekly in the Gaumont News and Graphic.
The amazing sensation attraction that will crowd every theatre in America -

TO HELL WITH THE KAISER

A SCREEN CLASSICS INC. PRODUCTION

Distributed by Metro Pictures Corporation.
WITH astounding realism portraying the lustful, remorseless avalanche of barbarism with which the Hun has cursed the world.

Showing what every American wants to see, the truth naked and undraped.

CAPTURING the unspeakable monster of the world, the Kaiser, with a fleet of American Aeroplanes.

A SCREEN CLASSICS INC. PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, Mgr. of Productions.
THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tell and a cast of 12,000.

EVERY heart in America will beat faster,
Every hand in America will grip tighter,
Every mind in America will see clearly
the supreme duty of the hour.

OF all box office attractions ever offered this is the one
that you know will bring the greatest cash returns.
Book it - Advertise it - Get back of it!

ASCREEN CLASSICS INC.
PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, Mgr. of Productions.
TO HELL WITH THE KAISER

To Exhibitors

THE Bookings will be tremendous and we are bound by business rules to serve first those who come first.

Pick your best week in July and speak now to your nearest exchange.

SCREEN CLASSICS INC.
Distributed by Metro Pictures Corporation
Metro Pictures Corporation presents

Wonderful EMILY STEVENS

in the astonishing Rachel Crothers play

A MAN'S WORLD

Adapted by June Mathis and directed by Herbert Blaché in 5 triumphant acts.

RELEASED BY METRO JUNE 24th

MAXWELL KARGER, Mgr of Productions

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE position in the motion picture industry held today, and the past success of Metro Pictures Corporation is a tribute to the judgment and shrewdness of

MR. RICHARD A. ROWLAND
Its President and Guiding Spirit

Why Mr. Rowland selected J. Frank Brockliss, Inc., to handle the Metro Pictures in the principal foreign markets was simply his usual foresightedness.

You, also can take advantage of our specialized knowledge.

DO IT NOW!

J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.
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IN

"ONE DOLLAR BID"

Adapted from the Famous Novel "Toby" by Credo Harris

DIRECTED BY ERNEST C. WARD

A Star of Proven Popularity

Whose first two Paralta Plays, "A Man's Man" and "Turn of a Card," have packed theatres to their capacity wherever they have been shown.

The Greatest Success of His Career

Promises to be "ONE DOLLAR BID" which is a typical Kerrigan story, the locale of which is in the Kentucky Hills, and which pulsates with romantic moments, red-blooded action and climactic situations.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
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BOOK A CHAPLIN SUCCESS AND MAKE YOUR BOX-OFFICE GLAD

New Editions of the Films that Made Charlie Famous

"THE CHAMPION" (2 reels)
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"BY THE SEA" (1 reel)

"IN THE PARK" (1 reel)
"WORK" (2 reels)
"A WOMAN" (2 reels)

"THE TRAMP" (2 reels)
"HIS NEW JOB" (2 reels)
"A NIGHT OUT" (2 reels)

LET SNAKEVILLE COMEDIES CHASE AWAY THE GLOOMS

Sophie Clutts, Slippery Slim and Mustang Pete are as capable a trio of laughmakers as ever appeared upon the screen. Their best work was done in the new series of ten one-reel subjects now available for live showmen.
Without Question One of the Most Important of Films to Exhibitor and Public Alike is the

ALLIES’ OFFICIAL WAR REVIEW

comprising in one comprehensive whole, official war pictures of

ITALY
FRANCE
ENGLAND
UNITED STATES

They FASCINATE, THRILL and INSPIRE!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
Division of Films, Chas. S. Hart, Director

Distributed by
PATHE

This Review is a weekly selection of the best and most interesting current event pictures—taken by the U. S. Signal Corps and Navy photographers, and by Allied Staffs. No theatre can afford not to show it!

The first issue contains, in part,

The Blue Devils Fight the Hun
England Buries Richthoven
Italian U-Boat Chasers
Strengthening Venice's Defences
The Zeebrugge Mole

King George's Letter to the American Soldiers
Rome Celebrates American Day
American Soldiers Advancing to the Front

A Most Attractive Box Office Attraction—Now Booking
RELEASED WEEKLY BEGINNING JULY 1st

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"Sweet Patootie! Get this quick!" Wid

Wid says; "A comedy clean-up... A Real Winner. One of the best comedies ever screened... Will please any audience... I'd grab this quick and make a lot of noise about it."

Produced by Anderson-Brunton Co.
Written by Edgar Franklin
Directed by Ernest Warde

COMING SOON
IT'S A WESTERN SERIAL
full of hair-breadth escapes, plunging horses, dare-devil deeds, a new kind of mystery and always action, action, ACTION!

RUTH ROLAND
in the coming PATHE' Serial
HANDS UP
Produced by A STRA....
Written by Gilson Willets
Directed by James Horn
IT'S PATHE'S TWENTIETH SERIAL
and it's GOT to be a serial for
Pathe to be proud of and it is!
RUTH ROLAND
in the smashing, sensational Western Serial
HANDS UP
It profits by the experience gained
by its nineteen money-making pre-
decessors. It is smooth, harmonious,
lavishly produced & always exciting.
It is a box office delight! Produced by Astra
Written by GilsonWillels. Directed by Jas. Horn
COMING SOON!!
"Shoot'em in the pants
Your Majesty"—
(one of the killing scenes in)

The GEEZER
OF BERLIN

A TRAVESTY on "The KAISER, The Beast of Berlin"
Watch for Release Date
Important to Exhibitors who run
“PERSHING’S CRUSADERS”

In placing its first war film feature in the hands of the regular exhibitor instead of exhibiting it through other channels, the Division of Films of the Committee on Public Information, George Creel, Chairman, has paid the exhibitors of America a high compliment. In return for the confidence reposed in us we must exploit this memorable subject with the dignity and thoroughness to which it is entitled.

We have permission to use the Government’s name as producer in our advertising and publicity. We must see that this privilege is not abused by misleading statements—either direct or indirect—which will give the impression that the Government is responsible, or in any way connected with the actual exhibition of the picture.

The Division of Films has issued or approved complete advertising and publicity campaign copy which will cover all requirements. It will be available at First National Exchanges. For any other matter issued in connection with the exploitation of the film each exhibitor will have to accept full responsibility.

The Committee on Public Information has thousands of eyes which will be on the lookout for cases where ill-advised or misleading publicity is used. Should we exhibitors prove unworthy the trust reposed in us we may expect future Government features to reach the public in halls, churches or other publicly controlled meeting places.

As American Citizens
we have been entrusted with an important public work.

Let Us Not Prove Unworthy of the Trust
"Tarzan of the Apes," the Screen's Most Notable Success, Opens at Grecian Today

El Paso Has Opportunity to See Production That Has Playing. Extended Engagements to Capacity Business in All Large Cities.

TODAY THE LAST DAY

Business Winning Publicity is Easy to Get with

TARZAN of the Apes

Produced by the National Film Corp. of America

A "First National" Attraction
Makin' Christie Comedies
In Best Theatres

Bobby Vernon
Ethel Lynne
"Smiling" Billy Mason

Booked thru Foremost Independent Exchanges
WORLD PICTURES
present
ETHEL CLAYTON in
"The Man Hunt"
Directed by TRAVERS VALE

WORLD COMEDY RELEASES

Fascinating
FAY TINCHER
in
"SOME JOB"

Released JUNE 24.

Irresistible
MARIE DRESSLER
in
"AGONIES OF AGNES"

Released JULY 8.
HARRY A. SHERMAN
presents
THE LEADING EXPONENT OF
WESTERN DRAMA

DUSTIN FARNUM

IN A SUPERB PICTURIZATION

THE LIGHT OF
WESTERN STARS

From the Novel by ZANE GREY

A TRUE
TALE OF

The great Southwest, the land of cactus and torrid heat, of desert wastes and
towering crags, where man reverts to the primitive and nature guards her-
self and yields but grudgingly, only that which man is strong enough to take.
THE news gatherers of the MOVING PICTURE WORLD are alert and up on their toes to give every exhibitor a mid-week service. Our forms are open for last minute news and advertising until an hour or two before going to press.

Avail yourself of this first news service by ordering your M. P. World early.

The WORLD will give you authentic news days before you can get it otherwise.
Haworth Pictures

Corporation announces the eminent Japanese actor, Sessue Hayakawa, in a series of eight five and six part motion picture productions of imposing splendor.

The Haworth organization has been formed for the special purpose of presenting to the motion picture theatre a highly developed and specialized product aimed to meet the strenuously competitive conditions of the day and to enable the theatre to anticipate the strides of the rapidly improving public taste in photoplay art.

Haworth Pictures Corporation, with ample resources and a single definite purpose, is pledged to the achievement of a product of the highest box office value.

Available at All Mutual Film Exchanges
Sessue Hayakawa

is a star of stars, as conceded by every critic of standing and authority. His mastery of his art is complete, finished, refined to a degree, which sets him apart among those of the upper rank of screen value.

Every aid and every precaution has been given and provided to bring all of this remarkable value to the screen in the terms of box office value in the production of the Haworth Pictures Corporation.

Two directors will give their undivided time to the making of these eight productions. William Worthington and James Young will alternate on the pictures, insuring the time and latitude necessary for absolute perfection of story and picture.
The first two productions on the Haworth Pictures Corporation schedule of Hayakawa specials are:

"HIS BIRTHRIGHT"

and

"THE TEMPLE OF DUSK"

Both are productions chosen after months of careful consideration of dramatic material and the conditions which the motion picture theatre faces to-day. Increasingly high value must be delivered to the public. The Hayakawa pictures contain that value.

These productions, eight in all, will be available beginning September 1, for pre-release and at intervals of six or eight weeks.

Special arrangements for pre-release runs will be made with first run theatres in larger centers.

Terms outlined on application. Ask the Haworth representative or the Mutual Film Corporation's exchange manager.
They Mean Something—

these annual CONVENTION NUMBERS of the MOVING PICTURE WORLD

NOT merely for the purpose of influencing additional advertising expenditures—not merely for the purpose of reflecting more glory upon itself, but with the sole and studied idea of reviewing in detail and with real interest some particular phase of the development of the moving picture industry, the MOVING PICTURE WORLD once a year publishes a Special Edition.

For the benefit of its readers it exerts its very best efforts along this one particular line. Its legion of friends, from all corners of the world and representing every branch of the industry, cooperate in the preparation of an attractive budget of invaluable information calculated to mark another milestone in the progress of the moving picture business.

Picture people everywhere wait for this issue. It is not thumbed over casually, but every line in it is read—and read by the representative people in the trade who carefully consider every detail—both in text and advertising copy—which is brought to their attention.

It’s the Best Advertising Buy of the Year
You Ought to be Represented—No Advance in Rates
Dated July 20th—Advertising Forms Close July 8th
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In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD!...
Facts and Comments

Welcome to Mr. Black. We do not know just what his official status with relation to the Motion Picture Exhibitors' League is, but he is the first to come out of that camp with a flag of truce in the matter of amalgamation of the two exhibitor organizations. Mr. Black's letter, which is an answer to previous letters printed by Frank Rembusch, appears on another page. Our readers will form their own conclusions regarding it. Our opinion is that while it shows that a unified organization is uppermost in Mr. Black's mind, it does not show that he has a proper grasp of the situation. We take it that Mr. Black knows what was the cause of the split at Chicago. He must also know that he cannot expect the men who left the National League at that time as a protest against certain abuses to return to the old organization until it has purged itself of the evils complained of. When that has been accomplished then an appeal such as Mr. Black makes will be in order.

Unique in the records of the doings of War Trade Boards comes the report, the authenticity of which we cannot vouch for, that the British Board of Trade has passed its restrictions upon shipments of films upon the belief that a reel of film was equal in dimensions to the picture shown upon the screen, approximately 12 feet by 18 feet, and consequently would take up much cargo space. Ultimately, it is said, when the board learned that a reel of film was little larger than a spool of cotton the restriction was materially modified.

Owing to a change of the date of publication of one of our contemporaries the Moving Picture World now enjoys the advantage of being the first paper in the trade to reach its readers each week. Mail on Wednesday of every week gives each copy sufficient time to reach all subscribers living east of the Mississippi river by Saturday, provided the dispatch of mail matter is not delayed in transmission. Papers published later in the week cannot reach their subscribers much before Monday of the following week in the same territory. Manufacturers who desire to get their announcements out at the earliest possible moment will recognize the advantage of using the pages of the Moving Picture World for that purpose. Likewise exhibitors who want the earliest possible information will be quick to see the advantage which the World affords. The Moving Picture World is first out. Buy it.

While the action of the National Association of the Motion Picture Industry in refusing to take part in the motion picture exposition at Boston may put something in the nature of a damper on that enterprise, the event is not to be abandoned. New England is fruitful territory and worth cultivating by picture men, and even though the N. A. M. P. I. may not officially take part in the Boston show there is nothing in that action to prevent any manufacturer or accessory dealer from exploiting his wares in any way he may see fit. New England exhibitors will be out in force. Go over and make their acquaintance. The Moving Picture World will be there.

Anyone acquainted with the rudiments of taxation knows that any effort to tax the working capital of an industry in such a manner that the tax cannot be passed on to the consumer must fail. This is a fact that was recognized long ago so that no one nowadays even imagines that anyone other than the ultimate consumer will pay the tax. Therefore, it makes little difference how the Congressional Ways and Means Committee, of which Representative Kitchin is chairman, shall levy the new war tax against the motion picture industry, it will be paid by increased admissions to picture theaters. The point to be considered is how it can be assessed so that it may be collected surely, effectively and with the greatest ease. It is up to the leaders of the industry who have constituted themselves its spokesmen to show the members of the Ways and Means Committee the easiest way to lay the tax equitably. If the report of the session some picturmen had with that committee at Washington is accurate it is evident that nothing definite along that line has yet been accomplished.
On Having Some Obvious Design

By LOUIS REEVES HARRISON.

PEOPLE think what they please and believe what they like. The question of suitability is largely one of understanding human nature. Most of them are busy doing the best they can with what comes their way. They may turn aside from looking out for number one when some great cause calls them, but behind the inner sentiment and below it is the idea of doing something to get along in the world, some pet scheme nearly always working, a struggle on hand which has some end in view.

Of such material the moving-picture audience is made.

People feel the necessity of definite purpose.

It is not required that we should reason with them about it.

That feeling keeps them going in spite of difficulties and set-backs of every kind. It stiffens the will to carry out plans in the face of bitter discouragement. It is often the mother of hope, one of the human traits so common as to be almost universal.

Size up human nature, and you will know what the audience likes.

In this latitude growth starts with springtime. Rains come and nourish it with dampened earth. The sun creeps north until it warms all sides of that growth, stimulating and encouraging it during its infancy. People may growl about the weather, but they know the planets will keep serenely along in their spheres, and nature will bring forth the food we enjoy. We silently recognize that there is design in it all, all that growth is destined to serve some purpose.

On that subject, at least, there is united opinion.

The audience mind is made up in advance on that subject.

Any entertainment intended for that audience should take into consideration and provide for its mental enjoyment. People are not made comfortable and happy either by what jars common sense, or by what starts out promisingly for some destination of live interest, dribbles along through four or five reels, and lands at nowhere in particular. Such is the quality of screen product which moves on wheels and is known by its uses as a "vehicle."

A writer of vehicles recently made an astounding discovery. He saw the name of the author of "Damaged Goods" and found out that Brieux was not a certain kind of imperial cheese, as he had long suspected.

He also thinks that Ibsen’s plays are timely.

Oh, shades of “Uncle Tom’s Cabin” and “East Lynne”!

Ibsen carried forward the drama of definite purpose by facing the facts of his time. He wrote of what he knew in his age and place. He took the materials at hand, diverse, or only partly related, and organized them in story form to some forceful end, suited to what his people were thinking about, in accord with their mood. Life is at this moment violently in process of change, and it is for our dramatists to face our facts, rearrange them, as Ibsen did, in story form entertaining to the mentality of our audiences because of some obvious design.

There are many forces concentrated on a feature film.

Throughout the entire range of its pictorial development there are many and varied instruments brought into play for a definite purpose, that of giving the drama all the energy and beauty they can contribute. What a vain effort, if the drama itself is purposeless! In this may be found the secret of so many failures, and the man who pretends there are none has stuck his head in the sand.

No folly is committed when he cannot see it.

We have the future to think about as well as the present.

Very rapidly there is coming about a closer touch with certain European nations, a better understanding of them, an elimination of social boundary lines, the finest ideals of our democracy looming up in world importance. Besides this intermingling of thought and feeling, bound to affect our drama and the market for what we produce, we are confronted with a nationalization of industries and a centralizing of control almost bewildering in its effect. There is obvious design in it all, and so there must be in the entertainment people will think about and talk about, the new drama of the screen.

A Test of Service

By EDWARD WEITZEL.

On March 31 one of the leading producing companies released a screen version of a poetic play written by one of the greatest living poets. The reviews in the trade papers and in the New York daily press were all highly commended. A publication which runs a department devoted to exhibitors’ box office reports clasped the picture editorially as “a splendid, complete and finished product, the art of the motion picture,” and closed with the prediction that it “will now delight the eyes and elevate the hearts of the whole world’s millions.”

In its issue of June 15 this same publication published twelve exhibitors’ comments on the picture. Five of these comments were from a financial point of view, favorable; seven were decidedly unfavorable. The following issue, dated June 22, printed three exhibitors’ comments on the same picture and all were financially unfavorable. The box office report credited the picture with doing average business.

On April 1 the same producing company released a feature picture starring one of the most prominent actors of the screen. The exhibitors’ comments on this picture printed in the June 15 issue of the publication in question numbered eleven, three being artistically favorable and eight artistically unfavorable. The box office report credited the picture with doing big business. The June 22 issue of the same publication contained six exhibitors’ comments, two artistically favorable and four artistically unfavorable, and the picture was still credited with doing big business.

Rather a small percentage of opinions to use as an intelligent estimate of the picture’s artistic merits. It is evident that very few exhibitors have any interest in, or place any reliance on, this sort of service.

Inquiry at the office of the company which releases the two pictures discloses the pleasant information that the first picture has proved a financial as well as an artistic success and is attracting not only the regular screen patrons but an element that commonly does not attend the moving picture theater.

Applying the Test.

There’s something wrong here: the three viewpoints do not agree.

The exhibitors’ box office reports and comments are proclaimed by their publisher as an invaluable service to all managers of moving picture houses. How to give this proof is a bit puzzling. To begin with, something over two hundred exhibitors have shown these pictures since they were first released. It is difficult to under-
stand how the opinions of a dozen or so of this number can truthfully reflect the opinions and the amount of business done by the remaining two hundred and odd.

If the exhibitor is guided by the editorial opinion of the publication referred to he has been given an opportunity to treat his patrons to one of the finest achievements of the screen, one that is in direct line to the expansion and refinement of this community. If the experience of the producing company will assist the exhibitor he may learn that the larger portion of the managers who have shown the picture have reaped large financial and artistic benefit and consider this photoplay a piece of constructive booking of the greatest value. If the comments and the reports of twelve managers out of two hundred are a safe guide the exhibitor has a fifty-fifty choice between "Wonderful picture. Big Business" and "Average person didn't care for this."

Time spent in trying to figure out the advisability of running a picture by the aid of such a system is time wasted. With all the returns in, it would still be up to the showmanship of the exhibitor to decide this matter. Knowing the class of picture, the taste of his patrons and the nature of the campaign such a picture demands the real exhibitor need trouble himself very little about what any one else did with it. If he understands showmanship he'll make up his mind for himself; if he doesn't the reports of other exhibitors, ranging from favorable to most unfavorable, will not help him in the least to determine what the picture will be worth to him.

There is no easy road to success in the amusement world. No reviewer or exhibitor's report can tell the manager of a theatre how to run his business. Hard work, hard common sense and a thorough grasp of his individual problems constitute the kind of service his business requires.

**Views of Two Storymakers**

A RECENT article by George Middleton in the Dramatic Mirror, "The Dramatist and the Motion Picture," is a calm and thoughtful expression of opinion from a playwright whose achievement for the spoken stage gives weight to his words. Most of the article deals with the compensation question. One sentence points out an artistic defect in construction that the dramatist is continually finding in moving pictures: "Most pictures tire because the narrative is employed at the expense of the suspense—which is inevitably the first aim of the playwright." This is merely another way of saying that where such treatment of the picture occurs the author and the continuity writer have turned out a screen novel and not a photodrama. The sooner general recognition is given to these two distinct forms of story telling the better for the moving picture. Some plots, from the very nature of their material and the chance for scenic display, demand the novel method of treatment; others require the vital, objective method of reproducing life that is the soul of real drama. Applying the word photoplay to all screen fiction is a mistake that needs rectifying. Here is a fine opportunity to utilize a little of the broad vision of which we hear so much.

* * *

Rex Beach defines the making of motion pictures as "a publishing business in a new form with a dash of showmanship thrown in to make it harder." Considerably more than a dash is necessary, neighbor Beach. Showmanship must direct every move in the growth of a picture from its inception until it reaches the screen—if it is to prove a financial success. Both George Middle-

\[ \text{ton and Rex Beach are of one mind as to the importance of the skilled dramatist to the film producer, and the author of "Polly with a Past" is positive that the author of a screen story should be consulted before the scenario editor and the continuity writer makes changes in his script. Quite right—if the author has mastered the art of showmanship! Nine times out of ten he hasn't; but if he has it will be apparent in his work, and no sane producer who knows his business is going to permit a valuable piece of property to be altered at the expense of its money making qualities. That would be bad showmanship and showmanship is founded on good business principles.} \]

\[ \textbf{Why Some Comedies Fail} \]

\textbf{By Robert C. McElravy.}

It is a valuable thing to know why certain comedies prove successful, but even more valuable in a way to know just what it is that causes others to miss fire. Practically the same amount of time and energy, to say nothing of money, is spent on the failures as is spent on the successes, but the box office receipts are, of course, a decidedly different matter.

Studying successes will teach producers and performers a great deal, but it is just as valuable to study the failures. Successful humor is the most evasive thing in the world; it is so subtle that it might almost be said to "sneak up" on you. It sets you to laughing almost before you are aware of it. And when you plan to produce something equally funny you find that the methods employed have escaped you.

One cannot always put his finger on the intangible beginnings of successful humor, but he can generally locate the beginnings of failure. For, in the presence of an expectant audience, it may safely be said that any clean-cut, swiftly-moving comedy is a success until something happens that throws it "off the key." In other words, the audience is with you, heart and soul, until you begin to offend it. When you do this, you have placed an obstacle in your path. The comedy may yet be saved, but once the laughter has died down, it is hard to bring it back again.

Comedies have failed over and over again on the screen for practically the same reasons. Some directors see to it that the reasons are not repeated in their next attempts, but others seem unable to profit by first mistakes and keep on repeating them.

The average comedy that fails of its purpose, which is to bring laughter, is apt to show a careless disregard for past experience, or to give evidence that the scenes had been literally slammed together on a mere chance that they might turn out well. Unfortunately enough, an occasional picture produced in this way does bring the desired laughter, and directors and performers no doubt get an idea that the making of comedies is all a gamble. There is an undoubted element of chance, but we do not believe it is so great as this course would indicate.

What kills comedies?

We saw one the other day in which a tiny baby appeared. The hero, a young man in a hurry, juggled the baby on his knee until it cried. The action was unnecessary on the hero's part, and people stopped laughing to sympathize with the baby. This might have passed without notice, but in every scene the baby appeared in thereafter it was rough-handled and cried! There was deliberate misuse of good material—one or two smiles from a baby will often bring success to a comedy, but a constantly crying baby immediately
excites pity and so spoils the humor. This is an old offense.

A too obvious attempt to get a humorous effect is also a common fault. When a performer comes out in a self-conscious way and his every move says, "I am going to be funny or kill myself in the attempt," he nearly always fails. We saw a case not long since where a well-known performer, who has won repeated success on the stage, did this very thing. He went through two reels of perspiring acrobatics, running, jumping, falling down and doing everything he could think of to be funny, and all without perceptible effect on the audience. He was apparently oblivious to the fact that there is a certain technique in even this knockabout style of comedy that is not to be picked up in a day. Chaplin does all these things, but never in a meaningless, unthinking way.

Many comedies fail because they are based on an idea that is not essentially humorous, and cannot possibly be made so. This is perhaps the saddest mistake of all, for it means an utterly useless expenditure of energy.

Humor is a shy thing and does not mingle with the grosser emotions, except in the hands of a master. It alternates well with simple pathos, but it will not blend easily with heavy drama, or tragedy, or pronounced sex interest. The latter most often intrudes upon the field of comedy, for some producers have the idea that there is something innately funny about sex appeal. As a matter of fact it will slow up a comedy almost every time, even without descending to absolute vulgarity.

A successful comedy does not demand a big idea, but it does demand plenty of natural, unforced action and a freedom from the unpleasant, the sordid, the tragic or anything else that sets the deeper emotions into play.

Organization Needed More Than Ever

By SAM SPEDON.

WHATEVER the reason, there seems to be a lack of co-operation in organizations of the motion picture industry just at this time, when it is needed most. Never has organization accomplished so much as it has during the past year and it is a pity that it should in any way diminish now. You would think that the battle won would inspire all those who have benefited by them to stand by their leaders and rally round the standard that means ultimate victory and success. On the contrary, it seems to encourage the rank and file to become indifferent or feel secure in the assurance that those who have borne the brunt of the battle are able to continue it without their assistance, while they stay comfortably at home and enjoy the fruits of victory, regardless of the sacrifices that are being made. They console themselves by saying “if it didn’t benefit them they wouldn’t do it and they can afford to make a sacrifice better than I.” A poor excuse is better than none, and this is none. It is a cheap way to avoid responsibility.

Organization has made an impression with legislators all over the country and the power of organization has made itself felt. It would be worse than suicidal to neglect or depreciate it in any way just now. We need national organization, we need state and we need local organization more than ever. If we don’t support it we will have increased legislative troubles to encounter this coming fall. If it is impossible for all members to attend their conventions and meetings, they can at least contribute their dues towards defraying expenses and assisting those who are gaining benefits for them.

Famous Players Holds Western Convention

Pacific Coast and Rocky Mountains Districts Send Officers for Conference in San Francisco.

THE first convention of the executives, assistants and salesmen of the eighth and ninth districts comprising the Pacific Coast and Rocky Mountain territories of the Famous Players-Lasky Corporation, was held at the San Francisco offices of this organization commencing June 2nd. The convention was held in the city for three days, and was followed by a talk from Herman Wobber, of the Pacific Coast division, who welcomed the men from the mountain territory and expressed a desire that this should be the beginning of a close relationship between the two districts.

Following this talk both he and Louis Marcus, district manager of the Rocky Mountain territory, with headquarters at Salt Lake City, told of the convention recently held at the home offices. Mr. Wobber, who has been in the organization a number of years, says that the past year had been a big success and that steps had been taken to overcome any minor weakness in the plan that had been followed during this period. Interesting announcements in regard to new stars were made and telegrams from the studio were read, assuring those present of high quality productions.

The following picture theaters in the several districts, in several cases film exchanges have lost valuable prints, and this has set exchange men to thinking and investigating causes. In some cases it has been learned that fires were due to inexperienced operators. In some cases, a fireman, with no knowledge of the job, has in the heat of the moment, filled a machine with kerosene, thrown a match on it, and a fire has resulted. This has been a matter of much regret, and has resulted in a considerable loss.

A number of men who hold key positions in the exchanges have been sent to the training school at Garden Home, the university of this industry, to become thoroughly acquainted with every phase of the business, and to become experienced in the handling of the various machines used in the exchanges.

URGENT NEED FOR TRAINING OPERATOR

Inexperienced Men Can Not Be Trusted in Booths—Time to Provide for Future Is Now.

DURING the past few weeks a number of fires have been reported in the operating booths of Louisville theaters, and while many of these fires have been the result of carelessness, investigation has shown that in many cases the fire was started through the carelessness of inexperienced men in the exchanges. Many of these operators are in the best of health and are physically able to do the work, but have never taken the training given to the young men during the training school, and have not been able to handle the machinery properly.

It is now apparent that there is a large number of exchange men who are inexperienced, and who are unable to do the work properly. It is now necessary to have the exchange men thoroughly acquainted with every phase of the business, and to become experienced in the handling of the various machines used in the exchanges.

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DAUGHTER OF ANNA HELD IN FOX PRODUCTION.

To take her mind off the illness of her mother, Anna Held, who is fighting cancer厉害ly with doctors, her daughter, Virginia Pearson, has gone into motion pictures, and is now supporting Virginia Pearson in a Fox production, which is in work at the Blackston studio in Brooklyn.
Aeroplane Crash Between Creel and Universal

Right here, as will later be seen, a divergence commences. Mr. Hart said that Captain Burkhard looked at the picture, directed that certain eliminations should be made and never afterward saw the pictures; nor did any person in governmental authority see the picture thereafter until Saturday last, the day before the picture was advertised to open at the Broadway. Then Messrs. Hart, Sisson and Byoir saw the film and declined to sanction its exhibition, placing the responsibility on the Dayton-Wright people; submitting that there was no law to enforce a mandate against the showing of the film, but pointing out the fact that Creel had expressed the entire voluntary, both with newspapers and motion pictures.

Mr. Hart asserted that he had the picture, with "cuts" required by Captain Burkhard, been submitted to that official Captain Burkhard's mode of procedure would have been to turn it over to the Creel committee (if it was finally satisfactory to Captain Burkhard); that the committee would have viewed the films through its authorized representatives and then would have passed it along to the division for publication. Mr. Hart stated that Mr. Creel had taken the "short cut" to an attempt to show the picture, and that the Creel committee and its division of films could not sanction this procedure in justice to the film concerns, or to the requirements in force and would, of course, be expected to continue operating under the regulations properly established.

Cochrane Explains Purpose of Film.

The World man left the Times Building under the impression that Mr. Cochrane, on behalf of the Universal, would make an interesting speech and then make in view of what Mr. Hart had said, supplemented by the remarks of Carl Byoir, who also spoke for the division of films to the trade press representatives, as Mr. Cochrane, as "load" was in the cause of his company, and proceeded to refute most of the statements Messrs. Hart and Byoir had made.

Mr. Cochrane said that Mr. Atkins, of the Dayton-Wright Company, had contracted for the production of an industrial film, to be made for the purpose of inspiring skilled mechanics to join the aeroplane manufacturing forces; to send the film abroad to show General Pershing and his crusaders how the Government was helping the work of making good with aeroplanes, and to show Congress in a like spirit what was being done with the appropriate appropriations.

Mr. Cochrane said Mr. Atkins declared that all permission had been arranged for, and, as a matter of fact, the Signal Corps entered so skilfully and enthusiastically into producing the pictures that there seemed no question of governmental sanction. Mr. Cochrane stated that the film was such an inspiring product and so well proportioned, that it would awaken patriotic enthusiasm that proposals were made to the Dayton-Wright people when the film was assembled that Universal produce it as an attraction for the general public to view. Mr. Cochrane declared that Captain Burkhard, of the Signal Corps, having passed upon the film initially, tactfully released the films as exposing no secrets that Germany did not already know.

The film had not been shown to Captain Burkhard a second time, Mr. Cochrane declared, for the reason that they were not able to get a list of the "cuts" the Signal Corps official desired should be made; that representatives of the Universal sat with Captain Burkhard while the film ran for his inspection, solicited suggestions and cut the film from memory. This action, Mr. Cochrane declared, was made necessary because the Creel committee had never issued to them the printed list entitled "Captains" and said his "cuts" would be given to Universal in authoritative form by the Creel committee.

Mr. Cochrane voiced his thorough conviction that the Creel committee and its division of films was in such a manner antagonistic to Universal's interest, not alone in "The Yanks Are Coming," but in other matters concerning Government film production. Mr. Cochrane said that Mr. Hart had at all times, in the matter of the aeroplane pictures, dealt with and addressed himself to Mr. Atkins, of Dayton-
Wright, and not to Universal representatives, either in conferences or written or telephoned communication.

When the interest of Dayton-Wright were finally at issue, corps in the Middle States, Mr. Cochrane declared Uni

From a news release. General Creel has been composing and working on the film "The Yanks Are Coming". Mr. Cochrane stated that Universal representatives were negotiating the use of camera crews for the picture. Creel was in the spirit of cooperation that made the Universal feel that, because of discrimination, they were inclined to ignore the authority of the Creel committee in any matter or whatever

George Creel contradicted late Monday afternoon, in an authorized statement, the representatives of the division of film who gave to the united press a statement that he, Creel, representing the department of labor, was in the act of 

"The Yanks Are Coming." Mr. Cochrane stated that Universal representatives were negotiating for Washington Monday evening for the avowed purpose of showing the film to government officials, members of Congress and, if possible, to President Wilson.

Tuesday morning, June 25, there were indications that Major Nicholas Biddle, Chief of the Army Intelligence Service for the district of New York, had been able to effect a compromise between the parties to the dispute over "The Yanks Are Coming." Major Biddle had been constituted a mediator, and Monday afternoon representatives of both the Universal committee and government committee consulted him. It was agreed by all concerned that no immediate announcement should be made relating to the final decision.

Brunet Denies Statements of Universal

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in an interview Monday, categorically denied the statements attributed to P. A. Powers, general manager of Universal Film Company concerning his partnership alleged to exist between William Randolph Hearst and his company and Pathe Exchange, Inc.

Mr. Brunet first pointed out that there is no such corporation, partnership or association known as Hearst-Pathe Weekly, Hearst Pathe Company or Hearst News Weekly or Hearst-Pathe Film Company.

Mr. Brunet stated that Pathe Exchange, Inc., which controls the Pathe motion picture interests in America, is a corporation incorporated under the laws of the State of New York, with the following directors: Charles Pathe, Leonidas Smith, Paul Gutet, Ferdinand Edmund C. Lynch, Paul Bayne, Paul Fuller, Jr., and Ramirez Torres, the last six being residents of the United States, and that it's only connection with William Randolph Hearst, is to release the films photographed by International Film Service, a Hearst subsidiary, under a contract entered into over a year before the release of the Official War Review was ever contemplated.

"It seems to me," said Mr. Brunet, "that the only reason that I can assign for this statement is that the Universal Film Company is disappointed at being unsuccessful in securing the release of the Allies' Official War Review and is seeking publicity for its own interests.

"I want to emphasize the fact," Mr. Brunet added, "that the statements attributed to Mr Powers and Mr. Cochrane of the Universal, as printed in the morning papers, to the effect that the Committee on Public Information is composed largely of former Hearst-Pathe employees are false. J. A. Berst was formerly vice-president and general manager of Pathe Exchange, Inc., and, to my knowledge, has never been connected with the committee, nor indirectly with any Hearst organization. The same is true of H. C. Hoagland, who was formerly head of the scenario department of Pathe Exchange, Inc. The same is also true of William Arsdale, who was also connected with the scenario department of Pathe Exchange, Inc. Lew Simons was formerly employed by Pathe Exchange, Inc., as a cameraman.

"A. Smith was formerly serial publicity manager of Pathe Exchange, Inc., and is now in Camp Sevier, Greenville, S. C. Mr. Hubbell has never been employed by Pathe Exchange, Inc, in any capacity. Mr. Donohue was employed as a Bee File at Pathe Exchange, Inc., but left us about fifteen months ago.

"Another thing I want to emphasize is that there is no partnership of any kind or character between Pathe Exchange, Inc., and any of the Hearst interests, and that neither Mr. Hearst nor any of his organization own or control directly or indirectly one single share of stock of Pathe Exchange, Inc."

Marines Get Thrilling Air Pictures

With Motion Camera Many Stunts Are Photographed for Screen Showing Throughout Country.

A new epoch in aviation photography has been reached by Marine Corps movie men in the taking of sensational pictures from a plane at Miami, Fla. A few weeks ago a party of six official Marine Corps movie men sailed from New York for Miamia with two motion picture machines, three still cameras and enough equipment to take nearly 15,000 feet of film and hundreds of "still" pictures.

Second Lieutenant S. S. Rothaniel, who headed the party, composed of Sergeants L. M. and Owens, Corporal For

sythe, and Private Dennan, says that while shooting the movies from the clouds may not be particularly new or that for some persons there are thrills aplenty for the beginner.

Although the trip was made to get pictures at several of the Marine Corps training camps, the main object was to get something new for aviation photography at the Marine Corps aviation school at Miami.

For a time the photographers were content with placing one machine on the top of a lower and another on the ground, the aviators taking turns in the cockpit of the machine so that a part of the plane would always remain within focus, he started for the clouds. The first day he took eight "hops," a "hop" being an aviation term for any trick on the aviator's calendar was performed for the benefit of L. M. and his camera. Some of the tricks which were filmed both from the ground and the plane itself included loops, so called "bird of paradise," tail-spins, loop-the-loop, Dutch rolls, falling-leaves and zooms.

These films have been developed and projected on the screen with the result that it has been decided to show them in moving picture theaters throughout the country.

Rocks Break Up Young Luncheon

Clara Kimball Young and Her Father Slightly Hurt When Avalanche Distributes Shower.

Clara Kimball Young and her father, Edward M. Kimball, were the unhappy recipients of an off scene "thrill" June 21 not recorded by the cameraman, while playing scenes for the "Waxy Woman" now in course of production at the Lasky studio, Hollywood.

Miss Young, and her entire company, had been busy all morning taking exteriors along the cliffs. They had just finished a scene that included the most important scenes, staged at the foot of a high cliff. As the players were preparing to enjoy their picnic lunch, tablecloths having been distributed for the catsales, a shower of stones, caused by an avalanche on the overhanging cliff fell upon them.

Pandemonium reigned, as everyone scrambled to safety. A large stone struck Miss Young, causing her to fall to the ground. When nearby members of her company reached her it was found that the stone had struck her on the forehead. In the meantime, her father, Mr. Kimball, was discovered crumpled in a heap on the ground. In trying to escape the avalanche, he had tripped and fallen, hurting his ankle. He was placed in an automobile and rushed home with all possible speed, where the doctor who had been summoned pronounced the injury a bad sprain. The remaining members of the company escaped without injury, and Miss Young, after a few hours to pull herself together, recovered sufficiently to take the remaining scene during the afternoon.

Lucille Lee Stewart in Metro Pictures

Lucille Lee Stewart has been engaged by Metro for the important role of Vera, the "chorus-lady," with Ethel Barrymore, in the screen version of "Our Mrs. McChesney," adapted by Luther A. Reed from the play by George V. Hobart, and Edna Purviance. Miss Stewart is the sister of Anita Stewart, and in pri

vate life Mrs. Ralph W. Inc.. Mr. Inc is the director of "Our Mrs. McChesney," having been specially engaged by arrangement with Arthur Sawyer and Herbert Lubin.
Congressmen Hear Film Tax Protest

Committee on Ways and Means Listens to Arguments Presented by the Messrs. Brady, Powers, Friend and Goodman

A general protest against increasing the tax on admissions to motion pictures theaters was laid before the House Ways and Means Committee on June 18 by William A. Brady. The president of the National Association told the committee that the previous day in New York City at which it was thought that all of the theatrical interests in the United States should present their case at this time and for that reason he was present to talk on the admission tax, while F. A. Powers would discuss the footage tax and Maurice Good- man, representing the Vaudeville Managers Protective Association, would speak on the excess profits tax. Arthur S. Friend also spoke on the tax question.

Mr. Brady told of the activities in the motion picture field during the past year which show President Wilson had a right to be represented by the motion picture industry characterized the screen as the greatest medium in the world for conveying public information to the masses; how President Wilson called upon the motion picture industry to bring its influence into Italy, France, Russia, Scandinavia, and the Oriental countries "something that he could not do through the newspapers. I can quote him," declared Mr. Brady, "as saying that the screen speaks the universal language."

He called attention to the use of the screen by the Four Minute Men of America, to their aid in floating the several Liberty Loans and the service rendered the Red Cross.

"We do not stand here expecting to be exempted from any tax," declared Mr. Brady. "We don't want to do our bit—we want to do our chunk, but we want just a square deal."

"Are we taxing you too much in your opinion?" inquired Congressman Rainey, chairman of the committee, "Do you want to know what you think about it. You have told us about the importance of the screen; we agree with you on that proposition. You have not told us why it should not be raised."

"We want to be taxed," replied Mr. Brady, and later, after another interruption by Congressman Rainey, he said, "We ask that the admission tax should not be raised."

Took Theaters Four Months to Recover from Tax

Mr. Brady then explained how the tax works out. "We are willing that you should tax the five-cent theater," he said, "to make it even. But as to the 10 per cent tax it took us four months to turn out profits from that tax in the larger cities. In the smaller cities, and in some of the semi-large cities they have not recovered from that. We figure that the business was hurt 25 per cent, save in exceptional cases. Of course, if you go to New York and take the larger motion picture theaters it is true that they have not been hurt so much. But those theaters and others like them constitute a very small part of the motion picture business."

Chairman Claude Kitchin, of the Ways and Means Committee, pointed out to Mr. Brady that in May the attendance at the motion picture theaters was a great deal larger than in May, 1917—"there has been a large increase and the Government will show it!" He gave as a reason for the smaller attendance last winter the fact that it was one of the coldest and most rigorous we have ever had. In Washington the bad weather lasted from January 1 to April 1. Mr. Brady declared that this was not true of all cities—the west did not suffer as much as the east, and Congress- man Treadway suggested that another cause for the small attendance last winter was the fact that the Fueel Administr- ator closed all the theaters on certain days.

Mr. Brady told Chairman Kitchin that he thought the industry has recovered from the effects of the imposition of the 10 per cent tax, but added: "We do believe you are going to get us in, and that you are going to reduce by an enormous amount the admission fee that you are getting now in taxes if that tax is increased."

Only a Few Houses Increased Admissions

In reply to an inquiry from Chairman Kitchin, Mr. Brady declared only a very small percentage of theaters increased their admission fee from 10 to 15 cents after the present tax went into effect. "We very much resented that," he declared, "and we would be very much interested to know the extent of that being done. We believe that nobody should be permitted in this country to put on a price which includes the tax. We think the tax should be plus the price, so that the theater may be no 10 per cent tax business. We believe that the man is taking advantage of the legislation in order to beat his neighbor, who has lived up to the letter of the law, and to get an extra three cents."

Some surprising testimony followed. Congressman J. Magoffin Moore, of Pennsylvania, stated that the Treasury Department estimates that the receipts from admission taxes for 1918, based on collections already made, will be $28,825,000, and it figures there should be collected during 1919 $4,800,000. That would double the tax on admissions, he said. Mr. Brady declared that the Government would not get one-half of that amount, for most of the theaters would be put out of business. He estimated that 40 per cent of the theaters would be put out of business.

Congressman Admits Houses Have Been Closed

Loew's Columbia Theater, in Washington, was referred to in the course of the discussion, Mr. Moore stating that this house charges 25 cents admission and 3 cents additional for the tax. "There isn't any doubt about it," he said, "that that place has been doing an extraordinary business."

"I know Mr. Brady," Mr. Moore continued, "and I think it makes an unusual case and then, continuing, observed: "On the other hand I will admit that if you take a car here, when you can get a seat, in Washington, and will go to out- side theaters, you will find that the doors of the theaters and the windows are barred and they have moved away because of no business. Now, I say, that there are two cases in point, one which sustains your contention. We do not want put any business out to state that this and contend that some places were put out of business by this law because of the tax, but, on the other hand, some of the other places are doing more business."

Mr. Moore suggested that the Columbia Theater makes $75,000 a year and that it will pay a large tax under the excess profits provisions of the law. He wanted all the taxes based on earnings. He was told this same thing is advocated by all who are hit by other taxes.

The witness admitted on questioning that Congress is justlyified in levying the greatest tax that can be got out of any industry. In closing, he asked that provision be made in the forthcoming soldiers and sailors in uniform from the payment of the tax.

P. A. Powers, of the Universal, was the next witness. He protested against the footage tax, explaining to the members of the committee how much more does that tax mean. "Is it not only a question of losing $5,000 a year, but also that we pay a tax on film that has already been taxed by the Government?" he asked.

"In getting down to the financial end of the problem, Mr. Powers said the Universal company produces and publishes weekly a great number of news articles, news reels, magazine reels, educational film, etc., from which there is very small return. Educational films do not bring in anything. The way of profit on news reels bring in a very small return. In fact, he said, since the war started the returns on the news reels has been wiped out, and since this tax was put on the company has made no profit on the news reels. The life of a news reel is practically 25 days."

Government Under No Expense on Propaganda Films

Mr. Powers told of the work being done by the film manufacturers in the production of patriotic films—without expense to the Government. "There is no expense of any propaganda pictures which the industry releases. We spend nine-tenths of a cent a foot on every foot of film that is released. In addition to this we have been paying films to the Underwood & Underwood, to the Navy, and to the various war departments, base hospitals, with practically no cost except shipping and handling."

Mr. Powers got in a discussion with Chairman Kitchin concerning the British business, on which there is a great deal heavier tax. He said that the British taxes had so hurt
the business there that fully 75 per cent of the productions used in Great Britain are made in this country. The British tax is five pence on negatives. This led to the following significant statement:

"I am glad for your information, Mr. Brady," continued Chairman Kitchin, "that the industry could stand more tax; not only that industry but other industries. I am certain that if the committee were convinced that it would destroy any industry it would not impose more tax. And we asked you gently about this, and you answered very pertinently."

Friend Explains Method of Issuing War Films.

Mr. Powers was followed by Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation. "Mr. Chairman," said Mr. Friend, "I should like to say for the record that tax matters, and we would like to say, word about the Creel matter that Mr. Powers went into and tell you some things that Mr. Powers did not know, which I think justifies the monopolistic method of distribution which Mr. Creel has been trying to adopt. I understand that the British and Italian war pictures are privately controlled and distributed in the United States. The man who controls them and distributes them wanted and insisted on a deal with the American distributing companies, and if the purveyor that distributed that picture didn't give him the largest possible profit. The French war pictures are absolutely uncontrollable, and are open now to anybody who pays, I believe, $1 a foot, and that goes to a French man, and for this purpose the British and Italian pictures, and to-day these French pictures are not handled by any one distributor. As to the American pictures, Mr. Creel's idea was that they should be distributed by any dealer who was willing to give back his royalty.

But his thought was, I believe, that as the British pictures and the Italian pictures were monopolized, the dealer should also have the privilege of adding to them the American pictures. And he could use the French pictures, the British and Italian pictures, because, obviously, the American pictures would be in very great demand. Therefore Mr. Creel had the choice of getting back nothing or of joining up with the purveyor that distributed the picture, inhibiting the pictures to the highest bidder, and so believe that was his idea. Mr. Creel is doing what the men in the motion picture business did not want to see him do, but it seems to have brought about the result that he should come back to Congress and get still more money.

"I want to say a word about the footage tax. As Mr. Powers has made clear to you, this is like taxing our container, it is like taxing the wrapping paper in which the packages are wrapped which you buy and take from the store. We are subject to a double tax, and we are the only industry that is subject to a double tax, because there is no complication involved in it. If the film is run or printed, and it will go down to A, B, C, and D, until there is no longer any demand for that picture; each exhibitor pays a certain rental price; that rental price is fixed according to the value of the size of the picture, the age of the picture. Obviously, we do not get as much for an old picture as we do for a new and popular one; you do not pay as much for a loaf of stale bread as you do for a loaf of fresh bread. The only person who is akin to the consumer is the man who pays when he goes in to see the picture, but in addition he also pays this footage tax, because it was conceived to be a tax that could be passed on to the consumer."

Congressman Moore.—That is the reason I do not quite understand the argument. We are taxing only business, and you are taxing the public.

Mr. Friend.—The ultimate consumer, assuming that he goes in to see the picture, that is, the man who goes in to look at the picture, he is the ultimate consumer as nearly as we can.

Congressman Moore.—Is it the exhibitor, the tax on the tax along, and he pays it?

Mr. Friend.—Yes; he pays the tax. He pays the admission tax and also the tax on the reel. It comes out that the exhibitor pays $1.05 a day for the producer, and nobody has been hurt, but he can't pass that $1.05 on.

Congressman Moore.—In order to be fair—I am very much interested in this argument—but might you not, with equal propriety, argue that an automobile manufacturer is taxed twice or three times; on the steel he uses, on the labor which he uses, on the paint, on the oz., and so on along the same line?

Mr. Friend.—You may say that; yes, Mr. Moore, except that in each instance he pays the tax that the producer of the commodity which he uses in his product first pays; that is, he passes it on to him. Consequently, it all comes back in the increased price of the car.

Mr. Friend.—Exactly: it comes out of the ultimate consumer, and is paid by the people who buy the product.

A Third of the Theaters Have Absorbed Tax.

Mr. Friend observed that the reason for the closing up of a number of theaters "is the fact that people want better entertainment in better places, and the better theaters are surviving and the poorer theaters are going out of business. At the same time the tax had some effect. We must realize that out of 14,000 motion picture theaters in the United States a few are unimportant; there are some that could not house, for instance, 'The Hearts of the World.' Many of these outlying theaters—neighboring theaters, we call them—have been unable to compel their patrons to pay the tax. And they have been compelled to absorb the tax themselves, and many of them could not do that because their profit was not 20 per cent of the gross receipts, and it had to be 20 per cent of the gross receipts. Therefore you and your gentlemen to know that fact when you come to consider amendments to this bill. The admissions tax as it exists today, I think, will result in a steadily increasing increase, and the Government will find that the theaters surviving will get a better patronage, and the business will net more in dollars and cents."

Mr. Friend thought the scheme would be excellent except on prices between 20 cents and $1.

Goodman Talks of Excess Profits Law.

Maurice Goodman took up the provision of the excess profits law in regard to nominal capital and invested capital. Speaking for all classes of theaters, he said:

"It seems to me, in the case of the Treasury Department, that they should not be compelled to pay excess profits on their business, and that they have not been in doing so. The Treasury Department has been in a position to explain the reason why they have not had the business, it was explained in detail that the vaudeville managers operate their theaters with an important principle in view. They are the people around which on their theaters stand in a great majority of cases, the theaters were held only on lease. Therefore, so far as the place to which the sum was equal to the value of the property, it was an important thing in a vaudeville theater was a bookkeeping and an arrangement that the property was placed for the purpose of the privilege of the show business? The vaudeville managers do not produce anything; they stand in a position with showing, and manage to make their voices or whose performances are an attraction. The only necessity for a cash deposit or capital invested is for a small fund to pay for licenses and other small expenses incidental to the operation of the theater. The main or primary thing from which proceeds are derived in these theaters, so far as the manager and operator of the theater is concerned, is the service or personality and good will of the manager and his leadship, and his ability to use what he gets on his booking contract. Nominal capital means nothing in arriving at profit, eliminate capital and fix a definite tax, whatever that tax may be, but fix it upon the amount that we and our neighbor in the same business will have, and place in it, to which is equal so far as I can see, the disinterested, that the Treasury Department will place in it, to put the detail of money as a board or a commission, and let them decide the value. But there is a great objection to that, and that is this objection: It is so difficult to determine the amount of the Secretary of the Treasury, and to consider that the Secretary of the Treasury shall, in certain cases, fix the value of property for taxing purposes."

Now, in the show business you cannot take one business as the standard for another, and the law provides that in the excess, these values the Treasury Department shall take standard representative values. There are so many conditions that enter into what may be the value of a show business, as I have said before, the personality of the manager and then again the location of the house and the size of the house, and all those things must be taken into consideration and the nature of the show he puts on and all these things. My second objection deals with this That it would be well for the government to establish any standard for comparison, and I think the first suggestion I made will work out to the interest of the Government and will result in great good to the entire business, because we are not here to avoid any taxes or to get any exceptions or to dodge any other expenses. We are not going to allow that other industries get, but we are placed in a class with other industries when we cannot do business on any such basis as the other industries are doing.

CHILDS TO GET TESTIMONIAL FROM FRIENDS.

John E. Childs, formerly a salesman for World Pictures working out of the Buffalo branch office, will never have any cause to complain about the people at home not remembering him with perquisites. John E. Childs, who is the great favorite in the circle of friends and well-wishers from New York friends and well-wishers are added, and the initial volume, it is expected, will be followed by others. The testimonial is undoubtedly one of the most unique tokens of esteem ever accorded a film salesman.

Mr. Childs is a sergeant in Company E 308th Regiment, American Expeditionary Force, and is in France.
Black Appeals to Rembusch
Speaking for the Motion Picture Exhibitors’ League He Urges the A. E. A. to Meet at Boston and Settle Differences.

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ANSWERING the recent letter from Frank J. Rembusch, secretary of the American Exhibitors’ Association, on the subject of amalgamation, A. S. Black, of Rockland, Me., has written to Mr. Rembusch, urging that the members of the A. E. A. hold their convention at Boston during the coming convention of the Motion Picture Exhibitors’ League and that an effort be made to square the differences existing between the two organizations be then made. Mr. Black’s letter follows:

Mr. Frank J. Rembusch, 324 Longacre Building, New York City,

My Dear Rembusch: I just wired you this letter to New York, wherein I stated that I had not received a copy sent by the League, to be opened and read at the meeting in New York. In the telegram I have appealed to the Americanism of every member of your organization, and to the patriotism and love of the Americanism of every member of the Motion Picture Exhibitors’ League of America in making this appeal. In doing this I shall ignore to a large extent the vicious attacks you have recently made in the trade papers in referring to things of the past, simply stating that I do not agree with the method of believing in majority rule and that the issue, of which I admit there are some in our league, should be cured within and not by splits without. It is, at least, a two-sided proposition when, under existing national conditions, should be entirely forgotten and laid one side as a patriotic duty if nothing more.

The writer knew there would be an article on amalgamation in the June 15 issue of the Exhibitors’ Trade Review, but had no idea of what that article would say, and that you would go on in the following manner of the article as being a party theorety. As stated to you recently in New York the writer never suggested any resolutions, or other matters in connection with the amalgamation committee, and other members of the amalgamation committee in New York during the past few months have maintained that everyone who met with you did not receive my letter of May 21 enclosing copy of letter written Mr. Pettijohn upon this subject. It is also regrettable that the resolution passed by the amalgamation committee at its meeting at the Hotel Astor last month that was addressed to King Perry, secretary of the Michigan branch of the A. E. A., and which was to be presented to their meeting, and which, at the request of your members, was withheld from them. The Detroit committee, in their meeting agreed (said resolution being signed by Messrs. Joseph Hopp, of Chicago; Louise Benomishal, of New Jersey; C. C. Pettijohn, of Indiana, on behalf of L. M. Mosher, of Buffalo, and himself, and agreed to by Lewis Frank, of Chicago, who was to present same at said meeting, and in accord with the wishes of all the officers of the Affiliated Producers and Distributors proposition, no time being lost in the amended resolution on amalgamation. I claimed to you in New York, and claim now, that selfish motives in various bookkeeping propositions and otherwise have had much to do with preventing the amalgamation of the two associations. Much good has come from the other committees that were suggested by the resolutions committee that met in my room in Washington last December, and the fact that we have worked harmoniously on national legislation is conclusive proof, to me at least, that by fair play and honest treatment of all associations of complete amalgamation can be obtained and obtained now at the time of all those who most needed our country.

While I have very high respect for Mr. Pettijohn, I do somewhat blame him for not keeping you closely informed as to what took place in the amalgamation committee affairs as was understood, and I am sure that you do not understand you would not have made the erroneous statements that appeared in your published articles in the Motion Picture News of June 6 and the Motion Picture World of June 15. The way you suggest that Mr. Frank was writing so as to show good faith is neither practical nor feasible to the writer. There is only one practical way of showing that good faith and appointment, appoint committee of fair-minded men from both associations that have only the best interests of the country and the exhibitors at large, and with the amalgamation committee work out a plan that is fair to all. Forget the past entirely and show the United States that its motion picture industry is an international organization and the great organizations are to become the most important factor in existence toward winning this war. We cannot afford delays and meeting after meeting. Let’s get together next month and settle things as they should be settled, and have the best interests of this country at heart as I believe you have and as I believe the members of our league have likewise for the reason that this is success. Adieu, I appeal to your Americanism and nothing else. Will you answer “Yes”? Sincerely yours.

A. S. BLACK.

Black’s Telegram to Rembusch

Frank J. Rembusch, Secretary American Exhibitors Association, 324 Longacre Building, New York City:

Your letter June 15 received. I consider method suggested of reducing facts to writing by committees and your question of good faith under existing national conditions have been discussed for unnecessary delay in getting both associations amalgamated. As member of national amalgamation committee and also member of executive committee of Motion Picture Exhibitors’ League, I now appeal to the Americanism of yourself and every member of the A. E. A. to call convention of your body in Boston on July 13, where committees from both organizations can be appointed to meet with the duly appointed national amalgamation committee, or one united committee of both organizations in support of the President of the United States. Fair play is absolutely guaranteed. Let us forget past mistakes by both factions and disregard absolutely selfish motives of co-operative booking companies and other interests and meet with one thought in mind and that of our country in its hour of need. Am writing open letter today embodying this telegram.

ALFRED S. BLACK.

Michigan Association Elects Officers

At Annual Meeting June 13 Chooses Col. Butterfield President and King Perry Secretary.

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THE annual meeting of the American Exhibitors Association, Michigan branch, was held at the Hotel Fuller, June 13, with the attendance just fair. It was a quality crowd—but not quantity. The meeting was interesting and lively, many subjects of current importance being discussed. The new officers elected were as follows:

Col. W. S. Butterfield, Battle Creek, president; J. S. Ritter, Detroit, first vice-president; John Cutler, Detroit, second vice-president; King Perry, Detroit, secretary; John Ballman, Detroit, treasurer.

In addition an executive board was elected, which comprises the officers and W. F. Phillips, of the Majestic-Colonial theater, Jackson, and Mr. Beecher, of the Beecher chain of houses in Grand Rapids.

It was decided to continue the weekly meetings, especially during the summer months. All the real business of the organization will take place on the executive board. The association will meet the first Thursday in June and December, making two meetings each year. Col. W. S. Butterfield, the new president, operates the chain of Butterfield theaters in eight towns in Michigan. He has an office in the City Bank building, Battle Creek, and he takes this means of notifying exhibitors that he will be pleased to have them forward to him direct all complaints, suggestions or criticisms.

WILLIAM FARNUM GOES FISHING

William Farnum has returned to Los Angeles after spending a vacation on Catalina Island with his director, Frank Lloyd and Archie Bell. While on the island the party obtained a large catch of fish.

Coming League and Other Exhibitors’ Conventions

National Exposition Moving Picture League of America at Boston.................. Week July 13 to 20
American Exhibitors’ Association, Business Convention.................. Week August 20
Virginia A. E. A. Meeting, Ocean View, Va.................. August 25-26
National Association Directors Meet
Decide as an Organization to Take No Part in Boston Exposition. Will Hold Annual Convention in Detroit Hub.

A SPECIAL meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the offices of the association, Times Building, on Wednesday evening, June 19, for the following members of the Board, with William A. Brady, presiding: Samuel Goldfish, Lee A. Ochs, Alfred S. Black, J. H. O'Donnell, Louis F. Blumenthal, Louis L. Levine, Donald J. Bell, John W. Rowland, P. A. Powers, Richard A. Rowland, W. R. Shechan, Paul Gulick, George Irving, Joseph F. Lee, Thomas G. Wiley, Fred J. Beecroft, William A. Sande, and Frederick H. Elliott. Other present were J. D. Williams, First National Exhibitors' Circuit; David P. Howells, Howard Wright of Kalem, Frank J. Marion, president of Kalem; James Clark and Attorney Goldsmith.

The meeting had been called for the purpose of receiving a report from the Motion Picture Exposition Company as to the advisability of holding the Motion Picture Exposition scheduled for Boston, July 13.

It was announced that the executive committee, at a meeting held the preceding week, had decided to hold the convention of the members of the National Association of the Motion Picture Industry at the Roosevelt Plaza hotel in Boston on Friday, July 19, at 11 A. M. The board endorsed the action of the executive committee with the understanding that the convention of the Motion Picture Exhibitors' League of America would be held in Boston at that time.

Frank J. Marion, who was recommended by the National Association as the representative in France, Spain and Italy for the Committee on Finance, addressed the members of the board in regard to his activities and related many interesting experiences during the past few months in these countries. Mr. Marion also gave suggestions to the producers and distributors in regard to the showing of their pictures abroad, and he was given a rising vote of thanks for his instructive and interesting address.

Decline to Co-operate with Other Amusement Interests.

A memorandum of a conference held at the office of Adolph Zukor on June 17 was submitted suggesting ways and means for cooperation between the theatrical, burlesque and motion picture lines, and after full discussion was unanimously voted that it was not deemed advisable at this time to cooperate with the other interests referred to upon legislative matters. The report was thereupon rejected.

The balance was presented by Theodore Mitchell, secretary of the Censorship Committee, requesting support for the candidacy of Congressman Harrison of Mississippi, who is in the field as a candidate for Senator from Mississippi, was approved and instructions were to have the congressmen Insure through their exchanges cooperate in every way possible. Notice to be given to President E. M. Clarke of the Motion Picture Exhibitors' League of Mississippi asking him to present the matter to his organization with a request to support Representative Harrison's campaign for the United States Senatorship.

Supply and Equipment Division Nominates.

At the meeting of the Supply and Equipment Division, held on the preceding day, presided over by Chairman J. E. Brulatour, the following nominations were made for representa­tion on the National Association Board: J. E. Brulatour, Donald J. Bell, J. B. Halberg, Walter J. Moore, W. C. Smith, E. M. Portman, and F. H. Elliott.

The new board of seven to represent this division in the National Board is the same with the exception of E. M. Porter of the Precision Machine Company, who takes the place of C. C. Cooper of the National Carbon Company, Cleveland, who has found it impossible to attend the meetings.

Two other divisions of the National Association are to hold their annual meeting in connection with the Producers' Division on a call to be issued by Chairman Adolph Zukor and the General Division, of which John C. Flinn is chairman.

Distributors Nominate Directors in N. A. M. P. I.

At the meeting of the Distributors' Division, held on Thursday afternoon, presided over by Chairman Walter W. Irwin, the following nominations were made for representation on the Board of Directors of the National Association: W. W. Irwin, P. A. Powers, R. A. Rowland, P. A. Powers, Richard Gradwell and Paul Brunet.

This board of seven directors comprises the same names as the present board, with the exception of Paul Brunet, who succeeds J. A. Berst.

Boston Exposition Will Be Held
Exhibitors' League Will Disregard Action of National Association and Will Go Ahead on Original Plans.

REGARDLESS of the action of the National Association of the Motion Picture Industry and the Motion Picture Exposition Company in withdrawing from actual participation in the trade exposition to be held at Boston, the Motion Picture Exhibitors' League has decided to go ahead on its own hook. Therefore the exposition will be held as scheduled. The management declares that it has already secured sufficient encouragement to improve the trade display and that it expects to close enough contracts within the next two weeks to insure success.

There is nothing in the action of the N. A. M. P. I. that binds any member company, and, besides, the trade is so large, so far distributed and the trade so interested, so anxious to buy new pictures, that it is more than likely a great number will be there in some form of representation. New England exhibitors will attend almost to a man. They are all good fellows and worth while meeting. The Moving Picture World has taken space and will be among those present.

Advertising Men Postpone Dinner
New Date Is Set for July 22 and Plans Are Maturing to Enlarge Scope of Affair.

A meeting held Friday afternoon, June 21, at the Hotel Astor conducted by the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, it was agreed to postpone the annual dinner of the latter scheduled for Wednesday, Wednesday, June 26, in consideration of the former.

This decision came about as a result of the desire of the National Association to co-operate with the Associated Motion Picture Advertisers in making this an occasion of great national importance. Nearly all advertisers, including various members of the Administration at Washington have already accepted an invitation to be present, and, with the additional time allowed, the project, together with the hearty cooperation of the national motion picture body, the affair easily should prove the greatest event of the motion picture industry since its inception, particularly in view of the fact that it comes at a most psychological time.

The management of the Science Museum, which was concealed by the Associated Motion Picture Advertisers, will be in the hands of a representative committee of all branches of the industry.

Although further details than the date of the dinner are not available as yet, it is promised that this will mark the most important gathering the film enterprise has yet seen.

Among the guests will be former Ambassador James W. Gerard and Edward Bok, of the Committee of Fifty, with Hamilton Lewis, George Creel, Frank Wilson, C. F. Foster, Morgan Shuster and others. In addition several persons of the Administration not heretofore announced will be on hand.

At the meeting Friday afternoon the following persons were present: J. E. Brulatour, Arthur S. Friend, L. Z. Levine, Lee A. Ochs, Paul Cromell, William Sherrill, J. A. Berst, Gabriel Hess, P. A. Powers, Louis Blumenthal and F. H. Elliott, of the National Association, and Arthur James, John C. Flinn, P. A. Parsons, Paul Gulick and C. W. Barrett, of the Associated Advertisers.
Affiliated Directors Hold Sessions

For Three Days Distributors’ Corporation Considers Problems of New Organization—E lect Cohen Chairman.

AFTER three days of the most productive business sessions the national board of directors of the Affiliated Distributors’ Corporation, which convened at the offices of that organization in New York on Wednesday, June 19, adjourned, Friday, having put in motion the machinery for a new order in the film industry which the Affiliated members declare will prove revolutionary.

That the co-operative booking plan of the Affiliated has attracted the support of not only a large body of exhibitors, but of representative exhibitors in each section of the country, was clearly evidenced by the standing of the national directors sent by the various exhibitors’ booking associations connected with the Affiliated to the meeting.

The directors present at the meeting were R. D. Craver and H. B. Varner, representing Maryland, District of Columbia, Delaware, Virginia, North and South Carolina, Eastern Tennessee, Alabama, Georgia and Florida; Morris Spiers, representing Eastern Pennsylvania and Southern New Jersey; Fred J. Herrington, representing Western Pennsylvania and West Virginia; Sydney S. Cohen and John Manheimer, representing Greater New York; Alfred Hyman, representing Upper and Western New York; Sam J. Bullock, representing Northern Ohio; John W. Weinig, representing Southern Ohio and Eastern Kentucky; Frank J. Rembusch, representing Indiana and Western Kentucky; Charles H. Seaman, representing Michigan; Louis Frank and Joseph Hopp, representing Illinois; Byron Parks and Glenn Harper, representing Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico.

In addition to the foregoing, Henry J. Lustig, of Cleveland, president of the Exhibitors’ Booking Association of Northern Ohio; Henry A. Brink and William J. Clark, of Grand Rapids, attended the meeting.

In the earnestness with which the directors got down to business at the opening session, which was presided over by Charles C. Pettijohn, general counsel of the Affiliated, on Wednesday morning it was apparent that the meeting would set a new precedent in exhibitor gatherings. Despite the most arduous analysis of contracts and agreements which occupied the first two days the earnest and deliberative character of the sessions was maintained at equally high efficiency throughout the three days.

Equally noteworthy and significant of the determination upon the part of the exhibitors present to perfect an exhibitors’ business body which would be lasting and constructive in the relief it offered exhibitors for existing evils was the spirit of co-operation manifested throughout the meeting.

Both the terms of the contracts existing between the Affiliated Distributors’ Corporation and the booking units associated with it, as well as the trust agreements whereby the sums of the exhibitors are protected under the control of each exhibitor unit in their own territory, were worked out with thoroughness and a desire on the part of every one to see to it that the interests of all were fully preserved. This “give-and-take” attitude was also manifested to a remarkable degree in the fixing of the percentages of each of the territories. This important matter, which has been the source of so much dissension at other gatherings of exhibitors and distributors, was disposed of with dispatch and complete satisfaction on all sides.

Following the unanimous acceptance of the various agreements between the Affiliated and the units comprising it permanent officers of the National Board of Directors were chosen. All the officers were elected unanimously.

Those chosen are as follows: Chairman, Sydney S. Cohen, president of the Motion Picture Exhibitors’ League of New York State and of the Exhibitors’ Booking Association of Greater New York; first vice-chairman, Sam Bullock, of Cleveland; second vice-chairman, Glenn Harper, of Los Angeles, secretary of the Theater Owners’ Association of California; secretary, Frank Rembusch, of Indianapolis, national secretary of the American Exhibitors’ Association.

Friday’s session of the meeting was devoted to the consideration of proposals from prominent producers of New York and Los Angeles to produce pictures for distribution under the Affiliated plan. From the statements of these producers and reports of Mr. Cohen and Mr. Harper it was established that the stars are following the co-operative booking movement as established by the Affiliated, and that the organization, once going at full force, will have a strong claim on the interest of players.

A number of pictures were viewed by the directors in the evenings during the meeting, and several productions are under consideration as initial releases. That by September 1 the Affiliated will be operating on a regular schedule of releases seems probable by the number of producers’ applications filed with it.

The final afternoon’s session of the directors’ meeting was devoted to informal talks by Chairman Cohen, Mr. Pettijohn and William J. Clark, treasurer of the Affiliated Distributors’ Corporation.

Abe Warner to “Okeh” Crusader Contracts
Volunteers Services to Committee on Public Information, and Will Aid in Unraveling Tangles.

AMONG the film men of wide experience and high standing in the industry who have volunteered their services to the Committee on Public Information is Abe Warner, of Warner Brothers, who has agreed to supervise and endorse all contracts in connection with the distribution of “Pershing’s Crusaders.”

Mr. Warner, who is acting in co-operation with J. A. Berst, manager of distribution for the Committee on Public Information, will continue to run his headquarters with the First National Exhibitors’ Circuit, 6 West Forty-eighth street. His services in this connection were solicited because of his signal success in handling the bookings for Ambassador Gerard’s “My Four Years in Germany.”

Mr. Warner is personally known to hundreds of the leading men in the United States and has an accurate knowledge of present conditions in all territory that remains unsold. His judgment will be followed in deciding upon prices and the adjustment of the problems that arise in places where “Pershing’s Crusaders” is to be shown under the auspices of the First National Exhibitors’ Circuit.

As a member of the firm of Warner Brothers Abe Warner has an interest in the Gerard picture, and his various friends in the production and distribution field wish him well in his new work.

Officers and Directors of the Affiliated Distributors’ Corporation.

Charges Filed Against Funkhouser

Including Forty-one Specific Counts, of Which Two Only Refer to Moving-Picture—Trial Set for June 24.

A CTING Chief of Police Alcock filed nine charges, embodying forty-one specific counts, with the Civil Service Commission against Second Police Deputy Funkhouser, Saturday, June 15. Acting Chief Alcock requested that the trial be set for Monday, June 24, to give Major Funkhouser time to prepare his defense, instead of five days from the time of filing which the ordinance specifies. Following are the charges filed against the second deputy:

Conduct unbecoming a police officer or employe of the police department; neglect of duty; indifference to duty; incapacity or inefficiency in office; disobedience of orders; insubordination or disrespect toward superior officer; making a false official report; neglect to report any member known to be guilty of violation of any rule, regulation or order issued for the guidance of the department, and violation of any order or rule of superior authority, written or verbal.

Of the forty-one counts against the major, only thirty-six and thirty-seven refer to moving pictures, and conditioned they read as follows:

"In that the second deputy failed and neglected to have kept an accurate record of complaints and violations of the ordinances relating to the regulation of moving pictures, or the number of suits filed in such violations and disposition of same, and failed to take proper and prompt steps to bring proceedings against violators of provisions of ordinances regarding moving pictures."

After filing the charges Chief of Police Alcock said: "I will prove every one of them by documentary evidence or by witnesses or by both. I am ready to prosecute the charges. They speak for themselves."

That Major Funkhouser had men of his office shadow Chief of Police Herman F. Schuettler and prominent people of Chicago, including a number of prominent women, some of nature which have absolute proof. A large appropriation of money was spent by his office and there was not even a report of its use made, let alone a showing of results of his expenditures. Some of the men in his office said that they never saw such a rotten system as that upon which the office affairs were conducted.

Second Deputy Funkhouser has denied generally all the charges made against him, more specifically that concerning the shadowing of Chief Schuettler and citizens of good moral standing.

"I will file an answer to the charges just as soon as I have had an opportunity to digest them and will prepare a reply through my attorney, John S. Miller," the second deputy has given out. "I will be ready for trial in a short time and will meet this attack with a powerful defense."

The second deputy has also stated that he will ask for a continuance of a work of ten oars, when the case is called June 24, for the purpose of obtaining evidence for his defense. In the absence of his attorney, who is at present out of the city, Major Funkhouser is abstaining from any controversy with Acting Chief Alcock.

The Passing of John Hardin

His Numerous Friends Will Regretfully Learn of His Death at Charleston, S. C., in March Last.

ABOUT six weeks ago a rumor made the rounds that John Hardin, the well-known and popular exchange manager, had died. Numerous attempts failed to reveal any reliable information, until Douglas Bergh, personal traveling representative for George Kleine, who is on the road most of the time, came into the city after one of his business trips. He informed me that he had heard the news, but could give no definite particulars. He referred me to John T. Ezell, manager of the Atlanta office of Foursquare pictures, and it is due to the courtesy of this gentleman that I am able to give details of the death of my old friend "Jack."

Mr. Ezell wrote J. J. Miller, of the Dixieland theater, Charleston, S. C., concerning the matter and forwarded to me Mr. Miller's reply, which bears the date of June 10. The letterhead of the Dixieland theater shows that Miller & Hardin were proprietors of that house, and Mr. Miller's letter, which follows, gives an account of Jack's death:

"In reply to your letter of June 8 regarding the death of my friend and partner (for he was both), Jack Hardin, I am sorry to say that he died March 26. He was first taken sick with tonsillitis, and was sitting off and on for more than a month. In fact, he lay up for five weeks and never thoroughly recovered.

"Then he came and his legs went back on him, and he was forced to walk with a stick. He fought his illness bravely. He had a relapse after about three weeks and was taken home in an automobile one night from the show. He said then he thought he would never come out again. He died eight or ten days after.

"He was conscious up to five minutes of his death, and died very happy. He smiled and held out his hand to the writer while propped up in bed."

"While I only knew Mr. Hardin a year and a half, I want to say I have never been associated with a better fellow in my life. The real cause of his death was due to poison from his throat, which infected his entire system."

Mr. Hardin was manager of the Chicago office of Thomas A. Edison, Inc., from 1909 to 1913. He held a similar position with Pathé Electric for about a year, in 1914. He was afterward branch manager in Dallas, and then in Kansas City, Mo., for George Kleine, holding these positions for over a year.

His health being somewhat impaired at this time, he spent about a year with his family on his pecan grove in Mississippi, near Biloxi. Again desirous of getting back into his old business, he became connected with Mutual's Atlanta office, where he remained for some time, and shortly afterward associated with Mr. Miller in the Dixieland.

Among his Chicago friends and associates Jack Hardin was one of the most likable of men—loyal and steadfast. Of a sunny disposition and gifted with a droll sense of humor, he was ever a most welcome companion to all who knew him. As a raconteur he had few equals, and no festive occasion was complete without him.

Who among those present can forget Jack in the role of referee at the famous "badger fight," given by Colonel William N. Selig in his old city offices at 20 East Randolph street, and who among the guests will fail to recall his gifts as a mirth-raiser at the famous stag dinner given by George Kleine at his home on Hampden Court?"

"Ah me! The past so far as Jack is concerned is filled with the joy of life, though it is sorely dimmed now by sadness at his death."

And how resignedly and bravely did he meet death! Mr. Miller writes that "he smiled and held out his hand," just before unconsciousness seized him. Even Death could not dim the sunshine of his soul.

Hats off all in memory of Jack!"

Select Pictures Corporation in Convention

Branch Managers of Middle West, Pacific Coast and South Confer with Officials on Plans for Coming Year.

A CONVENTION of the officials of Select Pictures Corporation and the branch managers of the Middle West, Pacific Coast and South was held in the West Room, Hotel Sherman, June 19 and 20. Lewis J. Selzick, president; A. S. Kane, general manager; J. J. Rotchford, assistant general manager, and J. S. Woody, field manager, were present to greet the visiting branch managers.

During an interview with General Manager Kane, it developed that the convention was a real get-together meet-
ing for officials and the exchange men present, at which views and opinions were exchanged and considered in ap-
promising and stimulating manner.

President Selznick delivered the opening address on Wed-
nesday. He expressed great gratification over the work
accomplished during the year, and highly complimented
the sales staff for their intelligent and forceful hand-
ling of their business.

He announced that Anna Case, soprano of the Metropo-
tol Opera in New York, had been given the honor of
performing in a coming special feature, the work on which
would begin in a few days. He also discussed plans for adding
the number of stars in the Select forces and invited sug-
gestions concerning the improvement of the Sales direc-
tors, with the result that valuable opinions from the branch
managers present were considered and accepted regarding
the desirability of securing certain artists.

The work of the convention was in charge of General
Manager Kane, who was ably assisted by Assistant General
Manager Rotchford and Field Manager Woody. The key-
ote of Mr. Kane’s remarks and work was to establish
closer relations between the home office in New York
and the branch managers throughout the entire country.
He advocated the adoption of new ideas in order to increase
the efficiency of the sales methods already in vogue, and he
decided that continued trouble with old ideas could not
fail to increase Select sales. Free discussion of all sug-
gestions concerning the improvement of existing methods
was invited during the convention and practiced by all present.

On Thursday announcement was made of the names
of the stars retained for the year beginning September 1
and/or those released, by Kimball, Norma and Constance
Talmadge and Alice Brady will appear in photoplays adapted
from fine modern stories by prominent authors, during the coming year. Marion Davies, a
beautiful young ingenue, is one of the new stars, whose first
picture, “Cecelia of the Pink Roses,” is now scoring a suc-
cess in New York and Chicago.

It was shown that the selling plan of Select pictures for
the coming year is so carefully systematized and stabilized
that a certain number of releases can be positively offered
at stated intervals, thus according exhibitors the advantage
of an exact and definite control over their programs far in
advance.

A pleasant feature of Thursday’s proceedings was the ar-
rival at the White Room of Miss Constance Talmadge, who
had timed her stopover on a trip from Los Angeles to New
York, so as to appear before the convention. She made a
ripping little speech, which was enthusiastically received
by the boys.

But the convention was by no means all work. President
Selznick entertained the visitors at dinner, in the College
Inn, Wednesday evening, and “Friendly Enemies” at the
Woods theater was viewed afterward. The latter treat was
made possible by the efforts of San Bernard, a co-star of
the play where the show was to be performed, as well as a
movie producer for Fox, although the house had been sold out in advance.

Nate Ascher, of the Ascher Brothers, was one of the theater
parties. They took two boxes at lunch at the Terrace Garden,
Hotel Morrison, on Wednesday, Aaron J. Jones being a guest. On Thursday afternoon the visitors
formed theater parties and were entertained in other ways.

The branch managers present were: Sam E. Morris, Cleveland; A. M. Muller, Pittsburgh; James O. Kent,
Detroit; Fred C. Aiken and assistant, Ben W. Bedell, Chicago; J. C. Kragland, St. Louis; C. W. Taylor, Omaha; A. H. Mc-
Laurin, St. Louis; John Hopp, Minneapolis; J. A. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los
geles; H. H. Hicks, San Francisco, and H. B. Dobbs, Seattle.

President Selznick and General Manager Kane remained in
the Garment’s showing on Thursday when they returned to
New York by the Twentieth Century.

Old Swindling Lottery Game Revived.

The American Investing Company, a concern with an office
in the Boyce Building, this city, recently revived a swindling
lottery game that was practiced in Chicago several years
ago. The plan was the distribution of cards, a certain sum
for each, which was supposed to be the property of
addresses of patrons. Any patron whose name and address had been thus
secured was called on later, at his or her home, by a repre-
sentative of the concern. In each case the person on was
paid, he being the winner of a valuable lot in some adjacent State, the said lot having been raffled off at the theater on the night which this or that person had
attended.

The lucky individual in each case was assured by the wily
agent of the bunco game that all he or she had to do was to
pay a certain sum for the transfer of the deed and an
abstract of title to the lot in question.

It is believed that only about 100 of the victims were
in this manner. Some of them squealed, with the result that
the grand jury ordered detectives from the state attorney’s
office to raid the offices of the concern, seize its books and
papers, and arrest the officials. The whole thing was done and an
inspection of the documents seized will be made by the grand
jury. It is expected that indictments will follow.

Mutual’s Publicity Department Goes to New York.

The publicity department of the Mutual Film Corporation
and also the Screen Telegram department of that organiza-
tion have moved headquarters in New York henceforth. Terry Ramsey, chief of publicity for the department, under the
command of the members with his Chicago staff, are already in
New York, the temporary headquarters being in Mutual’s
office at 231 West Broadway. Mr. Ramsey and his staff will most
likely occupy permanent quarters on another floor of the
same building.

This partial transfer of Mutual’s forces from Chicago to New
York was the forerunner of the removal to that city of
the general executive and the entire office forces now in
Chicago.

Action on Maypole Ordinance Deferred.

No action was taken by the judiciary committee on the
Maypole ordinance at the meeting held Tuesday, June 18. Action was deferred until the meeting which will be held
June 25.

Charles F. A. Young at Camp Grant.

Charles F. A. Young, who wrote many interesting articles
on projection several years ago for the Moving Picture World and who, since that time, has been operator in sev-
eral Chicago theaters, was drafted for service about five
weeks ago and left for Camp Grant at Rockford, Ill. He had
a letter from him the other day which afforded very pleas-
antly reading. With other interesting news was the state-
ment that he wasstenographer and clerk of his company
(the 39th Illinois Depot Brigade), and that he had been ap-
pointed corporal June 9. He is very humble in speaking of
this honor, and his heart and mind are set on making good.
Mr. Young is thoroughly in accord with his work and is
strong for the officers in the camp. About them he writes:
“I just have to admire them for the work they can do. They
work all day, drilling men, attending to details of their
commands, etc., and then most of the night on reports
and other ‘paper work,’ when occasion arises, or else studying
in the officers’ school. I am ready at any time to call
account any one who has an ill word for any United States
Army officers.” Good for Charley!

Edgar Hopp Goes to Washington.

Edgar Hopp, first class yeoman of the United States
Navy, Great Lakes Training Station, Illinois, after eleven months service there, has left for the near future to work as cameraman and still photographer for the Bureau of Public Information. Edgar is the son of
Joseph Hopp, president of Chicago Local, M. P. E. of A.

“Cleopatra” Closes at Colonial.

“Cleopatra” closed its engagement at the Colonial Sunday,
June 23, after a satisfactory run of four weeks. The final
week showed a marked daily increase in the attendance, as
photoplay goers realized that the last engagement was to be
the Colonial at the end of the engagement, the total receipts for
the four weeks having

H. Tipion Steck with Universal.

H. Tipion Steck, for many years the efficient editor of
Essanay, has joined the Universal forces in Los Angeles. He hascharge in Universal City of
what is known as the reconstruction bureau, where poorly
constructed scripts are transformed into serviceable photo-
plays.

National Directors of Affiliated Meet.

Joseph Hopp and Louis H. Frank, national directors of the
Chicago unit of the Affiliated Distributing Corporation, left
for New York Tuesday, June 18, to attend the first meeting
of the national directors of that organization, which was held Wednesday, June 19, in the Longacre Building.

"Firefly of France" Big Chicago Success.

Wallace Reid in "The Firefly of France" broke the receipts' record of Paramount-Artcraft pictures at Orchestra Hall in Chicago on Tuesday. The National Motion Picture Manager, Mr. H. F. Kellogg, informed me that these Orchestra Hall programs, which are now being arranged and directed solely by the management of the house, are proving very popular. The opening number on this week's program, was a Paramount-Bray Holme travelogue, then a Paramount-Bray pictograph, a musical prelude to the feature picture by the fine orchestra immediately followed by "The Firefly of France," and this in turn by "The Kaiser, the Beast of Berlin," Sunday, June 16, to extraordinary business. Five presentations were given during the day till full capacity, although the heat was oppressive. The receipts from 15 cents tickets have been good. Mr. Szama informed me that he ran "The Kaiser, the Beast of Berlin," on Sunday, June 16, to extraordinary business. Five presentations were given during the day till full capacity, although the heat was oppressive. The receipts from 15 cents tickets have been good. Mr. Szama informed me that he ran "The Kaiser, the Beast of Berlin," on Sunday, June 16, to extraordinary business. Five presentations were given during the day till full capacity, although the heat was oppressive. The receipts from 15 cents tickets have been good.

The feature of next week's program will be "A Desert Wooing," a love story featuring Enid Bennett.

A Thrifty Picture Theater Owner.

Vincent Szama, proprietor and manager of the Cornell Square theater, 1923 West Fifty-first street, this city, made a call at the Chicago office last week. The Cornell Square seats three hundred persons and offers programs which include Paramount, Mutual and Universal makes, seven or eight reels to each program. A daily charge is made and Mr. Szama informed me that he ran "The Kaiser, the Beast of Berlin," Sunday, June 16, to extraordinary business. Five presentations were given during the day till full capacity, although the heat was oppressive. The receipts from 15 cents tickets have been good. Mr. Szama purchased this theater in September, 1917, and has raised the business from almost nothing to a good-paying proposition. He has been a regular exhibitor three years. At one time he accumulated sufficient capital, together with other savings, to purchase the house. He is very much pleased with his bargain.

Film Exporters of America Hold Meeting

Plan to Present Brief to Kitchen Committee Showing Handicap Created Through Present Import Tax—Elect Permanent Officers Next Meeting.

The third meeting of the Film Exporters of America was held at the Hotel Astor on Thursday, June 20, with practically all members present. With Temporary Chairman, Mr. Davis, the meeting was to consider the membership charter, drafted by a committee composed of W. E. Shallenberger, temporary treasurer; Louis R. Thomas and Harry G. Kosch. This same committee was thereupon appointed to draw up a set of by-laws to be ready for the next meeting—at the Hotel Astor, Thursday, June 27, at 12:30 p.m.—at which time the permanent officers of the association will be elected.

The appointed meeting with the National Association of the Motion Picture Industry with regard to effecting an affiliation with that body reported that a joint meeting had not yet been held with the committee representing exporters and importers. The joint committee has been unable to get together solely because of the many vital issues now confronting the association. Those on the committee for the F. E. of A. are David P. Howell, L. R. Thomas, Sidney Garretta, Joseph R. Miles and S. S. Krellberg. The N. A. M. P. I. committee consists of P. A. Powers, Gabriel Hess and Walter W. Irwin.

In the general discussion it was stated that at the present time approximately ten million dollars in foreign money and therefore new money was being brought into the country through exportation of film. Many interesting facts and points of view were brought out regarding the present difficulties experienced by American exporters of film, especially as affected by the federal tax. It seems that the Ways and Means Committee at Washington does not clearly understand just what effect the footage tax will have on our foreign trade. They are laboring under the wrong impression that England, after whose tax our own has been patterned, has imposed a foot- age tax of a similar nature. Congressman Kichin, chairman of the committee, expressed himself as willing to suggest revisions, either in the present tax or in the proposed new measure, providing that his body be shown any injustice incurred by the levy. The cost of shipment has always been higher in the United States than in other manufacturing countries, and it has long served as a handicap to the complete success of our export business. Even though American motion pictures possess acknowledged superiority the cheaper market price of foreign films will more than overbalance this virtue. Wise consideration of the matter at this time, the F. E. of A. rightly contends, will serve to bind the foreign buyer to the United States. Then, too, no other country, either now or at any other time, has levied just such a tax as this on footages.

Exporters Will Appeal to Congress Committee.

It was decided that the Film Exporters of America would either collaborate with the N. A. M. P. I. in drafting a brief to be sent to the Ways and Means Committee so as to give the points of view, now being forced to plan the new tax measure, or in case the brief of the N. A. M. P. I. has already been drafted it would present the exporters' case in a separate brief.

Office recognition was given by the meeting of the un- selish work of Paul H. Cromelin and his associates, who recently journeyed to Washington and secured several notable modifications of what would have been stringent rulings affecting the film exporting activities. The book, a form in a resolution of thanks that Mr. Kosch was instructed to send to the head of the Inter-Ocean Film Corporation.

There were several complaints by members of delays in cable dispatches to many parts of the world, especially to the Far East. Some cases of absolute failure to deliver the message were reported. A committee was appointed to present these difficulties to the Federal Reserve Board, with sincere hope that a solution on the cable and telegraph organizations at this time.

The writer has witnessed the growth and development of many trade protective organizations. He feels safe in saying however, that no one of these has added more thorough virility or more sincerity of purpose. It will unquestionably be to the interest of every film exporter, managers of export department of producing or accessory houses and foreign buyers now in New York to attend the next meeting at the Hotel Astor on Thursday, June 27, at 12:30 p.m., on the eighth floor, as formerly. Luncheon will be served during the course of the meeting.

Davis Will Not Attend Convention

Triangle Man Starts on Vacation, Following Which He Will Return to Los Angeles Studios.

The Moving Picture World has it on the best of authority that the expected appearance of H. O. Davis, of the Triangle Film Corporation, at the Boston convention for a talk to exhibitors on "where the money goes" will not mature. Mr. Davis is now in New York City, but the call of a vacation which has been denied to him for six years is coming from the California mountains. After he has had his rest he will announce future plans, if any agreement, to give the Triangle studios the benefit of his knowledge as a production chief.

The World spoke to a representative of Mr. Davis at the Hotel Huntington. Mr. Davis told the World that he is looking for a grip for the hike back west. "Now the fact of the matter," said the Davis spokesman, "is that it won't be a case of telling troubles, for there aren't any more in the majority of the studios." "There is no great wastage and no ruinous economy. The Davis idea—if you care to so call it—has finally obtained in the average producing department.

"The wrong sort of saving, it is now recognized, is as bad as wasting. The well-spent producing dollar is the one that shows one hundred cents large on the screen.

"Mr. Davis believes in studio efficiency only to that extent. He feels when such a case is called for one of economy is false—injurious even. I do not believe that he will be able to participate at Boston, but if he went there his talk would be confined to the following points: "1. Spend whatever is necessary to produce it properly. 2. Spend whatever is necessary to get perfect photography. 3. Spend whatever is necessary to show dollar for dollar on the screen!"

Pennsylvania League Elects Officers.

At the annual meeting of the Pennsylvania League Thurs- day, June 13, the officers for the ensuing year, much business of an organization nature was transacted, and reports were read showing that the membership was growing. The following officers were elected: President, George Schwitzer; vice-president, Sidney J. Shallenberger; treasurer, L. C. Schmidt. The board of directors consists of J. Mason, H. P. Kestor, R. Soltz, L. Goldberg, George Schwitzer, Oliver McKee, Henry Pfoke, L. Oppenheimer.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

Thomas H. Ince to Return to Culver City
Negotiations Closed for New Studio Site—$200,000 to Be Spent on Structures.

As a result of negotiations that have been in progress for several months it was announced on June 11, that a site comprising eleven acres at Culver City has been purchased by Thomas H. Ince, and that a group of buildings to cost about $200,000 will be erected there. Mr. Ince has already begun work of clearing the land and the new studio will be ready for occupation as soon as the new buildings are completed.

The land acquired by Mr. Ince fronts on Washington boulevard and is about half a mile nearer to Los Angeles than the previous site. The new studio is intended to double his present capacity at the new location. The selection of the site was made after investigations of several other locations that had been offered.

Planes are expected to be ready for the erection of some eighteen buildings, which will be grouped in the form of a quadrangle. The glass inclosed stages, laboratories, projection rooms and other equipment will be of the latest complete and improved kind. Architecturally it is intended that the new studio will be especially attractive.

More Comforts for Triangle Players.

Following close on the construction of the gymnasium, plunge and tennis courts for Triangle employees, O. L. Sellers, in charge of the big Culver City studios, is making another improvement which should add materially to the comfort of the employees. Two reading and lounge rooms, one for men and the other for the women, are being decorated and furnished. All the current papers, magazines and motion picture trade papers will be kept on hand in these reading rooms, where Triangle players can while away their leisure.

Dustin Farnum Entertained by Sanitary Train.

Dustin Farnum has been officially adopted by the 115th Sanitary Train of the army division stationed at Camp Kearny, California. Mr. Farnum visited his brothers for the first time on Wednesday, June 12. Upon his arrival at camp, the entire Sanitary Train passed in review before Mr. Farnum and Lieut.-Col. Jolley. The men were then brought up to a stand by the Major John Sharp, on behalf of the entire organization, presented Mr. Farnum with a Gruen watch, upon which were inscribed the words, "To our big brother, Dustin Farnum, from the 115th Sanitary Train, U.S. Army." Mr. Farnum was taken off his horse by the honor.

After the review the men of the Sanitary Train put on several athletic events. Following this, Mr. Farnum was conducted to an elaborate luncheon in the officers' mess hall. For his entertainment the members of the train put on eight acts of vaudeville.

After luncheon Mr. Farnum and the officers and men of the train witnessed a ball game between the 115th Sanitary Train and the 159th Infantry. Naturally, the 115th Sanitary Train were victorious over their opponents, the 159th, who incidentally, are the proteges of Bill Hart.

After the game a series of little plays were staged by Mr. Farnum and the other stars, while foot races were run by the members of the Sanitary Train. Following this an open-air barbecue was attended by Mr. Farnum and the entire personnel of the train.

Stage Women's War Relief Gets Entertainment.

The Stage Women's War Relief gave an entertainment June 11 for the men at the lower reservation at Fort MacArthur. The program included an address by Mrs. Lillian Brockwell and others participating were Helen Rayburn, reader; Jeanetta Crawford, vocalist; H. B. Crouch, sleight-of-hand; Harry McCoy, comedy and music; Hank Mann and Larry Seaman, wrestling match; Polly Moran, in comedy character work, and Mrs. Harmony Ryus as accompanist.

Mrs. Tyrone Power is the head of the entertainment committe and the programs already given under her direction in the camps at San Diego and San Pedro have been most enthusiastically received by the boys.

Selig Veterans Join Universal Forces.

Colin Campbell, veteran of many years with Selig and who is remembered as the producer of "The Spoilers," "The Crisis," "The Garden of Allah," "The Ne'er Do Well," and other large feature productions, has been engaged by Universal and has started rehearsing on a Bluebird feature for this company.

Fritzi Brunette, also well known Selig star, has joined the Universal and is being featured in "Should a Woman Tell?", a melodrama directed by Douglas Gerrard, from a script adaptation by F. McGrew Willis of Sidney Toler's drama "Playthings." Miss Brunette is supported by Mary Anderson, Lew Cody, Phil Dunham, Fred Turner, Myrtle Reynolds and others.

Tom Nash, another veteran of the Selig forces and for many years production manager at the Selig Western studios, goes to Universal as assistant to Henry McKae, director general of the big "U." Western studio. Mr. Nash is one of the pioneers in the motion picture industry and was one of the first motion picture directors to reach the Pacific Coast.

Ernest Shipman in Town.

Ernest Shipman, the well known New York film man, is in Los Angeles and paid the World office a visit on Wednesday, June 12. Mr. Shipman stated that he has thirty-two pictures a year on contract and that he expects within a short time to have at least fifty-two.

Mr. Shipman is handling a multi-million dollar series and Francis Ford's first release, "Berlin Via America," also the Josh Binney comedies. He has a contract with the First National Exhibitors and a new Japanese secret service story, starring Walker Whiteside, and will arrange for the production of his picture while here. Mr. Shipman has also contracted to handle the Lloyd Carleton production and a number of other feature film subjects.

The film man said after locating an exchange in Los Angeles he would return to New York and re-establish exchanges in Los Angeles, San Francisco, Seattle, Denver, Omaha, Minneapolis and other centres.

Al Jennings Leads Largest Star Stunt Ever Made in Western.

The old Essanay studios at Culver City have been leased by Al Jennings, who is now heading his own producing company. W. S. Van Dyke is directing the first picture, which is called "The Lady of the Dug-Out." The story is taken from actual experiences in the lives of the "Jennings Boys," Al and Frank, and both are the principal characters in the story. The production will be in five reels.

The preliminary scenes of this production were taken in Arizona.

UNCLE SAM'S MEN WELCOME AT FOX STUDIOS.

It is announced from the William Fox offices that through the permission of Mr. Fox and Sol Wurtzel, Pacific Coast manager of the William Fox studios, an invitation has been extended to all of the men of the army and navy to pay a visit to the Fox studios at Hollywood any Saturday afternoon that might suit their pleasure.

The studios are on Western avenue, between Santa Monica Boulevard and Hollywood Boulevard.

BURLINGTON HOLMES ARRIVES IN LONDON.

A cable dispatch from Burton Holmes, lecturer and photographer, has been received at his New York office, stating that he and his staff have arrived safely in London, after a fourteen days' voyage. Mr. Holmes will remain in London for three weeks prior to going to France.
Famous Players’ Executives Outline Plans

Adolph Zukor, Jesse L. Lasky, Walter E. Greene and Al. Lichtman Tell What
Will Be Done by Their Company in the Coming Year to Provide
Entertainment for the Great Public—New Players
and Old Favorites on the Roster

A Year’s Budget

By Adolph Zukor,
President of Famous Players-Lasky Corporation.

It is possible in the realm of art, as well as in the realm of
business, to establish for one’s self a definite aim. In
business such an aim comes under the term of annual
budget, and its value is too well known to need exposition,
but there is in art the same value attached to a goal toward
which every effort is to be bent, and this goal, too, may be
expressed in the form of an annual budget. There is a great
deal to be said in favor of establishing this definite course
to be run. It has in its elements of definite inspiration and a
definite understanding of just how far ambition may go.

It has been the custom in the motion picture industry to
set forth each year the plans and aspirations of the work
of the coming year. This is true of all branches of the
amusement industry, but, unfortunately, in many cases the
performance has not equaled the promise, because of the
very evident desire on the part of the amusement manager
to make his future appear rosy, and because the many
elements of uncertainty have not been cut into the business
of the amusement world. But today it is possible to
establish a budget for the work of the moving picture
business based on authoritative knowledge and prearranged
plans, which can be made as definite and as
exacting as the most
stable businesses in the
world. This is what
the Famous Players-
Lasky Corporation has
envisioned to do for the year be-
ninging September 1, 1918, and
ending August 31, 1919, to
establish a mark to
shoot at which is
worthy of the highest
aim, a goal set after
the most careful con-
sideration, the most
thorough preparation,
and, we believe, the
most complete under-
standing of what shall
be, for the public, of
the “greatest entertain-
ing” value, and, for the
exhibitor the means for
making his business
a genuine, real,
through success.

Such an understanding can come not from guesswork or
from the chance estimate of any one man or any two or
three men, no matter how well versed in moving picture
philosophy they may be. It must come from an experience
based on years of hard work, years of constant endeavor
for betterment, years of study and practice and revision,
made by the largest number of intelligent motion picture
experts obtainable, whose estimates are based on searching
investigation and definite, helpful experience in every phase
of the motion picture industry.

Such an understanding, we honestly believe, is the one
powerful asset of the Famous Players-Lasky Corporation.
There is much to prove that this is so. The very history of
this organization speaks this truth. Its growth from the
ideals of six years ago; its acceptance of public judgment;
its constant endeavor to be of ever-increasing help to the
real and to the means of many producers. Paramount,
the great motion picture public; its enormous national advertis-
ing, exploitation, and, finally, the faith of exhibitors
who may be termed true stars, all have helped to put
Famous Players-Lasky in a position to judge and judge
correctly what shall make for the success of the motion
picture business this next year of its splendid history.

So it is with a feeling of confidence based on adequate
experience and sound business judgment that this company
has set its goal for the next year of its existence. Back of
that confidence is the truth. Both the confidence and
the pride have a reason for being.

Company Has Added Many Stars.

First, there is the known value of the stars who will appear
in Paramount and Arclight pictures. To the already for-
midable list of luminaries whose popularity in pictures is
acknowledged by all we have added new stars in absolute
certainty. There is no need to bolster up confidence in the
hope that such men as Fred Stone, George M. Cohan, David
Griffith, Cecil B. DeMille, Douglas Fairbanks, William.S.
Hart, John Emerson, Charles Ray, John Barrymore, Bryant
Washburn and Wallace Reid will interest the moving picture
public. That hope is a dead certainty.

And so with such stars as Marguerite Clark, Linda Cavalleri,
Ethel Clayton, Shirley Mason, Billie Burke, Lila Lee,
Dorothy Dalton, Enid Bennett, Vivian Martin, Mary Pick-
ford, Elsie Ferguson, and Dorothy Gish their work adver-
sity and no gaunt, gloomy power when they are provided with the stories, the directors, the settings
and the artistic intelligence that we aim to put back of every
Paramount and Arclight picture.

The resources back of the production department of
Famous Players-Lasky is not a mere matter of luck. It is
the result of a definite aim and the ability to attract and
interest persons of proved worth in the production of motion
pictures.

Confidence in the success of our year’s “budget” is based
also on the known loyalty and service of our distributing
agencies and the selling plan for the year. Two hundred and
eight productions in twelve months makes four features a
week. With the stars at its command and the proved value
of the “Success Series” pictures, each one of these pro-
ductions will be a real “feature” worthy of the highest
exposition and, properly presented, of definite value
to the exhibitor that shows them. It therefore becomes
possible for this company to present to the public through
the exhibitors of America the finest attractions at the most
reasonably prices at which such productions of this calibre
can be produced and distributed.

With such a plan it is possible for every exhibitor to make
an unqualified financial success of his business during the
coming year. There is no reason why any exhibitor anywhere
in the country cannot place his theater on a high plane by
showing Paramount and Arclight pictures. After reading
the roster of stars who are to appear in Paramount and
Arclight pictures during the coming season it seems needless
to state that the company is employing the greatest talent
ever engaged in the making of motion pictures. The progress
of the producing department has been artistically consistent
until now we are firm in the conviction that there are no
other pictures made which can compare in artistic value and
drawing power with those of this company. And for these
pictures we have but one desire: the greatest circulation possible at a price within the reach of all exhibitors.

Another reason for our confidence in the success of our year is—the marked good-will and good reputation we have built up with public and exhibitor. That reputation and good will does not come overnight and does not come by luck. It is the result of hard work, backed by a constant ideal and the ability to show the superiority of our aims to the public through our national exploitation work.

Give the public a chance and in the long run it is sure to bear good results. Six or seven years ago a silent photodrama was a "jitty" show the public's sense of discrimination was not so keen. It was in direct ratio with the amount of real art and merit to be found in pictures of that day. But since that time rising prosperity and the excellent workmanship of the last three years have, aided in no small part by the establishment of the feature picture.

**Exhibitor Knows the Public Does Discriminate.**

The public is letting the exhibitor know that it does discriminate. No housewife will go to the grocery store nowadays to buy "a good scouring soap." She discriminates when she comes to pay her five cents and asks for a particular brand that she knows is good because her mother found it good before her, because it has always lived up to its advertisements and because she has found it good herself.

No man will go to the drug store and ask for "a good safety razor." He knows a particular brand by its advertisements and by the exercise of due discrimination whether the price be a nickel for a cigar of $2.00 for an automobile.

So we say to our exhibitors, Mr. and Mrs. Public: Set the public ask for you. Give them a show to look to a coming picture show they are learning to know that there is a brand on the goods they are about to purchase, a brand that is the trade mark of a big producing firm striving hard to make their products the best in art, in direction, in photography, in scenic equipment, in entertainment value and in everything that enters into the production of the very best in moving pictures.

The reason for the good-will will back with Paramount and Artcraft pictures, and that, too, is the reason for our confidence in what we intend to do in this new season.

And finally we have confidence in our new pictures for one very good reason. The people have been thoroughly acquainted with the kind of stories that are to be told in Paramount and Artcraft pictures. Wholesome dramas, uplifting in character; clean comedies, comedy dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production.

Such material as "Johnny Get Your Gun" and "The Big Top" for Fred Stone; "On the Quiet" and "Something to do for John Baskin" for "The Cruise of the Make Believe" for Lila Lee; "Out of a Clear Sky" for Marguerite Clark; "Come On In" for Shirley Mason; "The Pursuit of Polly" for Billy Burke; "Captain Kidd, Jr." and "The Mobilization of Johanna" for Mary Pickford are examples of the kind of places of prosperity by broadsides of prosperity.

The reason for our decision to eliminate photodramas of a morbid, depressing or tragic character as well as those concerned with religious problems, fairy tales and costume plays must be obvious to others as it is to us. Our conviction is the result of a thorough canvass of the situation, an interrogation covering the whole country, and our knowledge, which everyone shares, as to the effect of the war on the moving pictures.

**Theater in War Time More Than Ever a Necessity.**

In times of peace, the maxim of "All work and no play makes Jack a dull boy" is well recognized, and the film industry was brought to its present proportions because the American public bought pictures. In times of war with the added mental burdens, the motion picture theater is more than ever a public necessity and its value is in the inspiration it can give, in the entertainment it can bring to help the people to be cheerful and courageous throughout the stress of such times.

Advertising is now essential to the exhibitor, for he should drive home the fact that his is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen.

Many theaters will take advantage of the conditions which have arisen because of the war and will capture increased patronage and prosperity, appealing to this necessity for relaxation that is in everyone of us.

It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present conditions and the anticipation of the future by its great national advertising work to acquaint the public with the photoplays it produces and that it is backing up this publicity with the best pictures that brains and money can produce. The prosperity of the picture then is a necessary, promising prosperity, and we are desirous of building on solid ground.

So this is the message we wish to bring to the exhibitors and the great public behind them: Famous Players enters into its new picture year with a certain, sure success, and it is our wish to be in the front rank with those responsible for such success. Hence we are confident that these productions in our new year are to be the best that can be made today. And if we do our duty by ourselves, by the exhibitor and by the public, they will be the best pictures tomorrow and through all the glorious future that is still to come for the motion picture industry.

**A Large Motion Picture Undertaking**

*Outline of What the Producing Department of the Famous Players-Lasky Corporation Will Do for the Season of 1918-19.*

By Jesse L. Lasky,

Vice-President, Famous Players-Lasky Corporation, in Charge of Productions.

The preparation of one hundred and fifty-six Paramount and Artcraft pictures, each of five or more reels, and aside from the short subjects, presenting a general standard of quality and drawing power that can be equalled, even the product of our own studios in the past, is a task of truly gigantic proportions. That the most tremendous motion picture undertaking ever attempted by any organization in the history of the screen has been allowed to the producers of the Famous Players-Lasky Corporation in the fulfillment of this schedule is readily evident.

With the best efforts of the greatest galaxy of players, directors, writers and technical experts in the industry at our command, it is only natural to expect notable achievements from the producers of Paramount and Artcraft pictures during the next twelve months commensurate with those of the past years, and more so, for our organization has been augmented with new genius and facilities. It is further natural to expect that the motion picture industry on the whole will be made a far greater enterprise than ever before as a result of the increased possibilities of our producing department.

Appearing in Paramount and Artcraft pictures produced in the East and West, will be the following stars: Marguerite Clark, Lina Cavalieri, Billie Burke, Shirley Mason and Ernest Truex, Ethel Clayton, Francis de Mille, Charles Ray, Dorothy Dalton, Enid Bennett, Pauline Frederick, Viola Dana, Pat Lay, Barrymore, Lila Lee, Dorothy Gish and Bryant Washburn. In Artcraft pictures there will be Mary Pickford, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, William S. Hart and Fred Stone. D. W. Griffith and Cecil De Mille also will produce Artcraft pictures of super-quality and

Jesse L. Lasky.
THE MOVING PICTURE WORLD  July 6, 1918

drawing power. In addition, there will be staged a number of special productions under both the Paramount and Arclight tradenames.

Mary Pickford's first two Arclight pictures are "Captain Kidd, Jr.," a comedy which played one whole season on Broadway, and was produced by Cohan & Harris, and "The Moon's Anniversary," which was produced by Hughes. Others, "Our Mary" will continue to show ever-increasing artistry which with each successive picture further enhances her popularity.

Following such sensational successes as his Arclight releases of the past year have evidenced, Douglas Fairbanks, in his own language, will, to a greater extent than ever, hit them in the eye, knock them over, roll them down hill and leave them out of breath. Others, "Our Mary" has already lined up a program that it would seem will make it easy for him to fulfill his expectations.

Elise Fitzgerald's record of the past year is evidence sufficient of her great hold on the American public as a film favorite, justifying every promise which the Famous Players-Lasky Corporation made for her when she was yet untired on the run on Broadway. Others, "Our Mary" will not only fulfilled all that was claimed for her, but has gradually risen to a pinnacle obtained by only a few who seek the public's favor. Her new Arclight pictures, during the coming year, will be produced with the same care and limitless resource as has marked all her previous subjects.

Bill Hart, the Beloved "Bad Man."

William S. Hart, the most beloved "bad man" in the world, will also produce a new series of photoplays for Arclight releasing some of his previous productions, something of the humanity of Burt Harte; but there is unmistakably something of the tenacity of William S. Hart in each production, which has been responsible for the hold this man has upon his American public. Others, "Our Mary" for the coming year present a most fitting contribution to followers of Arclight pictures.

Hit-the-Trail Holiday" can bear witness to the fact that George M. Cohan in the right picture is the type of film favorite the American audience wants to see. His pictures for the coming year, based on famous stage productions written by himself, will go far to reaffirm the judgment of those who have seen his previous successes.

D. W. Griffith and Cecil B. De Mille, the two famous masters of screen production, will stage for Arclight release further copho-making cinemas such as have placed them foremost in their profession in the past. Productions that will exceed in merit even "The Great Love," "Hearts of the World," "Joan the Woman" and "Old Wives for New" are promised.

Marguerite Clark, in a series of productions under the direction of Marshall Neilan, of which the first, "Out of a Clear Sky," will be completed early in autumn, is another important card in our production plans. The combination of Miss Clark and Miss Neilan was an unusual producing team. For years these two have been co-workers at our studios, Neilan having appeared as leading man in some of Miss Clark's productions. He now returns as director, with Miss Clark as his lady in waiting, fully-speeded, as disclosed by his work in recent Mary Pickford pictures, and Miss Clark and he have entered upon their association with an enthusiasm that guarantees extraordinary Paramount pictures.

The debut of Fred Stone in motion pictures as an Arclight star will unquestionably be one of the most interesting events in the autumn and will be regarded by millions of photoplay fans, to whom his name is a household word, as an announcement of a new trend in comedy production on the screen. Pictures will follow and many surprises will be screened as a result of the marked originality and individuality of this famous player.

Shirley Mason will be given vehicles which are particular adaptable to her beauty and charm. Her initial subject is entitled "Come On In," in which Ernest Truex, the young-est comedy star on the American stage, will appear in her support. This is a piece of particular characterization by Miss Mason and is directed by Mr. Emerson. It is a comedy of the training camps and should strike a responsive chord in the breast of every photoplay fan in America.

Paul Clayton is among the few motion picture artists who have held their places through the years that the cinema has emerged to its present great vogue. Miss Clayton will be starred in Paramount Pictures offering the type of drama for which there is constantly growing demand. Her first production will be an adaptation of the famous drama, "Leah Kleeschma."

John Barrymore, Too, Is Coming Back.

The return of John Barrymore to Paramount Pictures marks the reemergence on the screen of a man whose moving rank is as a leading American actor. Among his first pictures to be produced are "On the Quiet," the famous farcical comedy by Augustus Thomas, which has made millions laugh, and Maximilian Foster's popular story, "Something to Do."

Dorothy Gish will make her debut as a full-figured Para-mount star during the coming year. As a result of her extraordinary work in the leading comedy role of W. Griffith's, "Hearts of the World," she is becoming one of the much-discussed women artists in America. Announcement of the titles of her pictures is without description of the effect of this being given to her early productions which will be made at our West Coast studios, the first of which is "The Cruise of the Make-Believe," by Tom Galton, and the experiment of a further copho-making cinema which will be watched with close attention by our producing force.

Wallace Reid in the coming year will be consistently starred in Paramount comedy dramas, which give him an opportunity to make the most of his talent. His additional films will be chosen with the same thoroughness that has been given to his previous successes.

D. W. Griffith and Cecil B. De Mille, the two famous masters of screen production, will stage for Arclight release further copho-making cinemas such as have placed them foremost in their profession in the past. Productions that will exceed in merit even "The Great Love," "Hearts of the World," "Joan the Woman" and "Old Wives for New" are promised.

Lina Cavalieri, the famous star of the opera as well as screen, will be given subjects befitting her regal bearing and great dramatic capabilities. Lucien Muratore will also be seen in one of her Paramount pictures, "The Rose of Granada."

Three Ince Stars Will Continue for the Year.

The Thomas H. Ince stars, Charles Ray, Dorothy Dalton and Enid Bennett, have been wellestablished Paramount artists. The promise from this noted film producer that these three favorites will continue next season in the type of story which experience has proved them best suited for should be充分理由 to believe in the continued success of these talents in modern photoplay production, will continue to supervise the work of these three young stars whose wide popularity is the reward of exceptional talents properly developed under the care of a master.

The unanimous verdict of exhibitors and public following the release of Miss Burke's "Let's Get a Divorce" has proved unmistakably that photoplaygoers desire to see her in the type of story which it has been proved Miss Burke can produce. The promise that they will continue next season in the type of story which has brought them their present popularity is reflected in their choice of a star of the first rank in a new production of the most important factors in modern photoplay production, will continue to supervise the work of these three young stars whose wide popularity is the reward of exceptional talents properly developed under the care of a master.

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expected from the staff of directors and authors staging Paramount and Artcraft pictures and presenting the most notable plays of the stage to screen. With such a program of pretentious work before us there is little wonder that we should take pride in our activities for the coming year and expect to achieve not only the greatest production record in the history of the photoplay, but to place on a new level the photoplay art in general.

**Paramount-Artcraft's Success Series**

**Mary Pickford in Eight Revivals Heads List of Popular Stars in Attractive Reissues.**

The inauguration of the Success Series comes into existence with the announcement by the new organization of the release dates of all the pictures which have been produced for them throughout the country. It is announced that the Famous Players-Lasky Corporation, which will distribute, commencing September 1, one reissue a week under this title. The pictures which have been selected for the Success Series were subjects in which stars made their reputation and they will be new to present theatergoers. The canvass of exhibitors, it is said, has indicated that they have practically a new audience today and that a great army of people have been converted to motion pictures in the last few years. Practically all of the old-time regulars, it is pointed out, will likewise be interested in seeing them again.

Many exhibitors have already attempted to secure bookings on these pictures because of the fact that the distributors preferred to shelve them rather than allow worn out prints to be shipped. The Success Series, therefore, provides an organized outlet for such bookings and is rebookings sufficient to warrant the making of new prints with modern technical improvements.

The list of Success Series, with a few explanatory lines concerning each picture for the information of the exhibitor, has been especially prepared by the Moving Picture World as follows: There will be eight pictures starring Mary Pickford.

**Mary Pickford Heads the List.**

"The Eagle's Mate" shows Mary in the role of a gently reared girl of the hills who is thrown into a moonshiner, but finally wins the man of her choice. James Kirkwood is the villain.

"Caprice," the play in which Minnie Maddern Fiske starred, the part of a Dutch girl playing opposite another character. Owen Moore plays opposite. A country girl is brought suddenly into a society environment, finds herself out of place and returns home to educate herself.

"Hulda From Holland," by Edith Delano, directed by John B. O'Brien. Friendless Dutch girl lately arrived in America finds herself at home, but happiness and a sweetheart.

"Hearts Adrift," an old-time favorite, directed by Farnum. Spanish girl cast away on a South Sea island, becomes the common-law wife of another castaway and is happy until fate throws the love of her life in her path.

Behind the Scenes of the Panama Canal, directed by James Kirkwood. Contrasts the drama of life with the glamour of the footlights. Miss Pickford is seen in one of the best characterizations of her early career.

"The Dawn of a Tomorrow," by Frances Hodgson Burnett. An ignored slum girl is enabled by a mysterious power which she but vaguely comprehends, to save her sweetheart from the gallows.

"Rags," by Edith B. Delano. A girl rises from the lowest strata of life to a position of social importance and finds it possible to marry the man she loves.

"The Godless," by James Kirkwood; story by Frances Hodgson Burnett. Based upon the separation of Esmeralda from her sweetheart by the unexpected finding of a fortune on the farm suddenly developing social ambitions of her mother.

**Miss Clark Stars in Six.**

Six of the Success Series will be Marguerite Clark features. "Wildflower," directed by Allan Dwan, story by Mary Germaine, is the production in which Miss Clark was introduced to the screen. She portrays the character of a child of nature who knows nothing of the meaning of love until she meets the man in all the world for her.

"The Crucible," from Mark Lee Luther's story of a girl who has been unjustly condemned to a reformatory because of a simple girlish prank; how she triumphs and in the end is rewarded.

"The Goose Girl," William C. De Mille’s scenario of Harold MacGrath’s novel; directed by Frederick Thompson. A princess is stolen by gypsies and subsequently adopted by peasants. She falls in love with the king of a neighboring country and shares his throne.

"Gretina Green," by Grace Livingston Furniss. Romantic comedy of the picturesque period of the early nineteenth century, the ambitions of Gretina Green add a dash of excitement to life.


"The Great George Washington," by Lewis Allen; directed by J. Searle Dawley. Story of a girl who told a fib—and then many more of them.

**Miss Frederick’s Half Dozen.**

Pauline Frederick also will be seen in six features of the series. "Gold," tells of a girl who demonstrates the value of a young man for another and is misjudged. Hugh Ford directed.

"Zaza," from the story and play by Berton and Simon. Directed by Edwin S. Porter and Hugh Ford. Scene interpretation and the life of a young girl presented on the stage by Rejane, Bernhardt and Mrs. Leslie Carter.

"Bella Donna," from Robert Hichens’ novel of the treachery and punishment of a woman swayed by uncontrollable passion.

"The Eternal City," by Hall Caine. Directed by Edwin S. Porter and Hugh Ford. Production photographed in Rome, Italy, where the scenes of the story are laid.

"The Woman in the Case," from the play by Clyde Fitch. A story of a wife who never loses faith in her husband, though he is accused of the murder of a friend.

"Sapho," from the pen of Alphonse Daudet. Directed by Hugh Story. The story of a girl who forges fame and notoriety for the love of a young student.

**Dustin Farnum Has Four.**

Dustin Farnum will again be seen in four of his best known pictures. "The Virginian," by Owen Wister; scenario and direction by Cecil B. De Mille. A monument to the "West that was."

"Captain Courtesy," a stirring story of the early days in California when the Mexicans were in authority there. Directed by William D. Taylor. Scenario by an artist who forges fame and notoriety for the love of a young student.

"Victor Moore’s "Chimmy Fadden."

"Chimmy Fadden," dramatized for the stage by Augustus Thomas from E. W. Townsend’s book. This was one of Mr. Moore’s greatest successes on the stage as well as on the screen. The scenario was by Cecil B. De Mille, who also directed.

"Sons," by George Bronson Howard, was directed by Oscar Apfel and is the laughable story of a milkman who suddenly inherits a title.

**Farrar, Farmun and Barrymore.**

Geraldine Farrar will again be seen in "Carmen." The scenario is by William C. De Mille, and Cecil B. De Mille directed. The operatic star will also be seen under Mr. De Mille’s direction in "Temptation," a story of a milkman directed by Frank Lloyd; and in William C. De Mille’s screen version of "María Rosa," Angel Guimera’s tragedy of a Spanish peasant girl.

William Farnum will be seen in "The Redemption of David Clove," Charles Frederick Goss noted story of a man’s regeneration; and in "The Sign of the Cross," Wilson Barrett’s great play of the struggle of Christianity against Paganism.

John Barrymore makes his reappearance in four of his greatest comedies. "Are You a Mason?" by Leo Ditrichstein, is the story of a married man who pretends to join a lodge in order to start a temperance movement in Mexico; by H. A. Du Souchet and directed by Thomas Heffron, is a tale based upon a trip to Mexico which the leading character took only in his imagination. "The Dictator" is a comedy-drama by Richard Harding Davis, which chronicles the adventures of a young American who becomes dictator of a small republic in South America. "The Lost Bridegroom," though funny, is still thrilling, showing Barrymore in the role of the anti-hero. Willard Mack wrote it and James Kirkwood directed.

**Jack Pickford Features Five.**

Five features starring Jack Pickford are included in the series. They are "Seventeen," Booth Tarkington’s humorous story of a "puppy love," which Robert Vignola directed; "Great Expectations," adapted from Charles Dickens’ novel and directed by Robert Vignola; "Freekles," Gene Stratton
Porter's story of a runaway orphan, directed by Robert Marshall Neilan; "What Money Can't Buy," the famous Griffith production, and "Bertie," the sequel to a rich young American for the love of a princess, directed by Karl Kolberg, and "The Dummy," from the play by Harvey J. Higgins and Harriet Ford, based upon the kidnapping of a child and their war against a villain.

Eleven With Various Stars.
In addition to these there will be eleven special productions as follows: "The House of the Lost Court," mystery story by Mrs. C. N. Williamson, in which Viola Dana is starred in the Penny Marshall's first screen play from the drama by Charles L. Young; "The Country Cousin," by Edgar Selwyn, directed by Frederick Thompson and starring Marshall Neilan, a story of the downfall and regeneration of a youth; "The Range," by D. W. Griffith; "The Traveling Salesman," written by James Forbes and directed by Joseph Kaufman; "Fannie and Sid," the story of a woman's struggle to preserve her honor, by Hector Turnbull and directed by Cecil B. De Mille; an all-star cast in David Belasco's great play, "The Girl of the Golden West," which was directed by Cecil B. De Mille; an all-star cast in "The Old Homestead," DeMille's stage classic of American country life, directed by James Kirkwood; William H. Crane, in "David Harum," the delightfully quaint story of rural life by Edward Noyes Westcott; "Pollyanna," directed by William V. McIntyre; "Paddy Wilson," a Twain story of law, love and finger prints, the late Frank Mayo presented on the stage; Bessie Barriscale in "The Rose of the Rancho," the dramatic tale of ranching by David Butts; "Washburn," which was produced under Cecil B. De Mille's direction; and Blanche Sweet in "The Warrens of Virginia," David Belasco's Civil War drama which with William C. De Mille scenarioized and Cecil B. De Mille directed.

"It will be noted," said a Famous Players-Lasky Corporation official, "that every one of these pictures carries the best artistry these stars have displayed. In reissuing them, the prints will be all from the latest, most technical and photographic art, which will make them even more attractive than when first released. These reissues will be handled in the laboratories in the same manner as a new production, from which they are distinguished in every respect, especially as we are only using such pictures as can appropriately be handled in such manner."

Seven Players New to Artcraft-Paramount

Jesse Lasky Outlines Past Performances of His Company's Recent Acquisitions.

SEVEN new stars who will be seen in Paramount and Artcraft Pictures during the coming year starting September 1, in addition to the many former stars of the Famous Players-Lasky Corporation who will again appear in their company as they have been signed to it is announced. Six of these stars will appear under the Paramount banner. They are Ethel Clayton, Jack Barrymore, Lila Lee, Dorothy Gish, Bryant Washburn and Shirley Mason, Fred Stone, who has just arrived at the Hollywood studio in California, will appear in Artcraft Pictures.

The production of these players will come under the supervision of Jesse L. Lasky. "These additional stars," said Mr. Lasky in outlining their work for the coming year, "are the brightest lights of the stage and screen, whom we desire to have eminently fitted for stellar roles under the Paramount and Artcraft names. Of the players now appearing in our productions, the greatest ensemble of public favorites in the history of American films, either on the speaking stage or the screen, is presented. "Fred Stone is unquestionably the most famous comedian on the speaking stage today, possessing not only dramatic ability, but a marked individuality. He is renowned for his eccentric and farcical antics, which have made him a popular favorite from the time he appeared with a circus some years ago. It is a significant fact that Fred Stone plays have been sold out for a run of similar attraction ever launched, some of them being presented successfully two and three years without interruption. We anticipate that Fred Stone's Artcraft pictures will be booked for long runs in both moving picture houses, for without doubt, if Fred Stone can pack a house for a year, his photoplays will be worthy of a long run in cinema houses. In "Jack O' Lantern," Mr. Stone during the past season drew record business on Broadway.

"Ethel Clayton is already too well known as a motion pic-
ture star to require comment, but I can predict that this star will shine even more brightly in the elaborate Paramount vehicle in which she will appear. "Jack Barrymore returns to the Paramount fold with a record which makes his individuality as a comedian notable. Several years ago he appeared in pictures produced at our studios and established a name which is of assistance not help but take immediate hold upon the patrons of the photoplays. Since his last appearance as a Paramount star he has won added laurels on the speaking stage.

"Lila Lee is a new name to the photoplays world. It is a name, however, that will before long become a household word, to use the old phrase, of the great motion picture public. Under the care of masters of the cinema art the talent and beauty of this young lady of fourteen years is already evidenced on the stage, will be brought out effecti-
vely. For several years we have been looking for just such a person as Lila Lee.

"Dorothy Gish is another Paramount star who will bring new patrons to the theatre in addition to the established picture patrons, for her prominence in big D. W. Griffith productions has made her popular with theatergoers as well as the regular followers of film plays. Her wonderful characterization of the grissette in 'Hearts of the World' has given her new prominence in the eyes of the entertain-
ing going public.

"Bryant Washburn is the latest addition to the Paramount roster. He has been a screen favorite of particular prominence for the past few years and his exceptional wealth in recent photoplays has made him, in our first Paramount picture, and Anita Loos-John Emerson pro-
duction, will be Ernest Truesdell.

"It will be noted that these stars are well established as leading men in their respective branches of the profession and are well fitted to enter a '100 per cent. organization.' They will prove valuable assets to all first class houses catering to intelligent people, for they have repeatedly proven their talents for entertaining the public. These young players and their names are well known in every community where newspapers are read.

"Our recent announcement regarding a change in policy whereby we will present subjects of cheerful theme followed careful investigations extending back for many months and as soon as we were assured of our ground we began to take steps to secure the services of the most talented people along these lines, who would bring with them not only the dra-
matic qualities desired, but a personal following which would insure box office success."

Fifty-Two Comedies for Year

Twenty-six Subjects from Sennett Studios, Ten Arbuckle Films and Sixteen Flagg Pictures.

FOR the coming season, commencing September 1, the Famous Players-Lasky Corporation will increase its dis-
btribution of Paramount comedies to fifty-two releases, one-two reeler every week. These comedies will come from the studios of Mack Sennett, Roscoe 'Fatty' Arbuckle and James Montgomery Flagg, it is announced, presenting the best efforts of these three famous producers of popular motion picture fun.

In announcing the releasing plans in connection with these comedies, Walter E. Hannon, vice president of the Famous Players-Lasky Corporation in charge of distribution, said, "Mack Sennett will produce twenty-six comedies for the year, one being released every other week. The suc-
cess of these pictures in the past has made the exhibitors well know their their-producing qualities. Mr. Sennett's career in the motion picture world as a producer of comedies goes back to the inception of the industry. His wonderful ability of turning out fast moving comedies with many new bits brought about by his great technical genius as well as his rare sense of motion picture humor has been established for some time past. His company will celebrate its ninetieth of the past year, he is a popular personality and his programs will be eagerly awaited, and bigger and better laughs may be enjoyed in these pictures, through a thing is possible, during the coming year.

"The Roscoe 'Fatty' Arbuckle organization will stage ten Paramount Arbuckle comedies, each of two-reel length. 'Fatty' Arbuckle has become a national institution and his comedies have consistently maintained a popular demand. The policy of production has been a most liberal one and no effort or expense has been spared to insure laughs. In

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limiting himself to but ten pictures a year, in which he will personally star. Mr. Arbuckle, also, is a director, and brings to the exhibit assurance that this brand of comedies will continue as a most desirable adjunct to any program.

"The famous James Montgomery Flagg comedies will be produced and work on the first two reeler, has already been started under the supervision of Jack Eaton, directed by Martin Justice, whose O. Henry pictures are well remembered. These comedies have been established by patrons of the motion picture theater, and under the new arrangement whereby they are to be released under the Paramount trademark they are a tremendous reinforcement to the series of successes. The finest and best of the theaters in America have been showing the James Montgomery Flagg pictures with remarkable success in the past, and the new series for Paramount will be the most pretentious attempts yet made by Mr. Flagg and his associates, who have laid out some very ambitious plans for the coming year.

"This combination solves for the Paramount exhibitor the perplexing problem covering the comic situation in a most satisfactory manner."

To Issue 104 Educational in Year
That Is the Schedule Arranged by Famous Players-Lasky—One Holmes and Pictograph a Week.

In preparing the short subject release schedule for the coming year, starting September 1, the Famous Players-Lasky Corporation is arranging for the presentation of 104 educational subjects, which offers the release each week of one Paramount Burton Holmes Travel picture and one Paramount Bray Pictograph. The distribution of these films is to be largely increased throughout the country, and various plans in connection with their production indicates that their scope will be considerably enlarged.

Speaking of the plans for the short subjects, Walter E. Greene said: "Paramount-Bray Pictograph have made a niche for themselves as 'the magazine on the screen,' and have presented some remarkable scenes during the past year. They will continue strong releases each week. These new releases will be of great added interest and present a wider variety of subjects treated than before, one of which involves a new treatment of fashions, never before disclosed on the screen. The animated drawings idea, giving clear explanations of man scientific subjects in a way never before possible and which have created wide comment, will be extended considerably."

"The Paramount Holmes Travel Pictures have a greatly increased demand and are much more in vogue among the better theaters catering to intelligent audiences. The prestige of Burton Holmes is not to be underestimated in making these educational releases. A globe trotter is particularly a favorite among those who seek knowledge of foreign things as well as those who admire beauty of nature. One of these films will be released each week during the coming year."

"The wonders of the world have been brought to the screens of American motion picture theaters by Mr. Holmes. The world war has burst the shell of nations and has excited curiosity in the minds of the public in distant countries. Cities and countries that heretofore have been merely names of passing interest have now become imbued with modern historical significance as they become associated with the great drama of life and death that is now being enacted and this has brought into interest the peoples of the entire globe. Thus the Burton Holmes subjects for the coming year will be of greater interest than ever, particular in that they will involve an intimate presentation of scenes and conditions resulting from the war 'over there,' Mr. Holmes having left America recently to take pictures in England, France and other countries of the Allies."

Square Dealing Aim of Sales Force
So Says Al Lichtman, General Manager of Distribution for Famous Players.

The principles which govern the relations between the Famous Players-Lasky Corporation and its field force engaged in the selling of Paramount and Artcraft pictures have been set forth for the benefit of exhibitors by Al Lichtman, general manager of distribution.

"The Famous Players-Lasky Corporation laid its foundations upon the principles of square dealing, justice and honesty and the ideal of creating and doing something better than anyone else," said Mr. Lichtman. "These principles and ideals are being constantly instilled in the minds of salesmen at the periodical meetings of the district branch managers, held at the home office; through the medium of letters, office and inter-office memoranda, personal interviews and in every way which presents itself."

"To the end that the Famous Players-Lasky Corporation demands of every member of its field force that he shall know; first, what he is selling; second, why he is selling it; and third, why it is worth selling. These are the Three Rs of salesmanship, yet it would astonish the industry, if a check could be made of the thousands engaged in selling films, to find out how many have learned them. They make sales, good-will, more sales.

"There, in the last analysis, is the root of the whole selling proposition. No business succeeds unless it is continually going forward. No business can go forward without understanding its sale. Many salesmen have failed without the good-will of customers. That is a cardinal principle of all business, and every salesman of Paramount and Artcraft pictures is required to apply it. It is in meeting his customers he must have enthusiasm and transfer it to them, but in the shortest time possible, for the exhibitor—the only kind of exhibitor he should be doing business with—is a busy man."

"We teach our salesmen that the man brimful of belief in himself and his goods and bubbling over with enthusiasm and vitality is bound to affect the other fellow. He is going to affect him in direct proportion to his enthusiasm. A man's success with a proposition is only limited by his faith in it, and once a salesman has that faith and puts it across to his customers he need not fear that there will be any request for reductions on one score or another."

"This entire proposition is one of service, and it is my opinion that when the exhibitor has become acquainted with what we are doing along these lines the word 'service,' when coupled with the name of the Famous Players-Lasky Corporation, will take on a new significance."

WORLD BRANCH MANAGERS IN TOWN.

Three World branch managers dropped in at the World home office last week and looked over the new World pictures, which are scheduled for release within the next few months. These were Fred Salinger, Pittsburgh; R. B. Smeltzer, Washington, and C. A. Thompson, Cleveland. All declare the outlook for business during the summer and fall is exceedingly gratifying. They also report that a number of legitimate houses are going to show pictures because of their inability to secure road attractions on account of the increased railroad fares.

FAMOUS PLAYERS SIGNS WANDA HAWLEY.

The acting of Wanda Hawley in "Old Wives for New" and "We Can't Have Everything," both Cecil B. De Mille special Artcraft productions, has brought her a long term contract with the Famous Players-Lasky Corporation. Miss Hawley has been in picture work only about a year but her rise has been rapid.
GRINDING THE CRANK

"THE DIRECTOR'S DILEMMA" OR
"NO WONDER THEY DIE YOUNG."

AH, 8.45—
A beautiful day
for pictures.
Everything I'll be
ready by
9 o'clock and
ought to
get 12 scenes
today.

8.45 A.M.

ALL RIGHT, JOE, GET
THE BUNCH TOGETHER—
I'm ready to shoot!

9 A.M.

THE LEADING
LADY TELEPHONED
AND SAYS SHE'LL
BE DELAYED ON
ACCOUNT OF
HER UNCLE
WHICH IS
SICK.

9.10 A.M.

(1) So sorry
I kept the scene
waiting—besides
the gown I'm to wear
in the ball room
scene hasn't
been delivered.

HURRY
AND
GET
DRESSED!

10 A.M.

ALL RIGHT, LET'S
TRY THIS NOW!

11 A.M.

YOU'LL HAVE TO
HOLD THIS SCENE—
THE PROPERTY LIST CALLS
FOR A LOUIS XIV VASE
AND WE'VE SENT OUT
FOR ONE!

11.02 A.M.

NOW LET'S
SHOOT--

1 P.M.

HEY, YOU CAN'T
WORK IN THIS SET YET—
WE AIN'T GOT IT
WIRED!

1.02 P.M.

I DON'T SEE
WHY THESE
DIRECTORS HAVE
TO BE SO
GROUCHY—

STUDIO

TEMPERAMENT

MY BOY,
TEMPERAMENT!
Spokes from the Hub

By Marion Howard

WHAT a splendid picture "Joan of Plattsburg" is! With Griffith offering the lead, Gulfern offering herself to fans everywhere. The picture is sane all through and very timely, to say nothing of the scenes "inside the lines" at Plattsburg. Good comedy here when Joan is talking it up with her cronies in their "over the top" drills. It now has the indorsement of the "First Lady of the Land," cabinet officers and millions of fans. Robert Elliott, always dependable, plays the lead perfectly, and with Aricraft, a fat part, into which he fitted physically. A well balanced company, but Master Butterworth as Hotfoot got the laughs, for he was decidedly clever all through.

"A Weaver of Dreams," with little Dana doing her customary emotional work, went well. But why do they not give her a leading man nearer her own age? Clifford Beem, who looks after her in "Six Ages," and elsewhere, but opposite dainty Viola is a misfit—so the fans think, as they did in recent pictures. What got us strong in the "Weaver" was the novel introduction of the middle-aged romance. The scenes seen in "Last Man of the Century," with her beautiful eyes and stateliness, and Russell Simpson made a picture long to be remembered. Some rebelled at the flashback picturing the hideous wreck, as the director went a bit far here; but it may be necessary to "rub it in" and leave little to our intelligence or imagination. Nothing finer in outdoor photography has been seen in a long time, the principals standing out like paintings; some of the scenes seemingly tinted in sepia. A long thing back of me said, "That feller don't know a good thing when he has it"—referring to the lover's caddishness and bad taste in choosing the doll-like girl to Judith, the heroine. But by and by, when we finally got to nosing around the girl, my companion said she was well rid of the man anyhow. We were spared the customary ending and two-lip stunt.

In "Masks and Faces" (done in England) Forbes Robertson certainly made good. What a cast! Maybe the support of his own people over there had something to do with the success of this. In it we have a Terry, a Bourneville, a Du Maurier, the only George Bernard Shaw; Sir Beer-both Trust, with Missed Patience, a typical Barré, and an urchin Van-brugh, who plays " Peg" deliciously; Lilah McCarthy, much liked here, and others with international names. It was distinctly English, and an excellent screen interpretation. No wonder this picture is indorsed by the National Council of Women and strongly commended.

After seeing "The Guilt of Silence" we went over to the Pacific and saw "The Man," a big picture put out by the Vitagraphs for Earl Williams, Grace Darrell and others, well directed by Tom Mills, whose work on the O. Henry pictures has been superfine. Here we get a story with an old married couple, the devoted wife and her young girl—making an interesting triangle. It had many new ideas, especially on the kid end, with four-year-old Pat Moore to handle. We liked the professional side of the story and the entire consistency, also the proper ending, with the skies cleared. Clean picture; good for reissue at any time, as most of the Vitagraphs are.

Another good play for the screen, "Her Decision," with an excellent cast. I went twice to see this just for the work of J. Barney Sherry, who has a decidedly "high-water mark" part and holds true to the character. While the picture is not entirely original, it is so well worked out in such capable hands as to give it new angles forthwith. Here we get the employer and his stenographer, whom his wife, knowing well the girl thinks she loves another (who is a ne'er-do-well), gives his list to. The part of Martin Rankin could not be in better hands, and Gloria Swanson develops the character perfectly. This is a fine Triangle picture and to be commended to the limit.

"Lend Me Your Name," was seen twice, as I hoped to find something to enthusiasm this year, liking young Lockwood. Here he undertook to double, but was quite the same, forgetting, as the masquerader, to cut out the facial twists of the dyspeptic, and these were not natural. Best thing in the picture is the scenery and the fine support of the valet and the impossible one, who were commended the leading women excellent. Lockwood's fall in the brook was the cause of much merriment, even among the staid patrons of the Exeter.

A corking circus picture, good for all classes, is "The Biggest Show on Earth," with its Barnum-like title and so cleverly directed by the only lacke for Enid Bennett and Sibly Jackson.48 We particularly commend the work of the Madame, who makes a typical circus owner with his loud watch face and all else that shouts. Then when daughter goes to a swell school, she, too, lives up to the circus "mold of fashion" and wears clothes that are usually valet's. What we wondered at was her stunt with the lions, for it looked perilous; but Enid never turned a hair. Bets were made as to how it was managed. There were good camera shots of this, and what a trick it showed. Then there was Colonel Trent, the arisocrat (rather the hubby of one), a real show. A corking picture, and the owner's daughter, a Sibley Royden, the lover, stood pat in spite of mother on the circus question. Good twist on dairy part of it, no giving away the source of their income from said circus.

Score another for the Japanese actor, Hayakawa, whose latest seen here is "The White Man's Law," directed by James Young most creditably. Pretty daring theme in making the white man the villain and an eastern Hindu a hero! Jack Holt has a part in keeping with his former ones, and I never could see why he should be cast as a goody-goody, for his features forbid it. My neighbor could not quite see why he should commit such a bad act to save a good cause to kill him when opportunity was there; but this is of the unexplainable. Anyhow it gives a novelty to customary killing off of the bad 'un. Joe Swickard does a good piece of character work, but his part seems to say, "To a man (don't like that name), Kelso look well as first lady?"

Rubes, somewhat overdone, form the comic element in "Mile-a-Minute Kendall," a good vehicle for Jack Pickford and sister Lottie, who does the naughty stunt very well. It jarred a bit to know that brother and sister played together in such parts. Louise Huff is at all times good, and her introduction through a soapy window was clever. With the same lady in the same sister, Mary, in "Miss," but somehow it fell short of her recent pictures. Not yet has she duplicated her most remarkable work in "Stella Maris," by all odds her very best.

What a pity Benjamin Chapin has gone out of our lives! But what a memory he has left in his wonderful portrayals of the great Lincoln on platform, stage and screen! I feel glad that he lived long enough to give us pictures of such great value in many ways. We feel a bit proud of him. Hadley, in his turn, wrote a great symphony, he completed the first symphony written for motion pictures. Mr. Hadley has been seriously thought of as a successor to Karl Muck, former leader of our symphony orchestra, and now an interned alien in Georgia, given up has organized an orchestra for other Germans—United States prisoners.

We are glad that Frank Mayo has made good and now with the World Film; of the fact that Vernon Steele is to play opposite Mme. Petrova, and that Walthall has gone back to his first love—Griffith, who made him famous as the Little Colonel in "The Birth of a Nation."
British Notes

By J. B. Sutcliffe.

The case of the long film, pro and con, is the all-absorbing topic of the moment in those rare intervals when film men can find time to discuss other matters than war, its ramifications and restrictions upon the industry. It is now some months since a prominent exhibitor laid a definite complaint of padding features at the door of the modern, multi-reel producer. The question was taken up by the exhibitors’ association, and the metropolitan branch of that body filed a resolution of protest to the joint Cinematograph Trade Council, the objection being to the padding of films more than to the measured length, although a shorter standard was generally recommended. Frank Goodwin pointed out at the time that the exhibitor had often no alternative but to show the long film. It was usually of doubtful advertising value, was woven around a star and had a famous title. If Mr. Goodwin’s statement was correct, many other exhibitors’ views—which, by the way, it is not—the resolution becomes a candid admission of shortsightedness on the part of the exhibitors. Less than a year ago the London agent of a newly established American boutiques has been returned fifteen negatives as useless for the English market. They were all two and three reel features; first-class subjects at that, if the samples I saw were any criterion. The agent in question since returned the States, but four of his films have been returned “in extenso” as four and five reels and have been sold off territorially at satisfactory prices; an experience which to an extent justifies Will Barker’s innuendo that the exhibitor often shuts his eyes to the increased length of a film so long as it is delivered to him as so many reels.

At another city in the north has the Famous Players’ version of “Sapho” gone “under the hammer,” as they say in the army. A moralist of the standing of T. P. O’Connor sanctions the film in his capacity as censor, but the York Watch Committee, thriving on the thrice-purified air of the cathedral city, stubbornly refuse its exhibition.

Malvina Longfellow has been in England a few months already and probably numbers her film engagements more than her stage bookings. She sustained the role of the May Queen in the Samuelson production, “Holy Orders,” dramatized from Marie Corelli’s novel; played lead in “Thelma,” and is now posing as the figure of Britannia in a series of propaganda subjects being issued by the Government Department of Information.

Charles Urban’s second visit in official capacity to the U. S. A. has convinced him that there is plenty of room in the States for the British film.

Major Paul Kimberley, the representative of Lubin and Thanhouser pictures, has added still another responsibility to his existing long record of war activity. This is in the position of superintendent of the home propaganda section of the Government Cinematograph Branch. Major Kimberley’s special task will be in connection with the distribution of the shorter propaganda films—the regular releases, so to speak—of the different departments concerned. So that the house films shall not be jumbled to the exhibitor haphazard he proposes to attach them as “trailers” to the bi-weekly news reels, the length of each not to exceed 150 feet. “The Gaumont Graphic,” “The Pathe Gazette” and “The Official Topical Budget” have agreed to the extra footage, which will not, of course, be charged to exhibitors.

Another innovation of the state department, now under the direction of the champion Canadian hustler, Lord Beaverbrook (better known in New York as Sir Max Aitken), is the despatch throughout the countryside of a fleet of automobile moving picture exhibitions. They have been specially detailed to exhibit the official films in rural villages and hamlets where no moving picture theater exists.

Woolwich, the arsenal city, has hitherto been as a barred and bolted door to the cameraman, but one of the recent official topicals holds back the curtain and reveals wonderful glimpses of the doings, mostly by female labor, within the walls.


THE MOVING PICTURE WORLD

July 6, 1918

THEATER


The New Majestic was opened with "Robespierre." During the last two weeks several fine American films have been screened, including "The Gray Ghost."

The Imperial cinema has completed the exhibition of "The Fatal Ring," and has also screened installments of Pathé's History of the War and several American comics.


The Bombay Excelsior has screened the "New Exploits of Elaine" to crowded houses.

At the Empire (Bombay) "Stranded in Arcady," one of the new series of "Pathé plays," has been exhibited to packed houses. The management has completed "The Neglected Wife."

At the Napier "The Mysteries of Myra" is now being screened. I learn that this theater has already become a financial success.

The Cinema Palace, which is now under the management of Krishnadas Brothers, has just completed the exhibition of "The Purple Domino." It should have been shown at one of the Calcutta theaters first. However, it is not too late yet. "Empire" management will be able to induce the authorities of the Presidency theater to take over the film.

Madan, of the Elphinstone, has shown "Second Mrs. Tampion," "The Deometer," "Peggy," "Fall of Nation," "The Mysterious," "Who's Your Lady Friend?" and several American comics. He has also booked "Patricia." His "Fun Fridays" are always well patronized.

At his New Cornwalls the exhibition of the "Goddess" has been completed. "The Mysteries of Myra" has just been started.

At the Albion he has screened "Two Little Vagabonds," "Along in London," "The Romantic Journey," and "The Shielding Shadow." "The Great Secret" is now being shown.

At the Ripon old friends mostly are screened. I cannot commend this practice. The Calcuttaes want fresh food. They get more than plenty of it at the Bijou. Films like "The Chance of a Lifetime" will appeal to Europeans, not to Indians.

At the Presidency a serial of 30,000 or 36,000 feet is screened every Sunday and public holiday. The patrons do not mind sitting from 11:30 a.m. to 6 p.m.

At the Bioscope theater we have seen the "Wrath of the God," the "Master of the World," and other films, which, though not very popular, are effective. "In the City of the God" is a film calculated to excite racial ill-feeling. I am afraid if it be screened in a place like Rangoon or Madaya, for instance, there will be hooting, and police interference will be necessary.

At the Karachy Kohinoor "The Shielding Shadow" is being screened, while the Emperor has shown "Patricia" and other films of note.

The Wellington cinema (Madras) has exhibited "Gentlemen of the Jury," "A Social Buccaneer" and several American comics.

Certain Indian theaters still continue their prize shows. The Picture House of Calcutta has a children's prize show every Saturday at 11 a.m. Certain Bombay theaters offer watches to their patrons. A Calcutta theater give away books to every patron. These shows draw extra crowds.

Newman Plans to Classify His Theaters

Will Have Three High-Class Houses in Different Parts of Kansas City and Will Make Each Appeal to Individual Clients.

FOUR years ago, on June 10, 1914, the Theater Royal, Kansas City's first high-class downtown photoplay theater, was opened. Practically on its fourth birthday Frank L. Newman, owner of the Royal and Regent, announced a new Newman theater, to be erected at 1112 Main street. With reference to his new theater Mr. Newman says: "Throughout the entire eleven years of my experience it has always been my dream to build a theater especially for moving picture exhibitions in the large and well-to-do neighborhood. When the opportunity came for me to secure this ideal location I resolved to realize it. I expect to have something as fine as anything in America, to install every possible modern comfort, and it will make every wordsworth say it is a word in a photoplay theater. If it is possible we intend to have the theater cooled by a refrigerating system. The architect is at present studying the problem. Some of the features will be a fireplace, a dome, the stage, the technical room, the balcony, which will be furnished as a salon for both the men and women. Aside from this it will also have rest rooms and a nursery.

Mr. Newman, with the three theaters, will be enabled to stage his pictures each in the vicinity most suitable and where it will have the strongest drawing capacity. For example, such stars as William S. Hart, Theda Bara, Maxine Pettrova will play at the Royal, and other features perhaps a little too strong for the Royal. The Regent will provide a suitable audience for Mary Pickford, Marguerite Clark and others who appear in another type of photoplay. The Regent will be a place of business.

At the Newman the idea will be not so much to feature the star as the production. In fact, Mr. Newman's idea is apparently to give his theaters an individuality which will stand for the best in motion picture plays.

Mr. Newman seems to feel that it is possible to create a reputation for his houses as such aside from the programs which he presents. Moreover, the fact that he has three houses will make it possible for him to secure releases in such large quantities that he can discard a certain per cent which have objectional features and are not up to the required standard.

Although eleven years' experience might almost warrant it, Mr. Newman does not feel that he knows every turn of the business. He is arranging to leave Kansas City about the middle of June for an extended coast to coast trip for the purpose of seeing what the other fellow has been doing in the way of innovations. Mr. Newman will probably be gone about six weeks.

Fox Names Eight District Managers

Assistant General Manager Robbins Will Look Out for Philadelphia, Washington and Buffalo.

A NOUNCEMENT has been made by the Fox Film Corporation's sales districts in the United States and Canada. The appointments were effective July 1.

Herman Robbins, assistant general manager of the Fox Film Corporation, will be responsible for the territory embracing Philadelphia, Washington and Buffalo. Lewis Levin, who is also connected with the home office will preside over the sales in the territory taking in Atlanta, New Orleans and Dallas.

Paul C. Moomey will be district manager of Cleveland, Detroit, Indianapolis, St. Louis and Cincinnati, and Clyde W. Eckhardt will have charge of Chicago, Kansas City, Omaha, Denver, Minneapolis and Salt Lake City. George Mann will supervise the territory embracing Los Angeles and San Francisco, and Clyde E. Campbell will continue as district manager of Boston and New England. Albert W. Eden is made district manager of Seattle and the Northwest, and Vincent McCabe remains as district manager of Toronto, Montreal and St. John, N. B.
Interesting Educational

Two Military Subjects, Two Travel, Two Industrial, One Agricultural, One Topical and One Zoological.

Reviewed by Margaret I. Macdonald.

"Britain's Bulwarks, No. 7" (Pathé).

CONDITIONS existing along the front at St. Quentin after the retreat of the Germans are pictured in this number. It shows the flooded areas through which the British cavalry advanced, the engineers working to rebuild roads and bridges, the ruins of many villages, troops resting between marches, and the capture of some German prisoners covering the rear. Such pictures do much to bring the actual conditions at the front home to the observer.

"Britain's Bulwarks, No. 8" (Pathé).

Further scenes on the British front in France, and about St. Quentin. This gives a number of intimate views of the British troops on the march, resting in camp, repairing railroads and preparing trenches. A view of the men waiting to go over the top and other scenes give an idea of the ruin wrought by warfare in that region.

"Rainbow Bridge" (Newman-Educational).

Of unusual interest is the Newman camera trip to the Rainbow Bridge found in the rocky wilds of the Western States. The Newman party started from Gallup, New Mexico, and journeyed to Arizona and Utah, sure-footed mustangs being used as a means of transportation. Following for a distance along the rim of the Canyon de Chelly they finally enter the canyon where they are faced by walls of solid rock from 800 to 1,200 feet in height, which have to be surrounded in order to continue the journey. Monument Valley presents an unusual sight with its stone monuments rising at intervals from 300 to 1,300 feet in height, 277 feet in width and 30 feet in thickness. It is easy to imagine that few have found their way to this freak of nature; therefore the pictures of this desolate portion of the country brought to us by Mr. Newman are doubly valuable.

"Through the Nation's Parks" (Educational-Newman).

A reel of beautifully photographed views of the nation's parks is herein presented. These views have become familiar to patrons of moving picture theatres during the past year or two; but it is still quite possible to dwell on some of the featured beauties of these parks, such as for instance, Handkerchief Pool and the Paint Pots in Yellowstone, the beautiful Mirror Lake of Yosemite, or the various picturesque spots in Great Glacier Park, without becoming stale. Newman has done, and done it well. One of the interesting features of the reel are the bears, showing King, the monarch of the Yellowstone bears, and several lesser members of the tribe feeding and fighting.

"Making Peanut Butter" (Universal).

A subject of considerable interest appearing in the 77th issue of the Screen Magazine shows the making of peanut butter. The raw peanuts are dumped down a chute to the roaster, from which they are taken when roasted to exactly the proper flavor, and placed in a hopper for hulling. The bad ones are culled out and the good ones are placed in a machine which grinds them into a butter. The peanut butter is then placed in jars of various sizes, labeled and sealed and made ready for the market.

"A Twentieth Century Cooper" (Paramount-Bray).

An interesting subject appearing in the 125th issue of the Pictograph shows us the manner in which barrels are made. Each barrel is made in three parts, the staves being put together in the form to the heading of them by automatic machinery.

"War Garden Hints" (Paramount-Bray).

The planting of potatoes is given attention in the 125th number of the Pictograph of the "War Garden Hints." Here we see a young woman preparing the ground for the planting, choosing the potatoes to plant, preferably medium-sized ones with plenty of eyes, the soaking of them in a solution of formaldehyde to prevent scabbing, and then the cutting and planting of them. Having seen this demonstration one can scarcely fail to know considerable about this particular science.

"To All Canoeas" (Universal).

Lessons in "safety first" methods of handling oneself in a canoe are given in the 77th issue of the Screen Magazine. The main points emphasized are don't change seats or stand up when canoeing, sit or kneel on the floor to be safe; don't stand on the gunwale unless you are an expert swimmer; exercise care in landing. It is also illustrated that an overturned canoe is a good life preserver.

"Wonders of Insect Life" (Universal).

The 77th number of the Screen Magazine gives a fine series of views, and much information concerning various kinds of insects which frequent the garden. Among these is the aphis or plant lice which are shown in magnified form on pea vines. The Lady-bug, which is a useful insect, is also introduced, showing its larva feeding on plant lice. Then there is the tufted grub of the tussock moth, which is very destructive, the grubs of the parsley butterfly and also their transformation, and the tomato grub parasite, showing its eggs on the back of its victim.

E. W. Hammons Establishes New Exchanges
Visit to Middle West Affects Glad Tidings of Educational Outlook

E. W. HAMMONS, vice-president and general manager of the Educational Films Corporation of America, spent the third week of June in the Middle West on a flying visit to the Educational exchanges. While in Chicago and Detroit, Mr. Hammons established new exchanges in those cities, which will ensure a much better distribution of the concern's pictures, travels, animated pictures and cartoon comedies than has heretofore been possible. Announcement of these exchanges will be made shortly.

The number of first run houses contracting for Educationalists throughout the United States is increasing rapidly. A notable instance is the 10 years contract just entered into between Moore's Theaters Corporation of Washington, D. C., and the Educational. All the International cartoon comedies, including the Katejammer Kids and Happy Hooligans, will be put on by Tom Moore the first three days of each week at the Garden or the Strand theater. Mr. Moore hereafter follows the example of S. L. Rothapfel of the New York Rialto and Rivoli, and Harold Edel of the New York Strand, who have played up Educational films for years.

In the Far West a striking instance of the drawing power of scenic Educationalisms comes from the Columbia theater, Portland, Oregon, where "Alaska Wonders in Motion" was booked for a half week, but on account of the enormous demand was carried over to fill the entire week of May 19.

Mutual's First Outing-Chester Release
"An Ex-Cannibal Carnival" Comedy of Life of Ex-Head Hunters of Fiji Islands Due for Public Appearance.

THE first of the Outing-Chester series of travel pictures, which are being released by the Mutual Film Corporation, will appear June 30, and is entitled "An Ex-Cannibal Carnival." This picture constitutes a comedy of the life of the ex-head hunters of the Fiji Islands, who have now adopted meatless days, and who welcome white strangers with dancing and a drink of "Kava," instead of threatening them with unwilling participation in the evening meal.

The second of the series, due for release July 7, has already been reviewed in these columns and takes the spectator on a delightfully thrilling trip to the great South American cataract, Kaieteur. It was exhibited some weeks ago at the
Strand theater, New York City, winning much praise for its interesting quality and splendid photography. The educational market today is offering nothing better in general good quality than the Outing-Chester Pictures.

**Items of Interest.**

The group of films entitled "Colonel Roosevelt’s Exposition Into the Wilds," 2000 feet of which was recently exhibited at the Strand theater, New York City, is owned by the Rondon Commission, of which Colonel Rondon is the head. The money realized on the sale of the pictures will be used, according to Luiz Reis, sales representative of the Rondon Commission in this country, for the assistance of the education and civilization of the natives of interior Brazil under the supervision of the Brazilian government.

The eightieth issue of the Universal Screen Magazine contains an inspiring series of views taken on May Irwin’s farm. To those interested in farming for profit this will be of value. This particular issue, which is not due for release until July 20, also contains considerable information, accompanied by a number of close-ups on the beetle, the scarab and the cricket, and some attractive pictures of prize-winning dogs and cats.

A new one-reeler about to be released by the Educational Films Corporation of America is entitled "Cigars for Kings and Millionaires." The region illustrated is the Vuelta Abajo district in the Pinar del Rio province of Cuba.

The second of the “Mexico Today” series, exhibited at the Rivoli during the week of June 9, gave a detailed illustration of the Necoaxa dam and power plant.

“Our Invincible Navy,” the splendid natural color production made by the Prisma, Inc., was exhibited at the Strand theater the week of June 16. This is the same series of pictures which ran at the 44th Street theater Artcraft pictures weeks during the winter. The Topical Review of the previous week contained the Educational Films Corporation’s film, “The Friendly Bee,” and interesting views from the potash fields of Trona, Cal., from the Hearst-Pathé News.

**Thomas Meighan.**

In Marguerite Clark’s forthcoming production for Paramount release, “Out of a Clear Sky,” which is now being completed at the eastern studios of the Famous Players-Lasky Corporation, the star is fortunate in having the support in the leading male role of Thomas Meighan, one of the best known and most popular of the screen’s leading men. In “Out of a Clear Sky” Miss Clark plays the part of a Belgian princess who is being forced into an obnoxious marriage with a German nobleman. She comes to this country and, seeking a hiding-place in the mountains of Tennessee, meets a young mountaineer, portrayed by Mr. Meighan, who assists her to thwart the plotters.

Mr. Meighan’s popularity is by no means confined to the picture-going public, for he is one of the most sought after leading men in the various producing units of the Famous Players-Lasky Corporation. His services have been in such demand in Paramount and other productions that he has frequently been found working in two or more productions at the same time. He has been leading man at one time or another to nearly all the feminine stars of the organization.

Previous to this Marguerite Clark subject Mr. Meighan had the chief male role in support of Elsie Ferguson in the big western subject, which will be an Artcraft picture, adapted from “Pierre of the Plains,” and released as “Heart of the Wilds.” Mr. Meighan plays the part of Sergeant Tom, a Northwest royal mounted policeman, in which capacity he takes part in sensational scenes, and as the lover of Miss Ferguson has some extremely dramatic moments.

**Goldwyn Managers Hold Sales Conventions.**

**Two-Day Meetings, at Which Future Policy is Outlined, Take Place in New York, Cleveland and Chicago.**

TWO-DAY sales conventions of Goldwyn’s managers and the salesmen from all nineteen of its American branches were held simultaneously in July 21 and 22 in three cities—New York, Cleveland and Chicago.

In each instance an executive of Goldwyn’s home office organization was present in charge of the regional convention. Among the matters discussed were future policies of the Goldwyn Pictures Corporation for the season, which begins in September. Managers and salesmen were impressed with the fact that next year they will have productions featuring six established stars, in addition to the Rex Beach pictures, and that instead of twenty-six releases there will be more than fifty.

The eastern district convention was held in New York, and was presided over by Samuel Goldfish, president of Goldwyn. Present were: Samuel Eckman, Jr., manager of the New York City branch; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and G. F. Lenehan, Washington. Salesmen from all of the offices in the territory attended.

Alfred Weiss, a vice-president of Goldwyn, had charge of the central district meetings, which were attended by H. A. Bandy, manager of the Cleveland office; J. F. Flynn, of Detroit; C. C. McKinbin, of Pittsburgh, and A. J. Pincus, of Cincinnati.

The Middle West convention, held in Chicago, had Harold Bolster, another vice-president, and Messrs. Aaron J. Jones and Nathan Ascher as its heads. It was attended by H. J. Bolster, manager of the Chicago branch; Richard C. Fox, of Minneapolis; Paul Bush, of St. Louis, and Richard Robertson, of Kansas City.

The salesmen in every division of the territory were called in to the convention cities to hear the voice of the representative of the home office and to learn from him direct of the good things Goldwyn has in store for the coming producing year.

The western states convention is held in abeyance pending the arrival on the Pacific Coast of a Goldwyn executive, held in a few days with the official draft of the sales policy.

**Baseball Close-Down Affects Sunday Shows.**

Demand for Seventh Day Pictures Increased in Nashville as a Result of Less Entertainment.

A meeting of southern league baseball officials in Nashville on June 10 it was decided to close down the premier Dixie organization on June 28. This action is expected to have an important bearing on the Sunday moving picture situation in Tennessee, and especially in Nashville, where an active fight has been waged for the past seven months in an effort to get the shows opened on Sunday.

The effect of the baseball closing has been to take Sunday baseball away from Nashville, Memphis and Chattanooga, thereby leaving Sunday moving pictures as the only method of entertainment on the seventh day. Chattanooga was accorded Sunday pictures after a vigorous fight. Military authorities advised that a place of recreation was needed for the various camps in and around the city, so the shows were opened, and are running full blast on Sunday. In Memphis the shows also are running, yet the mayor of Nashville absolutely refuses to permit the houses to open and even to make an admission or allow contributions to be made by the audience.

The Nashville theaters are continuing to run several large uptown houses on Sunday, charging thrill stamp admission. No profit is being made, and there is a heavy expense in pursing the policy. Each entrant is required to buy a thrill stamp at the box office, and, of course, permitted to keep the stamp. The moral effect of running a few shows, even at a loss, is expected to show the desire of Nashville for Sunday amusement, and should prove of benefit in the end.
Proofreading.

PROBABLY one of the chief contributing causes of poor advertising is to be found in poor proofreading, both by the management and the printing office. The printer is supposed to read proof only for the mistakes of his compositor. The rest lies to the advertiser, who is exposed to catch errors in names and titles made by himself and also to pick up the errors due to illegible writing and which may not fairly be blamed upon the compositor. Also he gets a chance to head off blunders the compositor so often makes and the proofreader does not catch. The other day a correspondent from Trenton sent in an advertisement of the Lyric theater in which Elsie Ferguson was announced in "Barbering Sheep." Of course the proofreader should have been sufficiently familiar with books titles to know that Barbery Sheep was intended, yet both the proofreader and the management permitted the ridiculous blunder to be printed in print. It is carelessness plus stupidity plus laziness to permit such a break to pass unnoticed, and yet no week passes which does not bring into this office examples of poor proofreading almost as bad. Any composing room foreman will be glad to show any advertiser how to read proof. It is no great mystery, and may be mastered in an hour, as far as the marks are concerned. The hard part is to develop the intelligent scrutiny that makes the errors apparent. Give more attention to proofreading. Do not leave it to the printer. He doesn't care a whoop whether your ad reads properly or not. It is not classed among the worries of his sinful life. It is up to you to see that you get what you want rather than what the printer thinks you want. Go a step further than this. Get your copy in early and do not be afraid to tear apart a makeup that does not seem just right. None of the samples sent in are disgraceful. And these errors react against the house. The patron is apt to argue that if the manager does not know how to spell a title or the name of a star, he is lying when he says that a play is great or a star unusually good. They lose faith in the announcement, and without reason, and if the fans are far better informed as to titles and spelling than many exhibitors seem to be, even though the latter may have the printed copy right in front of them for reference. To announce the title of the Hitleins novel as "Barbering Sheep" is not only to confess laziness, but ignorance of common literature that a live manager should be ashamed to own up to. Read your proofs, and read with care.

A Page to Be Read.

Here is an example of a page advertisement that does not try to carry too much type just because it happens to be a full page and not a two-fives. It is sent in by H. C. Fairley of the New Empire, Mont-gomery, Ala. Much more might have been said, but the chances are that the hold display makes the few simple lines carry greater conviction than would a crowded display. If you are accustomed to spending a couple of hundred words into a few inches it is sometimes difficult to take a whole page and say even less, but the little you do say is far more apt to be read.

A Little Too Formal.

Annabel Davidson, who does the advertising work for the City, Strand and Rialto theaters, Brockton, Mass., sends in some samples asking for a criticism. We think from her signature that she is a newspaper graduate, but evidently she has not spent much time in the composing room during her newspaper days. Her advertising is generally good, but a bit too formal. It is all nicely lined off or boxed in or fenced around with border. The left hand example in the top cut is a three tens. It comes already cut from the page, so we cannot see what it had to fight in the way of other display, but the three-point
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THE LEADER

THE World

JOHNSTOWN

WHAT

MAYOR LOUIS FRANKE,
Chief Executive, City of Johnstown.

PHILIP E. CAULFIELD,
Prominent in Local War Work.

"A wonderful picture—Very inspiring.
A picture every man, woman and
child should see.

JOHNSTOWN DEMOCRAT.

JOHNSTOWN LEDGER.

MRS. JOHN E. GABLE, Johnstown.

DR. BERTHA CALWELL, Johnstown.

JAMES MCLAIN,
,'I'm a War Worker, a_Solider's M'.
It will give you more food than you can eat.

YOU'LL AGREE WITH THEM WHEN YOU SEE

These Johnstowners Saw the Picture
To secure the opinion of unbiased critics, a private view of this great film was arranged in Johnstown. The picture was screened in a house containing only a small number of spectators, and without the usual music.

THIS IS WHAT THEY SAY:

MAYOR LOUIS FRANKE, Chief Executive, City of Johnstown.

"A wonderful picture—Very inspiring. A picture every man, woman and child should see."

PHILIP E. CAULFIELD, Prominent in Local War Work.

"One of the best pictures I ever saw. The screening of this Lafayette has been a real treat and I hope you may screen it a thousand times. I would appreciate it very much."

JOHNSTOWN DEMOCRAT.

JOHNSTOWN LEDGER.

MRS. JOHN E. GABLE, Johnstown.

DR. BERTHA CALWELL, Johnstown.

JAMES MCLAIN, "I'm a War Worker, a Soldier's Mate."

"The picture is a real treat. It is a picture that will help to build up the morale of the nation."

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"The picture is a real treat. It is a picture that will help to build up the morale of the nation."

Philadelphia Programs.

Jay Emanuel has left the Park and Jefferson theaters to become one of the ablest bookers in the city. Emanuel has taken so much delight in roasting. We always knew that Jay would come to some bad end, living in Philadelphia as long as he did, but we didn't expect it. Emanuel is now running "The Vortex" and "The Source of Life." The Vortex at the Grand, the Source of Life at the Parkway.

Mr. Emanuel, in charge of the Parkway on Saturday, had a small crowd in to see "The Vortex." The Vortex is playing at the Parkway and there are many people who are interested in seeing it. Emanuel has been running this theater for a long time, and his success is due to his great enthusiasm and skill as a booker.

Emanuel has been in the theater business for many years, and he has always been known for his ability to make a good profit. He has booked several successful productions, including "The Vortex," "The Source of Life," and "The Great Impersonation." Emanuel has always been able to get good audiences, and he has never had a bad house.

There are some people who think that Emanuel is too ambitious, but he has always been able to get good results. Emanuel is a fine booker, and he has always been able to make a good profit. Emanuel is a fine booker, and he has always been able to make a good profit. Emanuel is a fine booker, and he has always been able to make a good profit. Emanuel is a fine booker, and he has always been able to make a good profit.

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Better drop to the "on the same program." This would give greater emphasis to the double feature, though we can't see why anyone should want to sit through tea roam.

Should Be Able to Spell.

Anyone who lives in Punxsutawney, Pa., and is liable to spell the name of the town correctly should be able to tackle anything, but in a recent issue of a local paper three of the Germ advertisers Norma "Talmage" and the Majestic announces Abe "Norman." The mistake is supplied by the other two. The revised quotation "The little girl you can't forget" is spoiled in the Normand advertisement by merely quoting "little girl" instead of the entire phrase.

Circling the Kaiser.

W. L. Woodin of the Keystone Opera House, Towanda, Pa., sends in a good piece of work. Circle this: "Circus brings it and circus bill is right. We don't know where Mr. Woodin learned his spelling, but he has a piece of paper with the real circuses on it, for a sheet was changed while the programs were on the way down. Mr. Bush, by the way, has gone into the photographic division of the Signal Corps and is studying at Columbia University.

Loud But Permissible.

Distributed matter should be carefully considered, especially stuff that is liable to come into the hands of children. Heneghan has got out an interesting advertisement for "Kaiser," which we think would be good for any picture but a strong propaganda. It is a card 2 1/2 by 9 inches, with the upper 3 1/2 inches fouled over on itself. At the top the text reads, "Take off his mask and give him": just below is a circular window showing a red "H" on the under card. The rest of the card is a partial picture of the Kaiser matching with the lower half of the under picture. Hiding the card transforms the Kaiser into the Devil and the red H now becomes the initial letter to "Heartrending and Barbarian Cruelty." The idea is clever and even permissible, but we think it would have been better to have left the H out where the piece is apt to come into the hands of so many children. Even less good is the epithet adorning the back side. Even in propaganda films all things not permissible are immoral and sensational. It does not fairly drip blood. It just reads to get your interest, that's all.

Imported Blotters.

One of the dangers of having advertising done out of town is a possible change of bill. The Theatre, had out a bill this week with the face of the bloter recently and then print on the blotting side because their blotters were printed in New York and sent down to them and the bill for the week was changed while the programs were on the way down. Mr. Bush, by the way, has gone into the photographic division of the Signal Corps and is studying at Columbia University.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

Making a text book and a hand book, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your cards, hand-book advertisements, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Wright and Callender Building
Chicago, Ill.
Los Angeles, Cal.
The Photoplaywright

Conducted by EFE'S WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Camouflage.

Because the synopses is merely a story or a story, it does not follow that the story should not be told with care. It is still more important that you stick to the story and refrain from impressing the editor with your literary skill. Too many beginners, and not a few better practised writers, seem to think that if they can interest the editor in the way the story is written they may make a sale. This is an error. Most editors can tell the difference between verbiage and plot. If you have your heroine make a pie do not devote several paragraphs to telling how delicious that pie is. That will not show on the screen. You may make the editor's mouth water, but you are only selling a story as a pie, and selling it not for the pie, and not the pastry. All that will show on the screen is that the heroine makes a pie. Tell that and then go on to the next fact. Do not enlarge upon the possible delightful lives that her husband will lead because of the pie, but leave out the rhapsody. This holds doubly good in the case of a comedy story. Don't try to make the editor laugh at your words, but at the sagacity of the writer, and seldom that the writer himself.

Tell what will be funny and you can be as solemn as a hen-pecked man at the marriage of his best friend and still impress the editor. Sometimes you will be good enough to print and you'll find that it should be printed instead of sized and that you have sent it to the wrong man. Give the editor a good plot and he will not care whether you are a literary genius or the graduate of a correspondence school. All he wants is a plot, clear, understandabke plot, and the less you camouflage it with words the better. This does not mean that you should cut down the barest mention of the facts, but that every phase should exemplify the plot rather than your cleverness of expression. Do not say that "Marie breaks Ben's heart and goes to the mountains" but say rather that Marie breaks her engagement and add that Ben is heartbroken. The former phrase may sound smart, but the latter gives the facts in their order. You will have all you can do to get the story down plausibly and effectively without trying to dress it up with smart phrasing and meaningless sentiments. You can always make your story more interesting and yet vividly present, if you are interested, a difference between the attractive presentation of facts and an effort to be smart. You must be interesting if you would interest the editor, but interesting him in the story and not in your method of expression.

Don't Grouch and Work.

Don't try to do creative work when you feel that the whole world is working. You'll write better stories that no one reads and you'll not be sufficiently cynical to be clever. You don't have to bubble over with joy in order to write good stuff, but the better you feel the better your story is apt to be unless long practice has made you proficient in doing your stunt no matter what your personal feelings. Don't ever argue that you feel too rotten to do anything else, so you'll write a story. That's the most pitiful story you ever wrote. They put him on the job a dozen years, but it never works with the beginner and it is apt to leave an after effect that is not easy to eradicate.

Hold to Your Character.

Don't get the idea that you can make too many people interesting. If you can interest an audience in just one person, that is all you need do. You'll write better stories for a star, if it is even more important that all the other persons and events he made a background for the star, yet writers will persist in wandering from the track and writing in a lot of new and unneeded material. When the whole business is good, we'll not do. The audience must be presented a single question, and all of the action must contribute directly toward the answer. Side action is interesting only as it applies to the response to that question. The fact that Jim chokes John is interesting only because if he succeeds in his attack at murder John will be dead. Jane is interested in John as you want him to be, not so much because he is interested in John as because Jane is, and you are interested in all that concerns Jane's happiness. It is this centralization of interest that makes the story. The lack of the last chances of success.

Pick out your chief character in advance and write all of your action around that character. Do not try to write three or four lines of direct related action and then write the rest at the finish. Be clear and explicit.

Study the Wants.

If you hear that a certain company wants stories of a certain type, study that type of story. Don't shoot in a lot of stuff you think might suit. Make certain that it does suit exactly. Not long ago we had a script that was not wanted. The result was a snapstick comedy that was hardly strong enough for a reel when the demand was for a light comedy-drama in five reels. The author simply went ahead without investigation and sent in the product, still ignorant of the company's actual wants. It does not pay, as a rule, to write material to suit one particular company. It does not pay to send in any old idea on the off chance that it might possibly get by. You can at least select from the material at hand the types of stories best suited to the advertised needs.

Write Ready Mades.

We know of an author who is filled with ambition to write for a certain company and he is determined to be defeated by the fact that this company has a personal author who prepares all of his scripts, generally from published novels. As the star has a marked personality and the author writes to get this particular person, all is well, but when the personal author is unavailable for the use of others, and so the effort is completely wasted unless persistence is at last rewarded in the shape of a staff job. The star system makes for the special staff writer. Pray for the abolition of the star system and the use of star stories, and in the meanwhile write stories that are stories that merely vehicles for a certain star. The Chaplin business heads are particularly irritating in this respect. If an author queries the company he is cordially invited to send in, and then he gets his script back under the assumption that merely having to do with the production of the war. The outsider cannot know the particular points the propagandists wish to emphasize, and so their stories are apt to fall short. The propagandist only has some vague idea of making some contact and through a mistaken idea of friendliness, welcomes the script, which is then turned over to the script department which gives the reply which should be: "Sorry, but we want you to know that we are merely using you as a baiting policy of trying to make friends for the brand which has a decidedly reverse effect.

Propaganda Stories.

It is useless to try the open market with propaganda material. Most of this material is written by arrangement with those interested in the production of the war, and particularly with those who are trying to do with the prosecution of the war. The outsider cannot now the particular points the propagandists wish to emphasize, and so their stories are apt to fall short. The propagandists only has some vague idea of making some contact and through a mistaken idea of friendliness, welcomes the script, which is then turned over to the script department which gives the reply which should be: "Sorry, but we want you to know that we are merely using you as a baiting policy of trying to make friends for the brand which has a decidedly reverse effect.

Don't write the synopsis of a story until you have sat down and have seen it set down before your mental gaze. The ideal way to write a synopsis would be first to do the continuity and then make the synopsis. That is given to you and you will not be interested, but you must be interested in your story, not in the way you go about making a synopsis and not con- dity does not release you from the need of writing material that can be worked into a continuity without trouble. You still need technique, even though you may not need to use it.

In Summer.

Don't get the idea that just because it is hot weather you cannot write. If you are looking for an excuse to loaf, that is as good an excuse as any, perhaps, but there is no real excuse for loafing. Write in the bath-tub or under the tree, if you will, but keep on writing. You will find that the weather cools off again that you must do much of the work over again. Better ten minutes work once a day than a hundred minutes work once a week. This will result in a habit of regularity and you will find that work becomes a pleasure or, at least, is robbed of much of its drudgery. In the summer your vitality is very probably much greater than in the wintertime, but if you get no hot that you cannot think you would do well to use a physician. Take a couple of weeks off, if you will, but do not lay off the entire summer. You'll be all out of practice in the fall.

Reversed Emotions.

If you only knew it, you should be obliged, sometimes, to the man who sends back your script: it might be worse if he made it.

TECHNIQUE OF THE PHOTOPLAY

By EFE'S WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which arise when a first script is attempted. A tested handbook for the constant writer of pictures by one of the most skillful and judicious of all motion from an author with a wealth of real "dollars-and- cents" experience.

By Mall, Postpaid, Three Dollars

Published and For Sale by THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y. Schiller Blkr., Chicago Wright & Gallinder Blkr., Los Angeles

THE MOVING PICTURE WORLD, July 6, 1918
Projection Department
Conducted by F. H. Richardson

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

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

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

The Wagner Converter.
The purpose of my visit to St. Louis was primarily to examine the Wagner Converter and set before our readers such details with regard to it and its performance as may seem desirable. The Wagner Converter is well known to the motion picture fraternity, having been on the market for four or five years. It is a compact apparatus, having a very satisfactory electrical efficiency, as has been proven by former tests published in this department at the time of my last visit to the plant.

The Wagner Company's outfit is a current rectifying device of the converter type. As between the regular motor-generator set and the converter the difference consists in the following: The motor-generator is nothing more nor less than a D.C. generator of suitable amperage capacity and voltage range driven by an alternating current motor designed to work at the line voltage and frequency of the supply circuit. The converter, on the other hand, consists of one machine only, which in general has the performance of a standard D.C. generator. It has a commutator, and the brushes on the commutator end have exactly the same function as the brushes on a D.C. generator. In addition to the commutator, however, there are two or more slip-rings mounted on the shaft on the opposite end from the commutator. These rings will be seen at the left in the illustration and the commutator at the right. The slip-rings are connected to a small, stationary A.C. transformer, the primary side of which is connected to the A.C. line.

The impressed A.C. voltage and the resultant direct current voltage bear a fixed relation to each other; for instance, if 50 volts A.C. be impressed at the slip-rings then the D.C. commutator will deliver 75 volts. This is accomplished by providing the A.C. transformer with special, higher voltage taps. In other words, the machine is, by means of the transformer, which is an integral part thereof, adjustable either for the purpose of obtaining a higher direct current voltage at the lamp or to compensate for fluctuations in line voltage. This is accomplished by means of a change in tap connections in the transformer, the coils and connections of which are seen just above and to the left of the converter. The switch leading to the alternating current supply is the two-pole, single-throw immediately above the transformer. In addition to this switch a four-pole switch will be seen to the right of the two-pole switch just mentioned. This four-pole, double-throw switch is marked "Start." On one side, the other side is marked "Running." In order to start the converter throw the four-pole, double-throw switch into position marked "Start." Leave the switch closed in this position until the converter has reached approximately normal speed, which will occur in ten to fifteen seconds. Then throw the switch into the position marked "Running." The machine will now be ready to deliver D.C. current to the commutator end of the converter.

One peculiarity of the machine is that the polarity of the brush on the D.C. side cannot be predetermined. Sometimes the top brush is positive and sometimes negative, and this makes necessary an additional two-pole, double-throw switch in order to change polarity. This switch is shown in the upper right-hand corner of the switchboard. If it should happen that the converter has picked up with wrong polarity all that is necessary is to throw the double-throw switch in the opposite position.

In order to obtain a steady arc it has been found essential that a certain amount of resistance be introduced between the arc and the D.C. supply. For this reason a certain amount of resistance is connected into the D.C. line. This resistance is shown in the right, lower corner, just above the converter. It is inclosed in a pressed steel, ventilated case.

In cases where two arcs are to be fed from the same converter, and where it is desired to gradually increase the brilliancy of one and decrease the brilliancy of the other a duplex resistance, or, as the Wagner Company term it, "Duplex Arc Regulator," is used. This resistor makes it possible to gradually decrease the brilliancy of the arc in use, and to gradually increase the brilliancy of the arc to be used. It is by this operation that the arc is kept to a fixed number of volts. The cutting out of resistance on one arc and cutting it in on the other is accomplished by simply moving this handle from one extreme position to the other extreme position. The arc of the idle machine is thus gradually developed to full brilliancy, and the arc of the running machine gradually extinguished.

The manufacturer claims a machine efficiency of from 75 to 75 per cent, when operating on 220 volts A.C. supply. This, however, does not include the resistance loss. The Wagner machine is mechanically well built; also the motor-generator used in its construction are high grade. The Wagner Converter is built for single phase or polyphase current. One improvement that has recently been adopted is to make it possible to operate the arc even in case of a break down in the converter. In this case the arc will be connected directly across the leads of the A.C. transformer. In others words, the leads, which normally are connected to the commutator brushes, will be connected to the leads of the A.C. transformer which normally would be connected to the slip-rings of the converter. This arrangement is known as "Emergency A.C. Supply." While at the Wagner plant I had the privilege of talking with Mr. J. P. Jones, of the sales department, and Mr. H. Weichsel, of the engineering department.

Duplex Resistance.

Film Indicator.
The J. K. E. Company, Seattle, Washington, have submitted working model of their indicator, designed to warn the operator when to proceed with the 1500-foot film machine for the change-over. The operation of the device is quite clearly shown in the illustration, except as to the
It does not ring the bell loud enough. However I believe the model submitted is mostly hand made and very likely the finally finished, ready-to-be-marketed device and not properly subject to these criticisms. But there is one change I would by all means advise, viz.: so arrange that the roller at end of arm is magazine will run on film track. In fact the arm should, in my judgment, end in a fork without rollers. True the arm is very light but it is nevertheless possible, with the roller not rolling, as might happen, that a scratch could result. The scale of feet would be approximate only and not even that when a large hub (5-inch hub) reel is used. This is, however, of slight importance. A convenient catch holds the magazine arm up out of the way while threading.

Altogether, within its limitations as a mechanical device, the indicator is basically well designed. I shall be very glad to have the opinion of several practical theater operators who are using the device as soon as they have been marketed. One thing makes me particularly willing to recommend its purchase without hesitation and that is the unequivocal statement of the company, "Satisfaction guaranteed or money refunded." You cannot very well lose on that proposition. Address of company supplied if stamped post card is sent for same.

An Odd Mixture.

1. Craig, Missouri Valley, Iowa, sends in the following:

"trigger," which is adjustable and may be set to ring the bell at any desired distance from end of reel.

The operation is entirely mechanical and, barring possible variation caused by out-of-center reel hubs, or out-of-center film roll caused by some other agency, such as, for instance, a bumped-up hub spring, ought to function with at least very reasonable accuracy. I would, however, suggest the making of the component parts, aside from the frame itself, a trifle more substantially. Of course there is nothing in the law that compels anyone to use only one type, but when the trigger part is unnecessarily light; also the coil spring is too light.

I have given this letter space as a somewhat queer mixture of fact and impossible ideas. I am not very well up in the various light ray vibrations, but broadly what the brother says on that subject is true, our utilization in projection is a question of obtaining the necessary rays and focus all rays at the same point. (Some considerable lens—Ed.) I have perfected a process for cooling the light ray at the condenser. I find it is a hinged-up affair, but when it reaches the aperture it is cool enough to allow of the film being stopped in the full power of the ray for ten minutes. Has such a thing been done before?

Maryland Law.

Recently a law proposing to govern the licensing of projectionists was introduced in the Maryland legislature. A clause originally presented held a clause requiring on the examining board "one master electrician to represent the building inspector's office of Baltimore City." Thus the exhibitors interpreted the legislature as requiring a "fully licensed motion picture machine operator, a member of the moving picture machine operator, a member of the moving picture operators union." Now I know I shall not be at all popular when I say I am opposed to doing it. Since the admission into law the proposition that a board member shall belong to an approved body, in my opinion the whole thing, as applied to both projectionist and exhibitor members of the examining board, is wrong, both in principle and in practice. I do not blame the projectionists for insisting on the insertion of this clause when they found the exhibitors insisted that they themselves be represented on the board, but it is a subject to the whole proceeding as tending to a measure defeat the very purpose for which such a board is formed. Members of the examining board are state officers, and as such cannot, without prostitution of their office, interest themselves in but one thing, viz.: The qualification of candidates for license to operate projection pictures. If this is all that they have in view then why are Maryland exhibitors and projectionists so very anxious about having representation on the examining board? Personally, I am opposed to the idea of the examiner of the examining board being set up as many men licensed as is possible without too much fussing about competency, while the projectionists want to limit license, and may temper the wind too much on the sails in the interests of the public. The original draft proposed that applicants for license should have at least one year's experience under a licensed operator, or two years' experience operating a moving picture machine. This was cut to 'six months experience operating a moving picture machine,' which is, if the exhibitors secured the change, as I understand they did, an example of a man handing himself a vigorous slap on his own face. This by reason of the fact that, while the inexperienced projectionist works injury to the whole industry, it injures the exhibitor more than any other individual. There has always been more or less trouble between Maryland projectionists and the examining board, and this move is by implication something worse than a little energy wasted. I believe the projectionists will be willing to keep humble. If you please, the examining board members will do likewise, and that both would be gainers if this were done.

Take-Up Trouble.

Edward Rosen, Frankfort, Maine, has trouble with his take-up, which he describes as follows:

"Am an interested reader of the department, and have obtained much valuable information therefrom. From your descriptions of theaters I find that although I am now operating in a small town still our equipment is not such that "something can always be done" to improve. We are constantly trying to improve. Have a "Power Six," which has been working very nicely, but all of a sudden when machine may be in operation, the elliptical will be out of order or "out of time" allright, then once or twice it will go very hard, varying that way. It runs alright without the film, or with the film allowed to drop in the sprocket. Why should it be different when lower reel is in action?

That is rather hard to say. When it is running hard test the film between the lower sprocket and the free-valve of the lower magazine. It is pulled very tight—much tighter than when machine runs easy.
When the trouble is in the take-up tension or in the take-up belt. Maybe or some reason the belt slips freely on the small pulley in all but one position and then tightens up as the film reaches the projection belt and your take-up friction, which is too tight. If it is not in the belt box examine the take-up tension very carefully, taking it apart. Also be sure and examine the mechanism of the take-up. If it lies in the second, knowing this, a little ingenuity in testing the various points involved (belt, spindle, and friction) should locate it.

Suggestions New Form of Handbook.

B. A. Aushinbaugh, Mingo, Ohio, writes to say:

"I feel rush in where angels fear to tread," says the poet, so I am constrained to once more obtrude myself upon your notice. Your masterpiece, "Motion Picture Handbook," makes me feel that if you should publish a pamphlet or series of articles in the projection department entitled "Projection Troubles and How to Correct Them" it would find instant favor. I wrote the author last week. Well, what is my Handbook for anyhow? Allow me to explain. Let us suppose a projectionist notes a floating, up-and-down motion in his pictures. He says, "I look for the rest of this particular trouble!" The answer is doubtless contained in the Handbook, but it takes considerable search to find it. If there were a heading, "Up and Down Motion of Picture on the Screen," followed by the various possible causes all this searching would be eliminated. Might this idea somebody consider for the Handbook Manual? For example, the Manual has one heading, "A Knock Enlarging which is coming from various kinds, and tells how to distinguish them from each other; also he sets forth the means for correction. The whole psychology of the matter is this: He then looks mechanical and we say the number of times you have yourself been obliged to refer owners of your Handbook to certain passages therein. Get a Ford Manual and examine its make-up. Do not help the novice to correct or to find troubles quickly? I am having this floating, up-and-down motion in one of our American Standards (this machine, the just came back from the factory) was put into a supposedly first class condition, and I'll be hanged if I can adjust it out, or find the answer in the Handbook, which I have consulted recently.

I have long realized and recognized the value of the form of instruction book you describe, yet I deliberately chose the form I use in the Handbook. Why? Well, for the simple reason that I want the novice to have READING KNOWLEDGE. If you had such a convenient trouble finder, Friend Aushinbaugh, you doubtless would use it wisely and well, but how many would do that? How many thousands of projectionists would place reliance in the aid of such a book, when in trouble, instead of equip themselves with real KNOWLEDGE. I regard such a book, as applied to projection, as the equivalent of what you, I think, call "crithmin" in examinations. I want the projectionist to have comprehensive knowledge of his business, and that he cannot and will not get without study. This book and actually, he ought to study it won't have to search very much when he gets into trouble, because he will have the necessary knowledge stored up in his mind where it should be. Much concern about the "novice" nowadays. If the novice will serve a competent apprenticeship, as he should, he won't be a novice when he takes charge of the projection. And no trouble. For so-called capricious reasons men imagine they can jump in, spend a week or two in a projection room, and, presto, they are projectionists. It can't be done. If the Ford owner, through lack of knowledge, ruins or injures his car, is his car, he is the loser, and it is his privilege to raise merry hell with his own property if he sees fit. Neither the films or the machinery ordinarily belong to the projectionist, and that is very different; also he can do large damage to the screen result if he knows nothing about it. If such a person concerned, genuine knowledge is necessary to the projectionist. As to the trouble in your Standard projector the answer is to be found in General Manual Instruction in the Handbook, but it is scattered through several instructions. No man could tell you what is the trouble without knowing just what sort of jump it is. It may be due to dirt on face of intermittent sprocket, or due to tension, or due to harelip of scissors, or due to adjustment of intermittent sprocket itself not rare (these later days), intermittent sprocket shaft spring (almost impossible with Standard), worn intermittent shaft bushing, excessive adjustment of intermittent sprocket, worn intermittent sprocket, old films or films with inaccurate perforations. Do not please imagine I am taking a swipe at you, Friend Aushinbaugh. Your case is exceptional, you being a school principal and interested in projection for the school benefit only. Yours is a separate and individual and non-commercial and demanding different treatment, but in my position it is very hard to differentiate.

All Wrong—but Right.

H. H. Burg, secretary-treasurer Tacoma Theater Managers' Association, has this to say concerning an article in May 4 issue:

"Concerning your 'Wrong—but Right,' page 403, May 4 issue, you are all wrong! Punches are bad. Indicators get out of order. There is one way to detect the change-over trouble, which no one would be able to locate by reading a paper or talking to a visitor, viz.: Split a long sub-
title, leaving at least three feet of it on end of reel, and at-
taching the rest to next reel. The first reel can be faded into the sub-titles of the second without the audibility making the change being made. The sub-title at the end reel to the change sign, of course.

If friend Burg, I am NOT 'all wrong'; also I am not wrong at all. If you examine the book numbers I have used you will find that I have advocated the plan you suggest as excellent in cases where it has been used. But it has its faults, also they are serious ones. You say it works "unless." Having faith in the word "unless" constitutes a weakness. Of course, if projectionists are careless an indication must likely will get out of order. But that is precisely one of the things the projectionist is paid your operator's salary for. To keep things in order, and if he is too shiftless or careless to do it we would respectfully suggest the time has arrived to reported to the Tacoma unions, and then, if the fault continue, that he be given a warning. And if he is so careless that he won't keep a simple indicator in order I think you will agree that he will be just as likely to be "reading a paper or talking to a visitor." Also, I might remark that you yourself are open to just criticism if you allow visitors in your projection room while the show is on. Your subtitle splitting has serious faults, to wit: (a) it requires the disarrangement of reels when received from the exchange and the return of them to former state when they leave the theater—something of a task if it be a seven or eight-reel feature. In this connection it is useless to say the producer should arrange the subtitles as suggested. This department expended a lot of energy trying to get to do that thing very time some age, but without suc-
ces. Two or three of them pronounced, but that was all. They later made excuse that they could not get their directors to incorporate sufficient subtitles at proper place. Their excuse is for such a purpose are by no manner of means always to be found.

High Class Work.

Charles E. Bowby, with the "Italian Battle Front" picture, writes:

"Dear Mr. Richardson: I want to tell you of some high class work I saw in Des Moines, Waterloo, and Dubuque, all Iowa cities. The host projection I have ever viewed, and I have been pleased well all over the United States, in none of these cities. In the Garden theater, Des Moines, the screen result was very high class, and it remained so through the entire show. In Waterloo, the projection was perhaps even more excellent. In the Palace theaters. In all my experience I have not seen a better screen result than that at the Palace. I did not meet the projectionist, as I was tided out of the theater. It is possible, however, that the operator paid the operator. And I have no city more clean-cut men who are deliver-
ing the goods. I met the man at the Plaza. I saw some color-
ing put on at the Palace. It was very good indeed. How is it done?

Um, Brother Bowby, why don't you send in a few details? You say the work was very fine, but do not detail its points of excellence. But anyhow I am glad to know the men in those theaters are doing good work. As to the coloring, why have you not described it sufficiently to enable me to say how it is done. It is possible that your "limited way" may be because of carefully selected color glass held in the light ray, but nine times in ten where this is attempted it is over-done, the effect leaving very much to be desired

Projection Experience

For Managers and Operators

By F. H. RICHARDSON

Managing Editor Motion Picture World

PROFESSIONAL STANDARDS IN THE MANAGEMENT AND OPERATION OF MOVING PICTURE THEATERS

MOTION PICTURE WORLD

Schiller Bldg.
815 Fifth Avenue
New York City

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To save time, order from nearest office.
Music for the Picture
Conducted by GEORGE W. BEYNON.

Proper Presentation of Pictures Musically.
Orchestral Balance.

The wise exhibitor sees the handwriting upon the wall and is increasing the number of men in his orchestra. He sees the tendency towards a larger ensemble and notes the wonderful possibilities to be derived from a big body of musicians. In the first place it is good showmanship, as it gives his theater a distinction that will be noted by the clairvoyants and dressers would not have to be patronized if it takes up all of the slack in his expense line, and though his overhead has been increased he will not feel it appreciably. A poor orchestra employing the usual number of instruments can result in disappointment.

When an orchestra is to be augmented, or a larger one installed, there always comes the vexing question of instrumentation. How shall the three-colors and yet so that the final effect will be possible? How many strings and wood-wind will be necessary to balance the brass section or vice versa? Is a harp needed or can a piano be used instead of the clarinets and violins?

There has always obtained a sort of general rule as to what constitutes an orchestra of a particular size. This rule has been derived from the false notion that anything pleasant sounding and not serious thought being given to the results. As a consequence, if an exhibitor desires a ten-piece orchestra he tells his leader to get him one, and the leader arranges matters according to the following instruments: Piano, cello, bass, flute, clarinet, cornet, trombone, drums and another violin beside his own. This really is a drum and fiddle sort of orchestra completed by the familiar bass-violin and finally un억ted to properly play pictures.

It has never been thoroughly understood why American vaudeville houses adopted this combination of instruments. It is entirely overbalanced, the string section being almost worthless when the brass is playing, while the wood-wind portion, as represented by the flute and clarinet, sounds peculiarly out of place. When the drums have a forte passage the entire orchestra is lost in the rumble of sound.

At first the performing artists tried to arrange music for a concert orchestra that had been used in various hotels, theaters, temples, etc., and used it. It became the reason for a "shoo-fly" music, and one of the longest strides backward that music in America has ever taken. English orchestral works played on us and they were satisfied with the attuned orchestra.

In all cases of perfection this combination of musicians became permanent in the various theaters throughout the country and are still with us, most of our realization.

Orchestras of this make-up are to be found in many picture theaters and are worthless as an agency for picture portrayal. Many expedients are reported in order to improve the orchestra, to be done at least by forgoing the piano or the organ is to be "muted" its concert and trombone to obtain a soft effect, but this becomes monotonous in time. Cellos are reduced and are found effective, but if overdone their value is lost.

If your orchestra be overbalanced no amount of inexperience will cover up the fault.

In our opinion a ten-piece orchestra should be made up entirely of strings and wood-wind, with the trap drums for an occasional effect. A combination consisting of two violins, second violin, viola, cello, bass, flute, clarinet, cornet, trombone and drums would be ideal for the smaller house; a piano to be used to give tonal color and relieve the orchestra. The second violin player could double without the necessity of the extra violins. There would be an expert on his instrument, because he could not depend upon the piano to cover up his sins of omission or commission. This would be the best arrangement and yet would be able to give an occasional requiring volume. The use of the harmonium with the instrumentation would be excellent, as it could well take the place of the brass without introducing its blaring notes.

People have gotten beyond the point where noise will suffice their musical needs. They call for better music, more artistic rendition and more intelligent selection of orchestral work. As some leaders seem to think, by the music, for their purpose in coming is to see the picture presented in the best possible way. It is the business of the leader to work out the feature, not play away from it by giving a concert. Therefore, the smoother the quality of tone the safter the playing, and the closer the breaks in the music the less the interest of the audience.

For the inroads made by the organ in picture playing, the orchestras have no right to blame but themselves. Musicians have been leading their jobs, and when employed they have ceased to think about improving their position. They take it for granted that because the combina-

tion is the same as they have been accustomed to lead that it fits the situation. They never consider the acoustic properties of the theater, they never think of the people looking on, the light shine in the faces of the people, and as for seeking a better solution of their instrumentation problems, that never occurs to them.

Orchestral balance is their next problem to be solved by the selection of instruments. Sometimes, because of acoustic propensities, it may be necessary to "hide" the orchestra, allowing the sound to come through a certain area and to be varied to change the position of certain men or shift the whole orchestra to obtain the best results.

The exhibitor depends on his orchestral leader to give him the best possible arrangements, and to improve the position of the musicians. The first thing the leader must get is balance, and the way he does it matters little. Change your men, change your instrument, change your position, change your seating arrangement, but get perfect tonal balance.

The contention may be raised that by dispensing with the brass in a small combination, the playing of the picterial will suffer. It is a mistaken idea that it takes brass instruments to make a march sound well. It is natural and very effective with all brass as is a band, but we have heard a seven-piece orchestra "put over" marches with all the vigor and swing of a vaudeville combination and with a better result.

These considerations are for the larger orchestra, for which instruments should not be added a harp and drum until the number of men playing have reached fourteen. When we speak of brass we do not include in this classification French horns which are really of the wood-wind family and are really never used.

The lack of balance in almost every case is found among the small orchestrists, but once in a while we come across this fault in symmetry again. We have had experience in which we have fallen into of dropping the viol and second violin parts, using the piano instead, is probably to blame for the scarcity of "filling" to be found in some symphonies; orchestras. The tonal quality of the picterial is always larger in size than a large orchestra if proper balance is desired. The piano is originally an orchestral instrument, but its wide range and facile execution is making it the standard by which the American orchestra is measured. In small combinations it is frequently necessary, and when played artistically, becomes a wonderful orchestral aid, but it is not needed in large orchestras and can be eliminated.

No set rules can be laid down for orchestral balance. Much depends upon the size of the orchestra, acoustics must be considered, individual players, and the time of the year. The lack of balance is due to the greater number of variety of numbers. If a leader will take up this problem conscientiously and solve it, his gratification will be the fact that it will remain a credit to himself and a hot-office asset to the theater.

Music at the Rivoli.

With readiness and dispatch, and perfect artistry. These two traits saying sum up the fine show presented at the Rivoli, during the week of June 8. The full two hours were knit together with a continuity that is seldom found in shadowy, dull programs. The use and "steal" used for the sinners were in strict keeping with the scenes' interpretations, while the lighting upheld the usual high standard of the Rivoli, to which the house has always remained faithful in its efforts. The performance começou the overture, "The Merry Wives of Windsor," by Nicolai, with a little different interpretation than is usually given to this well known number. His work is constantly improving, and his results are becoming more clearly defined. He is gaining a broader sweep in the use of his baton, coupled with a more definite beat that will eventually stamp him as one of our best conductors in pictures.

This overture was produced in 1849, about a month before the composer's death, and the opera to which it belongs still holds the stage. Founded upon Shakespeare's play of the same name, it is a delightful musical setting of that rollicking comedy, and there is much charming melody and clever orchestration in it.

The Scoule, showing "Mexico Today," was beautifully fitted by the use of La Peria Suite, by Lombe. This was probably the most beautiful melody as the first two numbers were all that was required to play the entire recital, besides being admirably suited to the picture.

Miss Gladys Rice sang "Mighty Lake," a picture presentation. The music of the Picture was well chosen, and especially so when
THE MOVING PICTURE WORLD

July 6, 1918

THE PICTURES OF THE MARRINEs were shown. The spotlit effect upon the darkened faces of the spectators was purely patriotic. It made one's blood tingle with the love of country.

Following this the orchestra struck up "Over There," dying away as the lights were dimmed and the camera went in. The picture was projected on a chair by the window where the light streamed in upon his expected and blind eyes. Seated by him is a girl who does not seem to notice his absence. The camera pans over to a man in the distance and Greek Evans (for it is he) sings "The Americans Come." This song is strongly reminiscent of "The Veteran's Song," which followed the war, and is not altogether devoid of a certain irony and suggestiveness. It is intensely descriptive of the fulfillment of the hope that the Americans will come to turn the tide.

The performance was very favorably impressed with Mr. Evans' voice. It showed a richness that we hardly thought possible, while his rendering rang out with the clearness of a bell. The song suited him admirably.

The feature was "Hit-the-Trail Holliday," a comedy by George Cohan. It was well suited though it required nothing but the lightest treatment.

The opening showing Rome, Egypt, London and New York had special excerpts to indicate the atmosphere, which we considered par excellence. This little touch evinced the careful thought given to details that have made the Rialto-Rivoli shows what they are and which must be followed by every theater in the country eventually, if they present pictures properly.

Music at the Symphony.

The long-delayed-opening of the Symphony theater occurred on June 14, when a private showing was given to warm the house. This home of the Metropolitan was crowded with a large audience. It is well suited with every possible appointment for the convenience of its patrons.

Cheerful music did not obstruct the view and the balcony arrangement is ideal and different.

The first performance is a bit ragged and we will not criticize them. There is a possibility that they have had time to acclimate themselves to picture playing there will be no question as to merit. The Symphony orchestra is composed of fifty musicians and is conducted by the eminent Italian maestro Luigi Ricci. The assistant, Enrico Leide, these leaders are excellent musicians and should give a good account of themselves when they have had a little more training.

The overture, which consisted of excerpts from "La Boheme," was rendered with true traditional interpretation, and though a little long for the Symphony audience, it was received with much favorable applause. Mr. Ricchi certainly knows his "Boheme," and from this first taste of Italian opera we can expect some fine examples in the future.

The second number of "The Front Page," "Gioconda," by eight ballet dancers and Mlle. Clara Tosca, was the finest thing we have seen outside of grand opera, and even there it has not been excelled in a long time. Some of the numbers remembered was put on at the Hippodrome, of New York. You will remember theformer. It occasioned us to mention this little divetissement show at the Symphony is far and beyond it, in point of all-around excellence. Mlle. Clara Tosca compares favorably with the celebrities of the Terpsichorean art, and her miniature ballet ably supports her. This one number should be seen by every music lover who can get into the theater, and our opinion is that it will hold the boards for some time.

The next best thing on the programme was the first number, called a Patriotic Tableau, and showing the village of Chateau-Thierry as it was during the war. The picture was beautifully constructed and which was wonderfully effective, and the lighting effects and fire scenes made the village seem intensely real. This was followed by good-looking young lady dancers representing the allied nations. During this part of the routine the orchestra played the National air of each nation, and played them from beginning to end. The little routine in all was a good one, and drew a large and enthusiastic applause.

A strain of each would have given the number more snap and is always good showmanship in the presenting of incidental numbers in the picture. A Mut and Jeff comedy was shown and the organ played it. This is bad picture presentation musically. The organ is not suited to follow a comedy matter. It spoils the fun and cannot give the necessary grotesqueness to convey the spirit of burlesque to the audience. The organists at the Symphony are Harold Smith, formerly of the Broadway, and Mr. Cooper, who is also well known about town. Here we have a duet of tremendous possibilities. They are both long expe-

enced artists in picture playing and one most assuredly fitted to the right up to the highest standards.

The feature was "The Unchaste Women," featuring Grace Valentine. The picture does not give wide scope for musical setting, but the music used was satisfactory. The picture deals with a psychological subject with little physical action and, hence, must have been hard nut to crack for the first attempt at picture fitting in this new theater.

Altogether, the music was very good and great are our expectations. This feature is featuring its music, which is the right idea. It has the orchestra capable of doing big things. It has the conductor known for his sense of humor in all these matters. There is emphasis that it needs is time and experience to build up a name for picture settings that will set yet another high mark of perfection.

MUSICAL SUGGESTION SYNDICATE.

CITY OF DIM FACES (Paramount—Five reels)—Theme—Andante.

Suggest "A Japanese Sunset"—"Deepen, of "Japanese Reverie"—Hart-
lett. This is a Chinese picture and of course the Chinese atmos-
phere must be held throughout. Chinese music is very limited, and a judicious use of the tropes will aid materially in conveying the necessary effects. We would suggest that the opera "Tribi," by Mokrman, be used, or else some of the other possibilities. The following list may be helpful to the leader in selecting for this picture:

H. A. Sings—Chinese numana—Katsarinaic
Sultan's Guard—Patriot—Gre.
Chinese Wedding Procession—March—Hosmer.
In Chinese Toilet—Opus—Kawase.
Lady Picking Mulberries—An Episod—Kelley.
Sunset Land—Moderato—Kawase.
Religious Night—Velini—Pfeiffer.
Chinese Highbinder Patrol—Johnson.
First Born—Chinese Serenade—Johnson.
Furioso.
Ching—Poinier.
Chinese Patrol—Poinier.

ELEVENTH COMMANDMENT. THE (Advanced Motion Picture Co.—Six reels)—Theme—Andante. Suggest "Eligium"—Speaks, "Peace-
fulness"—Borch, or "Est??e"—Ganne.

The character of this picture is a modern drama of the tense variety. You will need rather classic stuff for this feature of the heavier nature. A good effect can be made by carefully selecting quiet numbers to fit the scenes where the heroine is shown, and where plot are not playing imperatively. The selections will fit you reach the fifth reel, when you will require a misterioso, followed by a dramatic agitato, a dramatic andante, a dramatic tension and a coda. Close up with the main theme. Cue sheets can be obtained from the producers.

KAISER'S SHADOW. THE (Paramount—Five reels)—Theme—Un-
necessary.

This picture filled with dramatic events of the time of war. You will need agitatos, a few misteriosos, and a furioso. There is good opportunity for some very stirring music, and it should be tempestuous to incorporate the Star Spangled Banner in the fourth reel. Do not use our national anthem, but select some other well known American patriotic airs. The scene is laid in London and an American city. Cue sheets can be obtained from the Paramount exchange.

LAST REBELL. THE (Triangle—Five reels)—Theme—Andante Semi-
plide and Southern. Suggest "Pleading"—Wood. "Southern Reve-
rie"—Remix. or "Poncrmenis"—Langey.

This feature is divided into two parts, one portion showing a story in the Civil War, and the other taking place fifty years later. The atmosphere of both is Southern, yet a distinction should be made in the music transition to strongly emphasize the different periods. Open with old Southern melodies, getting in suitable numbers to fit the darkly characters. The music of the later period should be chosen after careful research work. There is much pathos in the feature, and you should note the fight with the band of thugs and the attempted drowning of the heroine. No cue sheets are available for this picture, so it would be well to have a good musical setting.


This is a mystery story about the murder of the guardian of the heroine. Open with the first movement of the Unfinished Symphony, and select other similar numbers. This work is little known, but will set the feature apart. The second reel will set you in a daze. You will then need dramatic tension stuff, mi-
steriosos and agitatos. Note the big fight in the two reels, and the fast pace of the third reel, for which you will fit this close. Close with the second movement of the unfinished. Cue sheets have been discontinued by the Triangle Film Co.

ONLY ROAD. THE (Metro—Five reels)—Moderato and Span-
ish. Suggest "Serenata"—Crespi, "Serenade"—Tarengi, or "La Paloma."

Here is your chance to get some Spanish atmosphere into your set-
ting. The action takes place on the Mexican Border and is intense-
ly dramatic. You will need some misteriosos, agitatos, drame-
tension, and so forth, but try to select your incidental concert numbers with a view to their Spanish flavor. Cue sheets can be obtained from the Metro exchange.

SOCIAL QUICKSIEVE (Metro—Five reels)—Theme—Allegretto. Suggest "Spanish Elves"—Borch, "In the Shadows"—Finck, or "Muss-
dora"—Leigh.

This comedy drama enacted in society of wealth and position.

Light and tricky music will be needed almost entirely. A few two-steps, one fag, and some light waltzes. Note the piano solo at the end of the third reel. Cue sheets can be obtained from the Metro exchange.

STOLEN ORDERS (Irby Production Co.—Eight reels)—Theme for Miss Gordon—Andante. Suggest "Andante"—Mandelson, "Wedding Trance"—Ascomb, or "Meditation"—Leigh.

Melodramatic music in large quantities will be needed for this feature. It is a war picture, the making of which was done in 1918. The battle scene was chased by the aeroplane don't use a galop, but select a number with sweeping string effects and vivace in tempo. Note the fight between the Americans and the Cossacks. Cue sheets can be obtained from using too much obvious German music. Cue sheets can be obtained from the World Film exchange.

You may not be able to fight, but you can save and buy War Savings Stamps.
Inquiries.

Questions in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed with each question. However, replies are not always mailed, otherwise such inquiry. This department cannot be responsible for pictures or apparatus that may be lost in the mail.

Manulacturers' Notice

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

Another Interesting Letter from France.

Here is one of the most interesting letters that has reached this department from one of the leading theatrical war correspondents for Uncle Sam over there. The letter is from Sergeant Harry Thorpe to Lieut. Victor Fleming, both of whom were formerly the men behind the lens for Douglas Fairbanks, but lately of the Photographic Division of the Signal Corps.

Dear Pal: I haven't written you for some little time, but the hardest thing to do in this country, I find, is to write letters, even when one has the time you may have the inclination. I have sat around by the hour and have tried to bring myself to write, but when you are so far from home you just think what's the use.

It is raining again today, I said AGAIN, where I have been for the last two weeks it rains most all the time, though it does break at times during the day for a few hours, then I go out and do some work.

It is beautiful weather in France, and as the days are good and I get fairly good quarters I don't mind the rain so very much, but oftentimes is is raining when something big is going on, and then it is that an imaginative fellow has to be pretty sad to keep us from shooting. You'll say so if you get a chance to see some of them in the States.

I am the only one of the bunch to get a promotion, am in the Signal Corps. Now, what do you think of that? Am also the first one to get into the field and into the first line trenches. Oh, yes I have been UP THERE and heard the big ones whistle and the little ones, too, but the prettiest sight is to see the sharpened and high explosive break around and in the midst of a survey of places from two to three thousand feet up in the blue.

I will send you a picture of myself in the outfit we have to wear when we go close to the front, and if you think it's a chuck to work in an outfit of that sort you're all wrong. There are a million things I would like to tell you that I can't, but if you come over here you will learn awfully fast what the place you are in is. I laugh when I think of you giving the dope to the boys there knowing yourself of the conditions here. You may think I am jiving you and to say you have no conception of it is putting it mildly. I met an officer yesterday that you oughtn't to remember you saying that you were going to keep it for yourself or one like it; well, for my part anyone that wants its kind can have it. He told me about the boys there, said that he had quite a chat with you, also that you were all buck privates when he left; that, of course, was an answer to a query I put to him. I have wondered at different times if the buck had been made colours or major generals, and how the drilling was coming along, but there is conviction for me in the fact that maybe some of them will come over and get a chance to see what an ignorant old war is like.

I think that I have grabbed some pretty good stuff this time out; hope so any rate, as I expect to have to work and earn anything I may get in the service.

The Honorable Mr. McClintock is punching a typewriter, and damned glad of the chance to keep out of the way of the babies that whistle so.

I haven't had a line from the States as yet, don't know when I will, but it doesn't bother me any, you would be surprised how little I miss them. The U. S. Army is quite some place I visited some time or other. I have a vague recollection what it is like and that is all. I love France, and if they turn me loose after the war I will do my harshest to get on the other side, will probably be down there for a little stay before long.

Well will close now. Vic, have told you all I can for this time, will just add that motion picture going to do anything you don't work for and earn. Regards to all the boys.

Best regards to yourself, from your old pal.

HARRY THORPE.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

P. S.—I often eat and sleep in some queer places. Day before yesterday I sat in a village blown to pieces by the Germans covering my lunch, in fact, by the time I was leaving the remains of one quart of Cognac, some contrast, eh. Vic. I am sending Douglas a German helmet through the courtesy of the officer who I am now working under. He took it off a German who was killed off by our men in a recent scrap. The helmet wasn't all be got in "No Man's" land, he grabbed a bunch of good negative with his M. P. camera. If you get over here you may meet him, he is 1st Lieut. E. H. Cooper of the Photographic Division, and has been mighty fine to me.

Recent Motion Picture Photographic Patents.

Abstracts by F. K. Research Laboratory.

U. S. Patents.

1292660. H. R. Evans.

A two-color Motion Picture Projection Apparatus in which red and green lights are simultaneously displayed between two adjacent gates, the light rays from such gates being directed by double reflection prisms to a pair of lenses to throw superimposed images upon the screen. The film is composed of perforations or holes in a picture space at each cycle, and consequently each picture is projected once at each gate.

1292564. F. E. Ives.

A projector for Motion Pictures in Natural Colors in which two complementary colored picture areas are arranged transversely beside each other on the film. The pictures are projected through separate paths with reflecting prisms and finally thrown in a common registering path upon the screen.


A method of printing on film, coated on both sides with an emulsion which absorbs violet and ultraviolet light and printing only with such light some of the rays pass through one sensitive layer to incorporate the other.

1292855. P. Artigue.

An apparatus for Taking Motion Pictures comprising a transparent back ground upon which shadowgraphs are thrown from the rear and photographs taken of the shadowgraphs and the background.

1292797. E. Koen, Assigned to W. P. Dunham.

An apparatus for Producing Motion Picture Drawings or Cartoons. A set of transparent films, each bearing an element of the picture, are superposed and retained in adjusted positions, an image for forming a picture, which is formed into a negative film. The positions of different elements are then readjusted and another picture taken to be a series of negative film. By repeating this method motion picture pictures are produced.

1292648. P. H. Terry, Assigned to The Fun Book of Making Motion Picture Films. The stationary elements of a series of pictures are first photographed upon the film, and then a series of representations of the moving elements in successive positions, the representation of a stationary element being masked during the photographing of the moving elements.

1292657. (See 1292628.)

R. M. Craig.

A Motion Picture Film bearing sound records on one face and motion pictures on the other. The sound records consist of transverse lines composed of thin layers which are opaque to infra-red rays, but transparent to the visual projecting light. Infra-red rays are directed through the moving film toward a selenium transistor which is connected with a "loud speaking" phone behind the screen. The motion picture images are transparent to infra-red rays, and do not interfere with the sound reproduction. Conversely the sound records, being transparent to the projection light, do not interfere with the exhibition of motion pictures.

R. M. Craig.

A Combined Motion Picture Apparatus and Sound Reproducer. A special film bears both pictures and sound records. The latter cooperate with a beam of light to operate a selenium transmitter with a "loud speaking" phone behind the screen.

R. M. Craig.

A Apparatus for Synchronizing Music and Motion Pictures. An electrical switch is driven by the motion picture apparatus to flash a light to the musician at proper intervals, marks on the moving roll of film corresponding to such flashes.

T. T. Tuttle.

A Motion Picture Film, the edges of which are reinforced adjacent the perforations. The edges are covered with cement, and the bias on the bias is stuck to them.

F. A. Gildenihove and W. L. Trice.

A Feeding Mechanism for Motion Pictures in which a radiating system is reciprocated longitudinally of the film by means of a cam groove on the periphery of a rotary drum, while the film-grasping claws are oscillated transversely of the film by means of a cam on the end face of the drum.
Distribution Plan for Coming Year

Walter E. Greene Outlines How Famous Players Will Issue 208 Major Productions.

FEATURE productions to the number of 208 will be released by the Famous Players-Lasky Corporation during the coming year, commencing September 1, aside from the short subjects. The distribution of these pictures will be handled under the supervision of Walter E. Greene, managing director in charge of this department.

The new distribution plan calls for the pictures to be circulated on the star series has in which the Famous Players-Lasky Corporation has found very successful during the season now drawing to a close. However, this system will be enlarged upon and improved to such an extent, it is declared, that every exhibitor in the United States will be able to show Artcraft and Paramount pictures without regard to size or location of his theater. The distributing facilities of the Famous Players-Lasky organization have been enlarged in keeping with its increased producing arrangements, so that this company will be able to take care of double the amount of exhibitors it is now serving.

The demands of the public for better productions requiring increased expenditures, it is pointed out, are being anticipated by this big organization, and with full appreciation of the necessity to keep down to a minimum the cost of the films to the exhibitor, plans are being made to increase the circulation of the product so that the multiplicity of theaters served will absorb the rising cost of productions. By this increased circulation of films the distributors will be able to obtain a return that will warrant a steady improvement in even their own standard of quality, at the same time keeping the price within the means of all exhibitors.

"In our usual course of progress we have found it necessary to increase our output, and in the list of the new season's releases may be found box office attractions which we are confident will prove second to none in the field and of a variety sufficiently broad to suit the various tastes in all parts of the country," said Mr. Greene, in speaking of the distribution for the coming year.

"With the increased product exhibitors desiring the best pictures will have an opportunity to make the Famous Players-Lasky product the foundation of their year's program." This policy of broad circulation of Artcraft and Paramount pictures, it is pointed out by Mr. Greene, comes at a time when they are at the height of their popularity, due to the high quality of these pictures and the drawing power of the stars as well as the tremendous national advertising and publicity campaign which has been conducted during the past year in behalf of this product.

The future advertising and exploitation plans, it is promised, include even a wider scope than those heretofore employed and will be conducted in a manner that will give exhibitors an opportunity to tie up with the drive, thus deriving direct results therefrom.

"Our plans for the coming season," said Mr. Greene, "are the most gigantic ever conceived in the history of the business and reflect the confidence of this company in the stability of the motion picture industry as well as our faith in the motion picture exhibitors of the country. Every exhibitor who thoroughly knows the field will appreciate the importance to him of this undertaking, as it particularly gives him the choice of affiliating himself with an organization that will protect him from the changing exigencies of war times and will insure him under all conditions an adequate and dependable supply of motion pictures that will meet the critical demands of the public."

"Our service to the exhibitors will increase in proportion to the increased quality of our product and our plans for distributing same. We pledge ourselves to give every aid within our power to assist our customers in their effort effectively to present our product to the public."

"Progress-Advance, our exhibitors' weekly, will be made of greater service. Special care will be devoted to the preparation of accessories which will include on each production the widest possible assortment."

"Service is the keynote of all success, and it will be our desire to render service in this direction during the coming year that will be active in keeping with the general progress of the industry."

"Above all we have very keen appreciation of the good will of the entire trade, and it will be our particular aim at all times to seek the good will of all exhibitors of America."

Buxbaum With Famous Players

The Famous Players-Lasky Corporation has engaged H. H. Buxbaum to fill the important position of Special Representative to Exchanges in connection with the work of the distribution department. Mr. Buxbaum has been associated with film distribution for the past four years and is well known in this branch of the industry.

With the General Film Company, four years ago, he started his motion picture activities and was later promoted to the position of controlling business manager at the New York headquarters. After three years with that concern he left to become special representative for Pathé in its distribution department. Prior to his connection with the motion picture business Mr. Buxbaum performed some notable work with the Harriman Bank, one of his ideas being the use of armored motor cars for collections and the delivery of currency, safeguarding the clients of the bank who hitherto had used their own messengers.

Shortly after his engagement by the Famous Players-Lasky organization Mr. Buxbaum left for the Cleveland exchange of that company, where he will begin his activities in behalf of Paramount and Artcraft Pictures. Mr. Buxbaum is the third special representative recently appointed by Famous Players-Lasky to enhance the co-operation between the home office in New York and its exchanges throughout the country and to assist exchange men in solving problems with which they are confronted daily. The two other special representatives are J. W. Allen, formerly manager of the San Francisco branch, and C. Lang Cobb, formerly at the New York headquarters in charge of short subjects.

ELECTRICAL WIZARDS TO SEE "A DOG'S LIFE."

Through the courtesy of the First National Exchange of New York Charlie Chaplin in "A Dog's Life" will be the feature amusement event of the annual meeting of the executives of the General Electric Company, which takes place the week of July 1 at Camp Edison, Association Island, Thousand Islands, New York.

SHERRY TO MAKE AN ANNOUNCEMENT.

Owing to lack of time before going to press, it was impossible for us to include in this week's paper the initial advertising announcement of William L. Sherry, which will be made in our July 13 issue.
Hayakawa Names First Two Productions
Japanese Player Will Be Starred in "His Birthright" and "The Temple of Dusk."

WITH two productions announced, a large staff of salesmen in the field and studio operations in Los Angeles, running at top notch, the making and marketing of the Haworth Pictures Corporation’s series of special productions starring Sessue Hayakawa are well under way. The distribution of the pictures is to be handled out of the exchanges of the Mutual Film Corporation. The first two productions on the schedule are "His Birthright" and "The Temple of Dusk." The initial productions will be available for pre-rental on September 1. These first productions were selected by Hayakawa and his directors, William Walthington and James Young, who will alternate in directing his productions, after a thorough consideration of the plays and playsmen that might appeal to the dramatic material. The plays chosen were finally decided upon as being the most effective vehicles for Hayakawa’s talents and containing dramatic elements that will appeal most strongly to the public taste at the present time.

Sessue Hayakawa.

Sessue Hayakawa, admitted by foremost dramatic critics as the greatest Japanese exponent of dramatic art, was born in Tokio in 1889. Upon completion of his education in the schools of the Mikado, he came to the United States and continued his training in the different plays and upon a thorough study of Shakespeare and the translated works of the master into Japanese. Later he returned to Japan, where he formed a company and produced the works of Shakespeare, scoring a remarkable success in the role of “Othello.” When he returned to the United States he brought with him his own company—the Imperial Dramatic Company—which appeared on the Pacific Coast, and made a decided impression on critics and public alike. He was immediately imported to enter the silent drama, and joined the Ince forces. After a year with that company he accepted an offer from the Jesse Lasky company, remaining with it for three years.

Hayakawa first appeared on the screen in “The Typhoon,” which was followed by “The Wrath of the Gods,” and was immediately acclaimed as one of the greatest minces in dramatic roles since the inception of the silent drama. In “The Cheat,” in which he appeared with Fannie Ward, he achieved a triumph, the critics and public uniting in the verdict that it was a remarkable piece of dramatic work. This production confirmed their opinion that he was without doubt one of the most distinguished actors of the day. In March of this year Hayakawa formed his own producing company under the name of the Haworth Pictures Corporation, and completed arrangements with President James M. Sheldon, of Mutual Film Corporation, for the release of his productions. The actor has some very definite ideas on the production of photodrama, and will incorporate these in his productions with the same artistic thoroughness he has given to his individual dramatic work.

Hayakawa a Disciple of Danjuro.

“In these first productions and others which are to follow,” he said a few days ago while discussing his work, “I am happy to say I will have splendid opportunity for the display of my native stageappeal and, I am sure, makes the most profound impression upon the audience—the repressive, natural kind, devoid of gesticulation and heroics. Danjuro, idol of the Japanese stage, was this sort of an actor. My aim is to be like him, and if I succeed I shall feel that I have not labored in vain before the camera.” Immediately upon the formation of the Haworth Pictures Corporation, after the first production had been decided upon, Hayakawa sent several of his company to Japan, among them Kamatsu Ori, Murumi Ojato and Unjo Tamara, to film scenes for the initial production. They have just returned, bringing with them about four thousand feet of film taken in Tokio and Yokahama and in the wonderfully beautiful Mt. Fujiyama region.

Marion Sais will be Hayakawa’s leading woman in “His Birthright.” Miss Sais gave up a contract covering a period of eight months, during which she was to play the principal role in a series of productions of the Mutual Film Corporation, the Hayakawa company. Tsuru Aoki, wife of the star, has an important role in this production. During the past four years she has appeared in a number of photodramas in which her husband has starred.

Mary Anderson is the ingenue of the company. Howard Davies, who has an important role, was a vaudeville actor before entering filmland. “His Birthright” is being produced under the direction of William Walthington. “The Temple of Dusk” will be under the direction of James Young.

Gail Kane to Have Her Own Company
The First of Her Productions, Which Will Be Released Through Mutual, Is “Love’s Law.”

GAIL KANE is to appear in a series of feature productions, which are to be produced by her own company. This announcement is made by the star simultaneously with an announcement from James M. Sheldon, president of the Mutual Film Corporation, of the organization of a new producing company—Gail Kane Productions. Miss Kane’s first picture goes into work at New York studios this week. The story chosen is under the working title of “Love’s Law.” It is an original scenario by Joseph Franklin Polan, a picture author with a long list of important successes in producing activity. More and more the tendency is toward individual, specialized production rather than quantity production by large organizations handling a large number of people.

“This is of importance to the exhibitor in that the specialized one-star company can be expected to support that star to the utmost of her box office value. Productions so made can also be expected to bear more of the individuality of the star than pictures made under the usual conditions. The one-star company tends to give the star a control of the artistic aspects of the product to a degree comparable with the hold which the author or the painter has on his work. It will be of interest also to the scenario writers, authors and agents that there is an attractive market for vehicles, specially adapted to Miss Kane’s requirements.”

Sherry Names Exchange Managers
A Dozen Offices All Set for the First Releases, Announced for June 30.

THE William L. Sherry Service has now exchanges in full operation in a dozen of the principal cities of the country and will open exchanges in other cities in time to handle its first releases, which are scheduled for June 30. Sherry exchanges thus far opened and in charge of permanent managers are as follows:

New York, 729 Seventh avenue; John S. Clark; Boston, 16 Piedmont street; Aaron Corn; Philadelphia, 1314 Vine street; George F. Wright; Chicago, 820 State street, H. F. Brink; Cleveland, 823 Prospect avenue; W. R. Liebmann; Pittsburgh, W. F. Lyon; Detroit, 63 Elizabeth street, E. H. Meade; Dallas, 1753 Welton street, H. D. Cassidy; Los Angeles, 517 West Eighth street, William Alexander; Minneapolis, 1304 North Fourth street, A. A. Nelson.

A new exchange has been opened at 921 Walnut street, Kansas City, but a permanent manager has not yet been selected. San Francisco, Seattle, St. Louis and Atlanta are among the cities in which offices are to be located in the next week or so.

SANDERS RECOVERING FROM OPERATION.

Rudolph Sanders, president of the Exhibitors’ League of Brooklyn, who has just undergone an operation for appendicitis at the Jewish Hospital, 100th street and Fifth avenue, New York, wishes to notify his friends that he expects to be up and about in a week or two.
Connecticut Exhbitors Organize

At Meeting in New Haven W. E. Spragg Is Elected President—Delegates Also Are Chosen.

At a meeting held at Mains Hall in the City Club, New Haven, on Wednesday evening, the Motion Picture Exhibitors' League of Connecticut was organized as follows: President, W. E. Spragg, Olympia theater, New Haven; vice-president, George LeWitt, New Haven; secretary, J. Henry Hagan, Bridgeport, and Bristol theater, Bristol; treasurer, M. Saperstein, Hippodrome, Bridgeport, and Bristol theater, Bristol; and W. E. Spragg, New Haven; A. J. Morrison, Majestic and Princess theaters, Hartford.

Delegates to National Convention: W. E. Spragg, New Haven; Philip Wittstein, New Haven; John Gentile, New Haven; N. E. Heiser, New Haven; W. A. Keenan, Canal theater, New Haven; A. J. Kazangian, New Haven; S. A. DeWaltt, Savin Rock, Bridgeport; Jesse Lund, Bridgeport; M. A. Hene, Bridgeport; Mr. Skidmore, Bridgeport; N. C. Lund, Torrington; R. E. Spragg, Marine, Bridgeport; A. J. Morrison, Hartford; Mr. McMann, Hartford; Mr. Johnson, Hartford; Mrs. Norton, Guilford; Mr. Hoffman, Ansonia; Mr. Shiel, Derby; Mr. Coffey, Winsted; W. H. Hassell, New Britain; Bernard O'Donnell, Middletown; H. Engle, Middletown; Mr. Jennison, Terryville; Mr. Hallboy, Bristol; Mr. Salvin, Southington; Mr. Helley, Bristol; George Wright, Waterbury; George LeWitt, New Haven; Mr. Johnson, Willimantic; Leonart Siebert, East Hampton; M. G. Culham, Shelton.

To Make Educational Child Picture

World Film Purchases Scenario from Mrs. Backus, an Authority on Juvenile Training.

THAT the motion picture industry is fast becoming a favorite with educational authorities is demonstrated when the army undertook, through the screen, to instruct several medical units in France how to treat wounds and the care of patients along new lines.

Children's education in astronomy is now taught in many institutes with the aid of the motion picture. The elementary schools are about to do the same thing, and evidently it will not be far off when the millions of boys and girls in the country are taught their three "R's" with pictures and stories.

World Pictures has predicted this change, and with the purpose in view has purchased from Mrs. Bertha A. Backus, of Providence, the scenario, "The Quest of the Latchstring," which will be used expressly as a lead for the little World star—Madge Evans.

Although children are the main factors in this production, it is a story suitable for adults seeking refined entertainment and is also educating for the youngster. Mrs. Backus has made a specialty of educating children for seven years, and has taught in the Willimantic school, Willimantic, Conn., which she describes as the "picture school," and at the State Normal School, New Britain, Conn.

Mrs. Backus lectures to various teachers' institutes and instructs them how to conduct the model class.

Petrova Moved by Negroes' Singing

After Getting Pledges for $23,000 in Savings Stamps She Attends Services at Colored Church.

Atlanta, June 23.

ME. OLGA PETROVA, whose appeals at the Forsyth theater yesterday won pledges from her hearers to buy $23,000 worth of Saving stamps, today realized a childhood dream when she heard an audience of southern negroes sing their own melodies for her. When she came to address the negroes after listening to their crooning melodies she was so touched that she wept.

Mme. Petrova was introduced to the negroes by W. Woods Site, Sam C. Dobbs and Harry Herance, prominent Atlantians, as a woman who had come from a country that had for a century felt the oppression of war. Mme. Petrova sat through it looking up into the upturned faces of many who, not so long ago, were slaves. They sang for her a famous negro folk song, "Down by the Riverside," and when the star arose she spoke with earnestness and inspired appeal.

At the Forsyth yesterday Mme. Petrova was greeted by tremendous audiences and the expenses that of any other city she has yet visited on her tour.

At Leading Picture Theaters

Programs for the Week of June 23 at New York's Principal Motion Picture Houses.

THE STRAND.—"Her Final Reckoning," a Paramount picture starring Pauline Lord, was the main attraction at the Strand theater the week of June 23. Jules Claretie, the famous French dramatist, is the author of the stage play that furnished the plot of the picture. The production is very artistic. The sixth installment of the Outing-Chester sceneries, "Smiling" Billy Parsons in "Daad's Knockout," and the Topical Review completed the screen program. Cora Tracy was the soloist.

"Tempered Steel," the fourth special production starring Mme. Petrova, and written by George Middleton, was the star feature at the Rialto. Jane Novak, Melbourne MacDowell and Robert McKim are in the cast. Scenes on the streets of Mexico City, a comedy and a Western, and Animated Magazine were also shown. Mlle. Madeleine D'Espiony and Sascha Fidelman were the soloists.

THE RIVOLI.—"Flying with the Marins," a sensational picture, with four top aviators, headed the bill of pictorial and musical numbers. The other features were O. Henry's "Sisters of the Golden Circle," the second number of Marty McHale's "Who's Who in Baseball," and the Animated Pictorial, Tulle Lindlah, Lieut. B. C. Hiliam and Julia Beverly were the musical stars.


MONTAGUE LOVE ENTERS SAILORS.

On Wednesday, June 19, Dorothy Green, the screen player, arranged to have a number of vaudeville artists go to Ellis Island, in New York Harbor, where a large number of sailors of the navy are at present quartered, and give a performance. The crowd gathered round the Battery and a perfect picture, and the whole occasion was presented by the Montague Love, a star of the World Film Company, who related a number of amusing stories.

The entertainment, which was managed by W. T. Granlund, publicity director of the Marcus Loew theaters, and Al Piantodosi, the composer of popular music, was greatly enjoyed by the audience, composed almost entirely of "Jack Tars," and every act brought forth applause.

GARSON LEASES GRIFFITH STUDIOS.

Harry Garson, manager of Clara Kimball Young, has just completed arrangements with D. W. Griffith, whereby Miss Young will produce her productions in the Griffith studios, Hollywood. Upon completing her next picture, "Cheating Cheaters," here in New York, immediately upon her arrival in July from the West, Miss Young will return with its retinue to "Ain't a thing on it," and "The Unpardonable Sin," by Rupert Hughes, here in New York. She will start work on the production July 1.

THEDA BARA REPORTED ILL IN LOS ANGELES.

Word just received by the Fox Film Corporation is that Theda Bara is ill at her home in Los Angeles. Although the illness is in no way serious, it is said Miss Bara is under the care of a physician. A telegram stated that Miss Bara's illness would not hamper her work on a play which she is producing, "The Message of the Lillies."
Canadians Disagree as to Policy

Conditions Vary Widely in Different Provinces—Toronto Working Under Full Steam and Montreal Wants to Close for Summer

A feature of the present summer situation in moving picture circles of the Dominion of Canada is the diversity of action among exhibitors of various cities. The attitude of the theater men of Montreal, for instance, is in contrast with the mood of the exhibitors of Toronto. The exhibitors of Winnipeg seem to be following still another line of action. In Vancouver the exhibitors are more or less isolated with their views, while conditions in New Brunswick are quite unsettled because of the recent enactment of a provincial law providing for an amusement war tax.

The decision of most Montreal theater managers is to close up shop for the summer, while in Toronto every exhibitor is working full steam ahead and does not even talk of closing for any period. Probably more than a dozen large and small picture theaters of Montreal were closed temporarily or permanently during a period of two weeks. How many more will follow suit remains to be seen. In Toronto several small theaters have been reopened, and one theater, to seat 1,000 persons, is being built. Two downtown houses on one street have just been redecorated for the summer season. Quite a number of Toronto houses are also giving special matinees regularly for children and others.

Several more theaters, in the central section, have reached the early morning.

In Winnipeg the Provincial Exhibitors’ Association has issued a printed appeal for more patronage in order, it is declared, to maintain a high standard of shows. A few weeks ago, and on account of the raise they raised their evening admission prices from 20 cents to 25 cents. One or two small houses in Winnipeg have been closed, but at least one theater has been reopened after being closed.

In Vancouver the exhibitors recently took joint action to make an important change in policy. They had been paying the provincial war tax for seven months, but the tax has now been increased to such a point that it was necessary to call upon the patrons of the theaters to pay their own tax. Slightly higher admission prices have also been the rule in Vancouver.

Regular Houses Unaffected by Converted Theaters.

Another development in various cities has been the conversion of various dramatic and vaudeville theaters into moving picture houses for indefinite periods. The Grand Opera House, Toronto, for instance, has been presenting pictures for two months, and this fact has apparently not affected the admission at regular patrons.

In Montreal several dramatic and vaudeville theaters have been used for the presentation of picture productions. These have been His Majesty’s, Princess and Orpheum theaters. The success among Montreal theaters has been Loew’s theater, it is declared.

Both Toronto and Montreal have had about eighty moving picture theaters, although Montreal has a population of some eighty thousand more than Toronto. Yet Montreal has not seen it fit to close down a theater, while in Toronto there is not one house that is not kept open.

Among the decisions to make an important change was the closing of theaters or leases. In many cities one or more theaters have changed hands during the past few months, and there always seems to be a buyer whenever a theater is on the market. Montreal has not many theaters, while in Toronto, on the other hand, there is a movement on the part of two or three large exchange companies to acquire theaters.

Canadian Embargo Hits Theater Publicity

Order in Council Bars Importation of Photographic Matter. Officials Refuse to Pass Posters and Other Advertising.

Following the passage of an order in council at Ottawa, providing an embargo on the importation of photographic matter, fruit, high-priced automobiles and other articles, the Canadian customs department refused to pass posters, printed pictures and other advertising matter accompanying provincially produced pictures when being brought into Canada from the United States. Just how the customs officials could class lithographs and printed stills as photographs is difficult to see, but this is what was done.

The Exchange Managers’ Association at Toronto immediately got busy in the matter. It was declared that the exchanges and exhibitors could get along better without the posters than with them.

No decision has yet been made by the government.

Manitoba Association Appeals to Public

Printed Declaration Asks for Better Backeting of Picture Show as a Necessary Industry.

The Provincial Exhibitors’ Association of Manitoba has made an appeal to Winnipeg citizens for increased patronage because local moving picture theaters are facing a serious crisis, it is declared. The support of the public is required, it is asserted, in order to maintain the present high standard of moving picture entertainment.

In the printed appeal, which has been widely distributed, the exhibitors tell of the manner in which the theaters have been inclined to view the theaters as a luxury rather than a necessity. The declaration is made that the future existence of a number of picture theaters depends on a great amount upon the public’s taking an active effort to supply a high-class product at a slight increase over the old rates. Unless the response continues—yet, unless it increases—there is no doubt but that certain moving picture theaters in this city will close their doors, either all or part of the time.

The comments of several representative exhibitors are also published. Manager Davis shows where current affairs instinct a change in the tax on reels.

Canada Decides to Alter Tax on Reels

Proposed Flat Rate of 15 Cents a Reel a Day as Used Not Fair to Small Theaters.

Intimation has been received by the Moving Picture Exhibitors’ Protective Association of Ontario that the government has decided to increase the tax on reels. The new tax is to be a flat rate of 15 cents a reel a day as used, and it is declared that this change in the tax on reels will be a serious blow to the Ontario association.

Considerable correspondence has passed between representatives of the association and the government, and the object was obtained, it is declared, without the necessity of sending a delegation to Ottawa from Ontario.

Announcement has been made by the Ontario association that a new secretary and organizer for the organization has been appointed. The man chosen is a Mr. Scott, of the Bryant Press, Limited, Toronto. At a recent general conference of the association in Toronto M. R. Nutting, a former publisher of Montreal, was named for the office.

President Baille, with other officers, is trying to instill more cooperative enthusiasm into the exhibitors of Ontario outside of Toronto. Mr. Baille has been able to line up many Toronto exhibitors, and has said that he hopes that the outside exhibitors will be able to follow. Not long ago he sent out ninety personal letters to out-town exhibitors, asking for their support, and he received only three replies. The association is busy with several legislative measures, but he finds it difficult to secure the co-operation of many exhibitors.
Kleine Starts Soldiers Letter League

Film Distributor Inaugurates Nationwide Movement to Fortify Morale of America's Fighting Men.

GEORGE KLEINE, who is distributing the big patriotic picture, "The Unbeliever," which is doing so much toward encouraging enlistment in the army and Marine Corps, like every other American citizen has his whole mind and energy devoted toward the success of the war and is bending every effort in the direction of the victory which is proved by the fact that we lead the world in the issue of the Soldiers Letter League, a movement that will interest every man, woman and child in America and be a vast aid in the success of the cause for which our soldiers and sailors are fighting, Mr. Kleine.

"The success of the battle belongs to the army of the greatest morale—the morale of the army depends upon the morale of the nation. The army and navy are but the arms and the nation, the body—the force of the blow that the arms can deliver is wholly dependent upon the strength and will power of the body. To my mind the most important factor in keeping the courage and spirits of our soldiers at the front up to the highest pitch is the letter from home. As a traveler with frequent absences from home I have known what a great stimulus it has been to soldiers to receive daily letters from home and that we are apt to slip by between our letters to the Soldier Boys and create long lapses without realizing it. But they realize it—and there is no despair in the world like the hopeless feeling that your family and friends have for you.

Send Soldiers Cheer and Keep Troubles at Home.

"So I am starting the Soldiers Letter League that no one will have opportunity to forget for a minute—will have the co-operation of every moving picture theater in America. They will all have slides to be thrown on the screen for the morning and evening performance that will arouse the spectator to his duty to write to the Soldiers and to write CHEERFUL letters. The managers will hand out slips of paper that the soldier should have the news that is encouraging and helpful. Every little domestic thing will interest him and news about the kiddies is especially interesting. We should let him know that he is fighting for a concrete purpose and not an abstract principle. He is fighting so that his little brother will not have to do it over again. He is fighting for the protection of his mother and sister, and he is fighting for the country he loves—for the cause of justice and freedom. They are the cause of God—so they cannot and will not lose.

"I shall also have the co-operation of every minister, priest and rabbi in the country for the Soldiers Letter League. Every time their congregations are assembled they will be pledged to ask the members if they have written their letters to the boys and urge them not to overlook it—to look upon the matter as a sacred family duty.

"Requests will be forwarded to every lodge and society in existence here to make the Soldiers Letter League a part and parcel of their minutes and regular routine with the special request that they send lodge or society letters to the members of their organizations who are at the front.

"Every theater program on the most important page will bear the message of the Soldiers Letter League and I think that soon every newspaper in the land will carry the line 'write to your soldier boy to-day—cheer him and encourage him' at the head of the editorial column. In fact no amount of travel can deaden the success of the movement. The letter to the soldier will do more toward a quick and final victory than even the bullh or sword.

Mustbaum Memorial Is Dedicated

Many Leading Men in the Business Go to Eaglesville to Honor the Memory of the Beloved V. M. Memorial Building on the grounds of the Eaglesville Sanatorium.

MEN prominent in motion picture and theatrical circles of Philadelphia, New York and other cities journeyed to Eaglesville, near Norristown, Sunday, June 23, to participate in exercises attendant upon the presentation and dedication of the Stanley V. Mustbaum Memorial Building on the grounds of the Eaglesville Sanatorium.

This building, a much needed addition to this home for persons of both sexes, was erected and will be presented to the sanatorium by the many friends of the late Stanley V. Mustbaum, the necessary arrangements having been made by the following Gentlemen: Mr. V. M. as chairman; Abe L. Einstein, secretary; Abe Sabolsky, John McGuirk, Frank W. Buhrer, Charles Segal, Louis Sablosky and C. J. Cunningham, The Rev. Dr. Leon H. Emalah, one of the most widely known rabbis in Philadelphia, offered the opening address and the address of presentation of the building was made by Judge Patterson, of the Common Pleas Court of Philadelphia County, Chairman Lawrence D. Beggs, on behalf of the memorial committee, turned the building over to the board of officers of the sanatorium, and on their behalf Louis Gerstley received it.

Universal to Continue War News Service

Company Announces That Its Two Releases Will Continue to Present Army and Navy Subjects as Before.

CORRECTING the impression which has prevailed in some quarters to the effect that official war films are to be issued through only one releasing organization, the Universal Film Manufacturing Company is emphatic in declaring that both the Universal Current Events and the Universal Animated Weekly will continue regularly to present the latest official war pictures.

Universal exchanges have been delegated with inquiries requesting confirmation of these reports. The managers of these exchanges took the matter up with the home office, with the result that the following wire was sent to every one of the branches everywhere:

"Any statement that Universal Current Events and Universal Animated Weekly would not contain war news absolutely untrue and represents unfair competition. You can positively assure all exhibitors using both releases that we will continue to set the pace in issuance and presentation of war subjects."

As proof of the statement contained in this wire, Carl Laemmle, president of the Universal organization, declares that according to arrangements effected by his company and the Committee on Public Information, Universal is assured of a regular weekly supply of war film.

Wolbert to Produce Bluebirds.

William Wolbert, pioneer director and previous to the era of films a stage actor of note, has been engaged by the Bluebird producer, Harvey Monroe Salisbury. The new production will be a French-Canadian story, "That Devil Baptesse," written by Bess Meredith.

Wolbert comes to the Bluebird studios after three years with Vitagraph.

Five Cent Houses Passing in Poland

Oregon Picture Man Ascribes This Healthy Sign to Many Contributing Factors.

ALL indications are that five-cent theaters in Portland, Oregon, will soon go big. The reason is that persons who have patronized the nickel shows are being lifted among those who like to pay 20 cents for photoplay amusement, and the business men who liked to consider a few reels while resting are too busy to seek this diversion.

G. T. Holtzclaw, Circle theater, the big first class five-cent family theater, has come to this conclusion and is positively making up his mind to meet the situation soon. A dearth of appropriate short subjects is another drawback to the five-cent theater at this time. Mr. Holtzclaw says his evening business is down, and that business upon which all five-cent theaters must depend are no longer the rule in Portland.

The Portland Amusement Company, controlling nickel houses in the workingmen's part of the city, is also noting the difference in the matinee business. War time conditions, leaving few persons with leisure hours, is the cause. The Circle will undoubtedly go to 10 and 15 cents, with the longer feature show as its policy.
**Farrar Again Faces the Camera**

**Popular Singer Already at Work on Three Stories at Goldwyn’s Fort Lee Studios.**

NOW that Geraldine Farrar has begun work at the Goldwyn studios in Fort Lee on her first Goldwyn production it will be violating no confidence to tell of the big surprise received by Reginald Barker, the director engaged by Goldwyn to make Miss Farrar’s productions.

Barker arrived last week from the Pacific Coast in a hurry, bringing with him several assistants and a portman-
To Distribute Official Films Abroad

PUBLIC INFORMATION COMMITTEE SENDS MESSRS. HOAGLAND, WHEELER AND VAN ARSDALE TO EUROPE.

Move of much import to the moving picture industry has just been made by the Committee on Public Information. Three representatives of the division of films are sailing for the other side to establish in Allied and neutral countries a distribution system for United States Official Films. There are H. C. Hoagland, Lucian C. Wheeler and Charles F. Van Arsdale. The headquarters will be established in Paris, under the direction of Mr. Hoagland. From that point operations will be directed. A branch will be opened immediately in London, with Mr. Wheeler in charge, and the intention is to establish offices as rapidly as conditions will permit in Spain, Portugal, Italy, Holland and Switzerland.

It will be the purpose of the foreign offices to distribute in these countries all films released by the division of films in the United States, and thus for the first time acquaint the peoples there with what America is doing to help win the war and to give them besides an accurate idea of the attitude of this country toward Germany and the war.

The foreign work will also include the co-ordination of the United States Signal Corps abroad with the activities of the division of films here. General Pershing will provide films from the front, showing what is transpiring from day to day, in cooperation with the Paris office. The films so secured will be shown in the foreign countries above referred to as well as in the United States.

The three representatives are eminently qualified to fill the posts to which they have been appointed.

Mr. Hoagland was for several months general manager of the Selig company and before that and later was connected with Pathe. He came from Pathe to the division of films.

Mr. Wheeler was for fourteen years in the Secret Service, acting as personal attendant to Presidents Roosevelt and Taft and President Wilson. Three years ago he became an employee of the Selig company and came from that office to the present appointment.

Mr. Van Arsdale was for a number of years with Pathe as assistant to George Fitzmaurice, Astra director.

War Changes England's Film Viewpoint

Fox Representative Says Diminishing of Stage Attractions Has Contributed to Creating of New Screen Clientele.

J. FRANK SHEA, European representative of the Fox Film Corporation, arrived home last week, after a trip filled with thrilling adventures. In England, says Mr. Shea, the motion picture had been on a par with all classes, the wealthier and more cultured people professing to believe that the films were unworthy of their patronage. The war, however, has changed this. Most of the popular actors of the legitimate stage are now in service, so that the spoken drama's attraction has dwindled.

The result is that the people have had to go to the films for entertainment. Once inside the motion picture theater many who scoffed at films have become converted and are now confirmed patrons of the cinema.

More than all the books written, and better than all the diplomats that this country has sent to the Court of St. James, the motion picture has revealed to the British the manners and customs of Americans, so that today the Britisher is getting a clearer idea of what sort of people we are.

The year just ended, Mr. Shea reported, has been the most successful in the history of the films in England, despite the war, air raids and high prices. The year to come, he believes, will be even more prosperous.

As an indication of the change in the British people's regard for films generally, Mr. Shea cited the fact that the British Government has at last seen the possibility of the motion picture as a means of arousing patriotism among the people and is now issuing propaganda films.

While the air raids on London have resulted in a curtailment of night amusement hours to the period of from 7 o'clock to 10, the motion picture theaters are crowded nightly. The programs, he said, are usually from nine to twelve reels long, being made up of a feature film, a comedy, a two-reeler and a news picture.

WORLD SIGNS SCENARIO EXPERT AS READER.

World Pictures has just signed as first reader in the scenario department Miss Rosalie Ashton, who comes to the World with exceptionally valuable experience in scenario writing and in the determination of what constitutes good screen entertainment.

Miss Ashton began writing stories-for the screen when she was a cub reporter on the New York Times. She joined the Kinemacolor Company in London, appearing in various roles until she felt that she had learned the tricks of the trade.

Returning to America Miss Ashton joined the Lasky company and spent an entire year writing continuously. From there she went to Fox and then became staff writer for Goldwyn. Now she is with the World, where she expects to do the best work of her entire career.

FAMOUS PLAYERS OPENS RECREATION ROOM.

On Monday, June 17, the Famous Players-Lasky Corporation opened a recreation room for the 150 women employes of its New York offices at 455 Fifth avenue. The room is situated on the eighth floor of the building and is spacious and attractively furnished. It will be open every day during the noon hour, a portion being set aside as a place where the young women may eat their luncheons, coffee and tea being served at a nominal price.

Through the co-operation of the Scenario Department a library has been established, which will be available to all employes during a stipulated hour in the morning.

**Rambles 'Round Filmtown**

**With WALTER K. HILL.**

Maurice Tourneur has taken up cudgels against the conventionalities of many veteran screen characters. "If the photoplay is to advance," he declares, "we must throw the whole impossible crew overboard."

Proceeding to Toss 'Em. The Chief Feminine Interest, he explains, "is usually cute, cooing ingenue who skips playfully through beautiful gardens always with nice back-lighting effects, or else she is a poor persecuted heroine working under factory conditions that haven't been known for forty years. She gets smart clothes somehow or other, and is continuously annoyed by a scoundrel foreman."

Exorcising the F. I. "Or else the Feminine Interest is a vampire whose single glance brings every man in his house before her. But the vamp is happily passing. The ingenue star, however, continues to be born between the idiosyncrasy of the bearded-eyed hero and the inexplicable villainy of the heavy. So she turns to a menagerie of dunces, whose animals as goats, ducks, or pigs, which, of course, are to be found in every home in real life."

Harry Carey Will Be Glad. "Then there are the impulsive, generous cowboys who spend their time loitering in front of the sheriff's office or danc ing round with decolleté dance hall girls at the Last Chance Cafe. I have yet to see a cowboy looking after a cow.

"There is the friend the convict who insists upon wearing stripes, although such prison attire has been abolished. Stripes seem to reconcile him to the rigors of prison existence. And he always escapes with absolute ease when the institution itself strikes him."

On With the Execution. "I might go on explaining all the rest of them. There is the screen doctor with his Van Buren's twinkle but kindly Sheriff with his tin badge, the faithful old negro servant, the regenerated wayward boy, the lonesome girl always demanding her rent, the underworld folks, where being a cook is the flower of life, the beautiful heroine with the tatters and perfect coiffure, the school teacher in the mining camp, the cool and calculating gambler, the upright district attorney, the moo shuiners with their regulation feud, and all the rest."

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Christie Comedies claim to have established a record. In filming one hundred comedies, they have thrown but one custard pie.

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"If Mr. Horstmann is in earnest," says an editorial expression of the Moving Picture World, "Forgetful of the fact, perhaps, that Mr. Horstmann is always earnest."

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Dime Pictures Get a Dollar. A picture that's being constructed at Dime Pictures, a new Seward Peninsula camp not far below the Arctic Circle. It is said that this theater will be located at Nome, nor than any other playhouse in the world. It is being built of logs. Admission will be $1.---Photography.

Pearl Sandy, manager of the Arcade theater, Westhope, N. D., writes to Paramount—Arctar—Progress—Advance in a manner.

"The superintendent of schools has seen the five shows, but claims Paramount and Arctar are the best. He wouldn't even come when we issued comps to him, but when we got him in we couldn't keep him out!

That's the Way With Deadheads. ---

We read that J. Van Cleft Cooper has been engaged as an organism at the Rivoli. The ingenious Rothapfel, aptly enough, introduces a third cleft in music—treble, bass and Van.

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Percy Heath (now P. A. for Griffith) has been hiding away in "the legitimate" for so many years that he may be forgiven (unless he may be kidding) for this piece of publicity printed in one of the Manhattan dailies recently:

"Canadian Royal Flying one of the principals in the cast of a motion picture appearing on the stage in person where the people of the world are enjoying an existing innovation during the presentation of "Hearts of the World" at the Forty-fourth Street Theatre today.

N. T. Granlund Has Wasted His Life! ---

Suitable for a character name in film comedy is that of Lieutenant-Colonel, the Lord Willoughby de Broke, who addresses to Americans an appeal in behalf of the fund for British prisoners of war in Germany.

---

Apily enough, Lawrence Peltz is an energetic worker in the publicity department of the William Fox organization.

In Films and Not in Furs. ---

An open confession displayed in electric lights at the Park theater on Columbus Circle."

"William A. Brady's Stolen Orders."

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Good news, ye fans, who like good stories in your pictures. Frances Marion, who is an only moderately backs琇ook Farm," "Amorial of Clothesline Alley," "Millies," and "How Could You, Jean?" for Mary Pickford, has just signed a year contract to write for Paramount and Artcraft—Paramount Progress—Advance.

Poor Old Brett Hare! ---

"You must read this," declares Goldwyn, "if you ever read anything else!"

"How could one, if one never had?"

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Eddie Ring Sutherland has joined the Canadian Air Force Corps and is already left to take up activities in that branch of the service. He is known in filmdom as a bit twirling man and also is the nephew of Blanche Ring—Mabel Condon's Bulletin.

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The Rev. Prince U. Kaba Rega—one other than his royal highness himself—was an honored visitor at Patty Arbuckle's studio in New York last week.

"Kaba Rega" means "Oh, You Kid!"


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A Symphony in Salve. The Director of Publicity, speaking for the symphony, told us this past week that it is his idea to offer apology where apology is needed, to any of its many friends of the press if during the tremendous attendance at the Symphony it was impossible for them to attend the invitation opening and the nurse was to be glad to correct any unavoidable error and will take care of them upon communication.---Jerome N. Wilson, Director of Publicity. ---

New Vitagraph Pictures Marked by Good Costs.—Photography Headline.
To Expose Their Checkered Past.

We are glad to announce that we will soon start a series of "Unsuspected Biographies." The first of these, reprinted from Paramount-Arcturus Pep, the "inside" house organ of Famous Players-Lasky Corporation, which is being edited by Julian ("King") Somon. These biographies will contain highlights on people associated with Famous Players-Lasyky organization, and will be illustrated with original cuts as they appeared in Pep.

Some of the biographies were written by Pete Schmid, some by Morrie Ryskind and others by the editors themselves. Each story contains intimate and interesting information about people you may not have known. Next week, in a smile or so to The Rambler's columns.

--W.S.-

George W. Wickersham, former Attorney General of the United States, says: "Business as usual means waste is usual."

--W.S.-

Julius Nassaerberg, who has the distinction of having been New York State's youngest city editor, has accepted a position in the New York edition of W. W. pub. Mr. Nassaerberg takes the position left vacant by the drafting into the Naval Reserve of Mr. Bart. Mr. Nassaerberg has been with the World for over a year.

--W.S.-

Mr. Nassaerberg at the age of nineteen, was one of the few in Nassaerberg paper, and his duties in this position included the writing of two columns of news, the securing of three columns of local news and the supervising of the paper's sporting section.

Nothing to Do—Until Now.

Lee Kugel buys his clothing from "mis-
nelled gentlemen" at "a traffic cop for speeding he was con-
squed when the officer, in making out his summons, found a different name than Kugel gave, showing inside of the collar of his coat at it lay exposed in the seat beside the motorist.

Investigation developed a different name on Kugel's other garments. The next morning, explanations satisfactory to the officers were made by the W. K. Publicist.

We thought we could do much better with this, but we have. In fact, we may not use it in making up. But if you do read it please try it and be satisfied.

12,000 Billboards to Announce Films—

Motography Headline.

Billboards will soon be denouncing 'em of late. Or do you mean to give the Cin-
cinnati paper's circulation?

Canners Can Can What They Can.

Billie Rhodes has just sold her Californian ostrich farm to a firm of meat canners, and thereby hangs a tale-feather. Since ostrich feathers became passe for women, the ostrich farm is almost out of business. The expensive establishment rather for sentimental than business reasons.

Now that ostriches are serving their country in cans instead of in hats, some gastronomic scientist has established that they are nutritious, and canned, is indistinguishable from the choicest turkey meat. There are 1,200 ostriches on the farm, and they and they are being put through the can-

Canny as fast as the facilities will permit. One ag of his nearest state is negotiating with the canning firm for the purpose of buying 10,000 of the 1,000-long-legged birds are available for food purposes. Miss Rhodes, the owner of the farm, is now considering the advisability of engaging permanently in the business of raising ostriches for food instead of feathers.—Mutual Publicity.

"The Boss Reviews the Reviewers."

By reading the reviews of the shows Monday night, you will notice a peculiar rainning that will not be easily broken. Many critics know what happened out of the ordinary in the vaudeville theaters of New York on Monday night. A Variety reviewer never gives his fellow critic any credit for intelligence, which likely leaves through the other's writing for the other's stuff. So, when it rains, or it snows, or it's very hot, or there's a snowstorm, a Liberty man goes on, each Variety man says he knew of it.

Rambles 'Round Filmtown.

Found Among the Missing.

The Bijou Dreams of other days where sleep was sweet and prices were within reach of all.

Mara Theater, McKee's Rock, Pa., would have been interesting times. And the Red Apple Theater, Omka, Wash., might have been on the Rothafel Circuit at one time.

--W.S.-

Congress was considering the Jones pro-

Amendment, but the press reports declared that "William A. Brady, of New York, representing the Manufac-
turers' and Dealers' League of New York, opposed the amendment."

There are several William A. Bradys in the New York League, but he don't believe the one you mean was meant.

Plenty of Room for the Storm.

Owing to the great activities about at this time, the business of getting along at an unprecedented rate, room has had to be obtained for the increasing number of heavens. The most important floor of the Biograph studios, in the Bronx, has been engaged to enable each company to have its own section. Miss Lena Donegan will be one of the stars to work in this new addition; at present, Miss Gladys Stevens will probably make her new picture, "Kildare of Storm," there.

Aviation Item.

H. H. Buxbaum, special representative of Famous Players-Lasky Corporation, was flying to Cleveland and has returned to New York. It is probable that his next journey will be through the Southern territory.

Habits Mere Matter of Form.

Olive Tell, who plays the leading female role in "To Hell With the Kaiser," is one of the many beautiful equestrians who are returning to the older form of riding side-saddle instead of astride. Miss Tell thinks this the most becoming posi-
tion to a woman on horseback, and she prefers the well-fitting habit to the more mammoth breeches and coat.—Metro Publicity.

--W.S.-

Lawrence Grant, who is seen in the part of the Kaiser, in "To Hell With the Kaiser," is a lover of Indian pot-

ttery of which he is very proud. Each piece is carefully selected and was made especially for him on some event or anniversary, by a member of the tribe whose family adopted him as a blood-

brother. These are the Blackfeet Indians, and Mr. Grant is one of the "big chiefs" of the tribe. Henry Winslett.

He Must Hate Moving Day.

--W.S.-

Liquor Money Now Goes for Pictures.

Motography Headline.

Yep. There's Col. Jacob Ruppert's Film Clearing House.

And now about all the gin mills pro-

hibition will turn to gypsiy.

--W.S.-

An Actress Who Never Looks the Part.

—Motography Headline.

She clearly needs instructions in making up.

--W.S.-

Gardenette Late With Planting.

Edith Storey is back in New York after her stay of eight months at the Metro and Cali

ford. One of the first things this popular star purchased on her return to New York was—a pair of radishes. The reason for this turn to gardening, is now, considering the advisability of engaging permanently in the business of raising vegetables for food instead of feathers.—Mutual Publicity.

"Whims of Society," a World Picture in which Ethel Clayton has starred, is now published in book form. The book was written by Mrs. William Addison Lathrop and is a sequel to the world sensation. The over-

verse of the usual procedure as the greater majority of scenarios have been adapted from books of the natives.

--W.S.-

World Pictures has engaged Ruth Find-

lay, last season William Gilette's leading woman, whose picture starts in "Tillie," the new Kitty Gordon picture.

Monte M. Katterjohn has just leased a foot-hill bungalow in a secluded dell in the Beverly Hills, where he can work on the future Lasky productions entirely free from interruptions. Mr. Katterjohn re-
tains his sky-line bungalow atop the highest building in Venice, and hereafter will motor back and forth between his country seat and his town house.

Using Only High and Low Gear.

The streets surrounding the Crystal studios are daily filled with unusual and oddities of being great vitality. This is the serial featuring Leah Baird. Mystery, looking taxicabs followed by beautiful limousines, statuary, and millions of pounds of hot air. The camera will focus on the rose and daisy as the ingenu in "The Scar," the new Kitty Gordon picture.

Not Quite Clear as Crystal.

Advertising Men Enter Reissue Contra-

versy.—Moving Picture World Headline.

We thought they sort of started it.

--W.S.-

Electric signingly speaking Fox's Nemo asked: Ella Hall—Which Woman—Ethen Clay-

ton.

--W.S.-

New Use For Brewery Wagons.

"You can use left front and rear dents to remove dents from left front seat panel cow and rear panel; take up and replace trimmings as necessary to remove and repair wheel and other metal; repair window, sand and repair metal and repair all metal; brush; straighten headlamp brackets; pulse and straighten entire car—gray satin finish; refinish maho-
gany; supply and attach new steering wheel; straighten and remove all mir-

"Outside of that," Viola Dana said, "the car was all right. But you ought to have seen the brewery wagon after I remended it!"
Frivolity Follows War Work.
Viola Dana has begun work on a new Metro play called "The Flower of the Dusk." She spent her short vacation, which was spent between National Council scenes of "Opportunity," and the commencing of "The Flower of the Dusk," in doing all the things that she had planned to do while at work at the studio. This included dancing in the afternoon, shopping, riding in the car, and so on to match.

She had determined for once in her life to see just how frivolous she could be. She had determined that between productions was given entirely to the Red Cross drive, and for her part her spare time was at the service of the Government when the Liberty Bonds were being sold.

—W.S—

Rash Publicist Breaks Out
The little darling who plays in the Baby Marie Osborne pictures has been made the recipient of a new name. They are called off with a new name. Now it is in reference to numerous other names he had borne in his short career as a screen actor. "Sunny Sammy" is now convalescing from an attack of measles.

This illness was announced at Diado studio, Baby Marie asked:

"How can they tell when he breaks out?"

—W.S—

Names in these time mean a great deal.
All this is in the experience of Harry Von Meter, who now calls himself Harry V. Meter. When Harry played with the old Mack Sennett Franchised stock company his name was misspelled on the program, change Van, which it should have been, was written in, thought it should be. Ielasco thought it sounded "high-brow" and made him change. Harry is going in for the Holland form of Van rather than the Hunnish Von.

Blaming It on the Poor Workout!

Edna Goodrich, main star of the speaking and picture stages, is wearing wooden shoes. Miss Goodrich has more than 500 pairs of shoes, but she is wearing preference with clog soles just the same, because why? Well, Edna is a patriot with a big J, as she has the tiniest feet in the screen horoscope.

For years the Goodrich feet have been alphabeted for shoe manufacturers. The star's name has been carried on half a dozen well known brands of shoes. Now you can buy a Goodrich stock company under an order that wooden shoes be substituted for leather. You're going to hear Edna in clogs, with a view to economizing on leather.

What could be more to the point than to have Miss Goodrich set a 29th century fashion in clogs? At least six manufacturers have already furnished Miss Goodrich with wooden soled shoes—Terry Hansey.

More to the Point? Give 500 Away.

—W.S—

Anna Q. Nilsson is receiving the sympathy of all Metro's stars and equipment men. She met the other day with quite a painful accident. It happened on the boat, the Lillian Gish, in the California sky and it was hotter than the future abiding place of the Kaiser. Between scenes Miss Nilsson sustained a bad case of seasickness.

She sat down, but almost instantly wished she hadn't. She jumped up, registration on the boat.

Her cries of pain brought Franklyn Farnum and Director Will Davis running to her. She could be in no way injured, however, but she is receiving such aid as they could render. But she gave them a piece of her mind for not telling her that what she thought was nice, soft grass was in reality creeping cactus—Metro Publicity.

No Wonder Anna Felt Hurt!

Some Serious Stout Suggestions.
Men dressed up as cowboys riding on horseback near the theater are always at liberty to address questions to me, but riding to the Academy and have the management exercise the horses of the academy in front of the theater on Sunday mornings while this exercising is going on would be bound to call attention to your theater.

Write out checks for $25,000 and mark "worthless" across the face and exhibit them in your windows along with advertisement on the back of some of these checks and hand them out on the street.

Exhibit copies of divorce subpoenas in your lobby. Take a marriage certificate, filled out with fictitious names, tear it in small pieces and hand them out to your patrons. It will get them talking. Let it be whispered about that your engagement ring figures in the coming attraction.

You Can't Become a Director.
Will S. Davis, who is directing Anna Q. Nilsson and Franklyn Farnum in "Judgment," returned to Metro's studios in Hollywood last night on his return from location. He was in a bad mood.

"It's terrible," he exclaimed to the guardian of the studio gates. "First they spring the daylight saving scheme, and this afternoon the sun got dimmer and duller until by four o'clock there wasn't enough light for shooting."

"Why," said the gateeman, "didn't you see the eclipse?"

"No," replied Davis, "we were out on a new location and I'm a stranger around here anyway."

—Metro Publicity.

Mabel Banyea has been re-engaged for "Making Good"—World Pictures Publicity.

One good reason is enough.

More About the new Ramble.

Supplemental to last week's report on the PulIsades and Shore Road:

During the winter there has been construction of a new bridge over the Thousand path house at Hazard Landing, about a mile above Edgewater. At present, on Saturday and Sundays, the only way to get from the foot of West 181st street, but the Interstate Park Commission expects to have running, by July Fourth, a ferry-boat drawn from the Dykman street fleet, and lying between Hazard Landing and West 175th street regularly.

Nature is at her loveliest just now. The rain has washed the earth clean, and the willows of verdant branches that grow from thickly-clustered trees that come right down to the river are in their prime at the Hudson. If you would forsyx across from West 129th street to Edgewater, walk up the River road and climb the start of Fort Lee hill until you have passed the school and Firehouse. Just across the way a little further on stands a cottage, painted blue, and besides this there is a still more charming cottage.

There are so few people participating in the bounty of nature spread, free for those who would indulge in the few who can. But every day the fact grows apparent that Manhattan, that one is inclined to believe New Yorkers are pitiably unkied to themselves facing the River path and its delights.

THE RAMBLE.
THE MOVING PICTURE WORLD

Manufacturers' Advance Notes

Here's Metro's Cast for "Our Mrs. McChesney"

PLAYERS of prominence on stage and screen have been chosen to surround Miss Barrymore. Among these is Miss McChesney, which has been adapted for her use by Luther A. Reed from the Edna Ferber stories as dramatized by Miss Ferber and George V. Hobart. At least two members of the screen play also supported Miss Barrymore when she presented the stage production at the Empire theater, New York.

Huntley Gordon has been chosen for the important part of T. A. Buck, Jr., playing opposite the star. Emma McChesney (Miss Barrymore) is the traveling saleswoman, and later the secretary of the "Phoebe Snow Petticoat" company, and T. A. Buck, Jr., the junior member of the firm, is later the owner. Lucille Lee Stewart, another prominent member of the cast, has the feminine role second in importance to that of the star, Vera, the "chorus lady."

A favorite Metro player, Rice Allen, will have the amusing role of Henrietta Stitch. Rice Allen has been identified with more Metro successes than almost any other player. The versatile actor, John Daley, has been cast as the part of Joel Fromkin, representing the "Fromkin Form-Fitting Skirt," represented by Emma McChesney.

Wilfred Lytell, brother of Bert Lytell, the Metro star, has been engaged for the leading role of Jack McChesney, Emma McChesney's son. William H. St. James is the "Fat Ed Myers" of the production. The part of France has been cast by all who have seen the stage play or read the stories. Mr. St. James was the production leader of the role in Miss Barrymore's dramatic company.

Walter Pekelis, known favorably in every branch of the theatrical profession, has been engaged for the part of "Beauvy Blair." Bert Lytell, a Baltimore girl who has recently entered screen acting, has an interesting role.

Big Top All Ready for Fred Stone.

Preparatory to the advent in the Western film colony of the redoubtable Fred Stone, comedian extraordinary and athlete supreme, who is to make pictures for the Famous Players-Lasky Corporation, a big circus top is going up across the lot, where will go a bun with a red hair and the canvas men, the stake drivers, all are busy. And soon there will be the performer in spangled tights, clowns with plastered faces, horses—tambourine and pink and lemonade, peanut butchers, and ticket seller—but the circus will not be open to the public.

Donald Crisp will direct Fred Stone, and he is as busy as a bee preparing for his distinguished star. Nat Deverich is assisting, and Henry Kotani, the Oriental camera expert, is getting his lenses polished.

Rhea Mitchell in Lytell Support.

Rhea Mitchell will play opposite Bert Lytell in the Metro star's "Boston's Blackie's Little Pat." Miss Mitchell, who as a screen star in her own right has gained a large following, is cast for the leading feminine role in the Lytell production, that of Mary, business partner of "Boston Blackie," gentleman, scholar and master creak.

Griffith Talks of the Making of "The Great Love"

"I never really knew the full meaning of the word 'graciousness' until I went to England and began to produce my picture-plays over there. I was in a rather delicate position. The personages with whom I was working had kindly offered me their services as actors and actresses in my story; they were giving me their most valuable time simply as a courtesy. But a more willing and obliging assembly I have never had."

David Wark Griffith was speaking in a breathless pause during the assembling of his forthcoming Artcraft release, "The Great Love," and explaining a remark he had dropped but a few moments before concerning courtesy.

Mr. Griffith will soon offer "The Great Love" to the public as the first of a series of special productions following "Hearts of the World."

It was in return for producing "Hearts of the World" as a propaganda film for the British Government that the foremost personages of the empire offered to appear in one of the master director's photo-plays, and in addition to such popular photoplayers as Lillian Gish, Henry Walthall, Robert Harron, George Fawcett he has Queen Alexandria, Elizabeth Asquith, Lady Diana Manners, Countess Macerine, Mrs. Montagu, Lady Laver, Katherine Stuart-Wortley, and a number of others.

"The title of my picture, 'The Great Love,' may mean many things," said Mr. Griffith. "It may mean the love of country, and again it may mean the love of individuals. I am not going to tell you whether or not it is either or both," he smiled, "but I hope to show the remarkable transition of the butterfly life of British society to that of stern, sincere, hard workers in the great cause of winning the war."

"I was permitted to photograph practically anywhere I wished. I remember one place. It was at a beautiful country place that at one time was one of the favorite spots of King Edward VII. In the back of an arbor was a tree planted there by the Emperor of Germany while on a visit long before the war. The tree still stands and blossoms, but the tablet which commemorates the occasion of the planting has been buried deep in the ground at its roots."

"Queen Alexandria was gracious enough to come down to Lady Diana Manners' hospital which she conducts on her own estate and devoted nearly an entire day in arranging the hospital scenes and appearing in them herself. The Queen is greatly interested in the cinema, and showed a familiarity with a number of photoplays, and when they visited "inertial," the first time they had been to the theater in two years, she and the King sent for me to come to their box."

"I went to London a total stranger to those who appeared in 'The Great Love.' It was a thrill to me that I could do some good toward letting the world know war conditions and what England and France were doing toward winning it. These ladies and gentlemen who appear in 'The Great Love' agreed with me, and, although they are directing and supervising the affairs of the empire, they gladly took the time to assist in the making of the picture. It was an honor paid the photodrama which could not be equalized."

"Ghost of Rancho" Soon.

Pathé announces for release this summer the new Bryant Washburn romantic comedy, "The Ghost of the Rancho." This is an interesting comedy drama of the Southwest with Rhea Mitchell in the cast.
Artcraft Releases Three Big Subjects in July

THREE Artcraft big features representing a wide diversity of subjects are announced for release in July. They are William S. Hart in "Shark Monroe" on July 8; "We Can't Have Everything," a Cecil B. De Mille production, also July 8, and Elsie Ferguson in "The Danger Mark" on July 29.

In "Shark Monroe," which Mr. Hart, himself, directed, the player enacts a role which differs radically from any in which he has previously appeared. It is predicted that those who have seen him so often in his Western portrayals will marvel at his new characterization, for as "Shark Monroe," he is the master of a scaling schooner. Katherine MacDonald appears for the first time as Stuart's leading lady.

Cecil B. De Mille's special production of Rupert Hughes' "We Can't Have Everything," scheduled for the same week, is especially noteworthy for its cast, in which Kathryn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts, and Sylvia Breanner are featured players. Other artists who will be seen in the production are Thurestone Hall, Raymond Hatton, Tully Marshall, James Nell, Ernest Joy, Billy Elmer, Charles Oguz, and Sylvia Ashton. The story of a wild man viewing the fables of worldly people with a cynical and philosophical eye.

The final Artcraft offering of the month is "The Danger Mark," an Elsie Ferguson vehicle. The screen version of the popular Robert W. Chambers novel is the work of Charles Macague, and Hugh Ford directed the production.

Kleine Issuing 'Unchastened Woman.'

The George Kleine offices have in charge the distribution of the new Italo De Lass production, "The Unchastened Woman," for all territory outside of Greater New York. "The Unchastened Woman" is made from the successful play of the same name by Dr. Louis Anspacher, and in its translation to the screen loses none of the delightful qualities that made it the enormous success it was on the speaking stage. Grace Valentine is the star, and she is supported by a number of clever artists.

Los Angeles Strong for Lyons-Moran Comedies

ALTHOUGH the Lyons-Moran Star comedies are popular the country over, nowhere are they more popular than at Los Angeles, the country's hub of motion picture making activities. According to advice received from Dave Hershon, manager of the Universal Film Exchange, Inc., in the City of Angels, three comedies featuring Eddie Lyons and Lee Moran were headlined at an army Broadway house last week. One of these theaters was Grauman's.

"Some of the film people are under the impression that you can bank the stage town exhibitors with pictures of poor quality," declared the Universal exchange manager. "They may be speaking from their own experiences, but I do not know that you can't put anything over on Los Angeles fans".

"Composed to a large extent of professionals, they are too well versed in pictures to be fooled. To go over well in this city a picture must possess more than ordinary quality. The fact that three theaters decided to make the Lyons-Moran Star comedies a regular feature of their bills speaks highly for these pictures."

Metro to Stir Up Things for "To Hell with the Kaiser"

A WHIRLWIND campaign of advertising and publicity, record-breaking in its scope and thoroughness, has been launched throughout the country by Metro to put over Screen Classics, Inc.'s super-feature, "To Hell with the Kaiser." Richard A. Rowland, president of Metro, regards this latest Screen Classics, Inc. feature as the greatest of the series, and has instructed each Metro Exchange to get square behind it to give the exhibitor every possible aid in his publicity work.

Among the many ideas contrived by Metro to advertise this subject is one in which the telephone plays an important part. Each exchange has been instructed to close all its telephone conversations with, "Well, to Hell With the Kaiser." Instead of the conventional "Good-bye," The originality and novelty of the idea as well as the fact that it is probably the most inexpensive, simple and effective form of advertising ever devised has made a great appeal and is rapidly spreading. This is evidenced in the fact that business letters are being closed in this fashion and social business talks are invariably terminated with the title of Screen Classics, Inc.'s newest super-feature.

Another novel stunt which is getting the title of the picture before the groom is a lapel pin reading "To Hell With the Kaiser." Several million of these will be distributed. Paper stickers with the title are also being scattered broadcast. In addition to these catch-phrases for similar advertising and also for use in programs and house organs have been devised. A large, striking and effective series of smashing display advertisements have been got up which will be supplied exhibitors. The paper on the production is equally striking and artistic. One six-sheet show a giant octopus with the head of the Kaiser, spreading its tenticles around the helpless women and children, being particularly out of the ordinary.

Clifford Bruce

well-known motion picture star, who has recently donated one of his motor cars to the Junior Naval Reserve for the use of the officers at Camp Dewey, near New London, Conn., this summer.
Prominent Players Cast in "The Glorious Adventure"

SCREEN players of prominence are in the cast which supports Mae Marsh in her latest Goldwyn production, "The Glorious Adventure," adapted from Edith Hartman Delano's popular story, "When Carey Came to Town," and to be released July 14.

The new Mae Marsh picture marks the first appearance in Goldwyn pictures of Wyndham Standing, long prominent as leading man. Standing was a prime stage favorite before his entry into motion picture work and, though only three years in the film field, has been a factor in the success of large screen productions.

Again is Alec B. Francis, the veteran film favorite, to be seen in support of Miss Marsh. Though Francis has the role of Scott, the butler, his work is important. Mabel Ballin, long identified with Goldwyn pictures, has an important role, too.

A part, requiring a talent of a high order is entrusted to Sara Alexander, an actress remembered for her splendid work in support of Lydia Thompson, John T. Haymond and Kylee Bellew, after a successful six-year engagement in stock at Salt Lake City. Paul Stanton has the role of Bob Williamson, chum of Hiram Ward, played by Mr. Standing. Stanton is well known for his juvenile characterizations in Broadway stage productions. Others prominent in the cast of "The Glorious Adventure" are Gladys Wilson, Irene Blackwell and V. Vorhees Nood.

Hobart Henley is the director.

Drumier Has Strong Role In World Film's "Heridity"

Jack Drumier, an accomplished actor, has been engaged by World Pictures for the important role of Edgars in a production of "Heridity," directed by W. P. S. Earle and starring June Elvidge. Mr. Drumier has had an interesting career. At the age of twenty-one, after being graduated from the University of Pennsylvania, he began the practice of law in his native city, Philadelphia. After three years of considerable success he went on the stage. In addition to filling stock roles as a leading man in New York, Philadelphia, Boston, Buffalo, Syracuse, Montreal and Toronto he starred while with the Biograph were Caleb Plummer in "The Cricket on the Hearth," Pagani in "The Blind Violinist," in the Beast of Broadway stories and numerous other pictures.

West Is Not In It with East, Says Louise Huff

"The thing that has impressed me most in coming from California to New York, says Louise Huff, as the new world star, whose first World Picture, "Tother Dear Charmer," is now being filmed, "is the immense energy. California may have the climate, but New York has the get up and get it!"

Miss Huff went on to compare east and west conditions as relating to a film star more carefully. "I have spent a great deal of time in California," continued Miss Huff, "and I thought conditions were splendid there, but it always annoyed me to be forced to spend so much money on living expenses and to waste so much time in securing clothes. In California a film star is considered a nobody unless she has an expensive bungalow and a flock of servants. Here I live in a hotel more comfortably and delightfully and also more economically.

"On the other hand I was forced to make an exhaustive trip to San Francisco to secure the clothes I wanted, or to go to New York or Chicago for them, and then be disappointed in them when they arrived. Here I am in the fashion center of the United States. I can get anything I want and exactly what I want, when I want it. The situation is ideal in this respect and in so many others that I am willing to do without the famed California climate for the pleasure of being here where everything is done with so much enthusiasm and refreshing energy."

Porto Rico Officers See "The Kaiser"

Jewel's production, "The Kaiser, the Beast of Berlin," has enlisted for the duration of the war. Taking effect immediately, the production will be utilized by the military authorities of Porto Rico for the purpose of creating the proper "hate-up" toward Germany and all things German in the hearts of the students attending the Second Officers' Training Camp.

This use of the Jewel Film's patriotic patriotic patriotic production was arranged by a letter to Alex Goldman, manager of the Universal office at San Juan, which controls the distribution of the production in that possession. The letter was signed by Lieut.-Col. Orval F. Townsend, commanding officer of the Porto Rico Regiment of Infantry.

Scene from "The First Law" (Pathe).

July Will Be Unusually Heavy Month for Pathe

THERE will be no midsummer desultory eclipse with the house of Pathe in July. Four big features will be released.

On July 1, "More Trouble," with Frank Keenan, is the bright spot on the program. The big hit registered by "More Trouble" when it had an advance showing for a week at the Rivoli in New York has created interest among exhibitors.

July 21 provides for the release of a new Baby Marie Osborne picture, "Cupid by Proxy." On July 25 comes "The First Law," a Gilson Willets play with Irene Castle and Antonio Moreno as co-stars. The "First Law" is by all odds the best picture play in which Mrs. Castle has appeared.

Four good comedies are scheduled for release in July. On the 7th Harold Lloyd in "An Ozard Romance," the 14th, Toto in "Fire! the Cook!" the 21st, Harold Lloyd in "Kicking the Germ Out of Germany," and on the 24th, Toto in "Beach Nuts.

July will see the windup of Pathe's biggest serial success, "The House of Hate." The eighteenth, nineteenth and twentieth episodes will be released in the month. Four Post Travel Series Pictures, Nos. 4, 5, 6 and 7, and the last four episodes of "Britain's Bulwarks" will also go in the July program.

The seven-reel special, "Moral Suicide," and the big new "Ailes' Official War Review," will be released each week. "The Ailes' Official War Review," issued by the Committee on Public Information, will be released on Mondays.

Ambitious plans have been made by Pathe for the release of "The First Law," in which Irene Castle and Antonio Moreno appear. It is one of the best Astra-made stories in some time.

"The First Law" is scheduled for release in July. Gilson Willets, who is now a member of the Pathe scenario staff in New York, wrote "The First Law," which was very widely read in book form.

"Joan of the Woods" (World).

"Joan of the Woods" is the title of the World Pictures release on July 22, the story being written by Louise Yale and the picture being directed by Travers Vale. June Elvidge is starred in this new World Production in the role of Joan and she is supported by George McQuarrie in the role of Judge Wentworth, John Bowers in the role of Norman Dicks, and a notable cast.
H. K. Lucas Ranks High Among Simplex Distributors

HARRY K. LUCAS, general manager of the Lucas Theater Supply Company, 155 Marietta street, Atlanta, who later became manager of the Lucas Simplex projection machine, Mr. Lucas later purchased the record by dispatching two carloads of Simplex projectors in twenty-six days. This achievement is the outgrowth of the expansion of the business and the adherence to a well-defined sales policy.

Mr. Lucas, whom F. H. Richardson, the projection expert, designated as a "high voltage wire of the live sort," on a visit to Philadelphia several years ago, owns one of the most complete supply houses in the country, not excepting to New York.

Although the Lucas company operates in ten states, North Carolina, South Carolina, Georgia, Florida, Alabama, Missis-issippi, Tennessee, Louisiana, Southern Virginia and Texas, no road salesman are employed, nor is the firm dependent on agents for its sales or the office. Everything is conducted by mail from its headquarters in the New York city office, which has possible the inauguration of a sales plan worked out in detail.

Mr. Lucas is a believer in printer's ink, and lots of it, to obtain the best results. He dips deeply into it on all occasions. It is nothing for him to have struck off to the engraver a dozen or more proofs of a single envelope insert at one time, and never prints less than three thousand of anything that seems well worth while having printed at all.

One of Mr. Lucas' principal means of keeping in touch with customers, old and new alike, is a bi-monthly departmental magazine, which is merely a four-page pamphlet, but like the organs in up-to-date picture theaters, it meets the interest. The name is "The Coskiki," and according to the announcement on the cover it is "published in the interest of the people." It contains a column of news for the period, but it comes out once a month and contains timely hints on all material needed by the theater. In every number appears a signed editorial by Mr. Lucas on whatever topic is uppermost in the minds of theater men at the time.

Strong on Correspondence Novelties.

Mr. Lucas is always bringing out something of interest in the way of envelope inserts. Now it will pertain to his Haku oil, or to the "Big Six," or to an announcement reminding theater managers of his repair depart- ment. All these notices are made distinctively of half-tone cuts, and terse phrasing. For instance, take the matter of carbons. The manager on opening his mail some morning is greeted with the following: "Have you been stung? Hundred. Have. Then let the same bee sting you twice." In the upper left-hand corner is an illustration of a bee, with a long workmanlike sting and an expansion of tense earnestness, showing that the bee has had his mind on his work. With the attention of the bee buyers, "Bee" Mr. Lucas then goes on to show in a few words the point how one can save money by using carbons.

Mr. Lucas has found the means to pre- vent this "order is Heaven's first law." Betty Blythe in Coming O. Henry.

Betty Blythe, whose rise has been one of the interesting developments in the past few months, saw the first showing, and is the secondary dramatic feature of the "Big Six," with a ready-made market already established. The film, "An Unlucky Number," is the second offering of the "Big Six," and is a delightful comedy-drama picture in which a young and attractive girl, with unexpected twists brings about a novel ending.

Following this release will be "The Company of Carlo Pell," a Will C. Nijus, featuring Patricia Palmer and Robert Harrns.

This strict observance of system carried out in the minutest detail has eliminated unnecessary delay in repair work and has facilitated the dispatching of orders. Mr. Lucas, recently, his slogan, "We have a monopoly of promptness," means something to all who see it. By featuring promptness in his business Mr. Lucas has found that promptness, on the basis of one good turn deserves another, has featured him as a progressive supply dealer.

The Lucas company owns a stock of mov- iewine parts and accessories. As an in- stance of this, there are never less than one hundred sets on hand. The Lucas Theater Supply Company occupies two floors, thirty by one hundred feet, at 155 Marietta street. On the second floor is a display room, a private projec- tion room and the repair department. Upstairs is a short picture room, additional display space and the office.

Projection Room is a Model.

The Lucas simplex degreaser special mention, as it has become an institution in Atlanta film circles. It was constructed for them by the Lucas company. There is in the demonstration of pictures for out- of-town exhibitors. The room seats forty persons comfortably and has stage, booth. The booth is 6 feet deep by 12 wide.

Ten years ago Mr. Lucas became asso- ciated with a firm in San Francisco as manager of the Opera House at American. On January 1, he moved to the Dreamland theater at Columbia and has been in the business for six months. In 1909 he was manager of the Liberty theater in Savannah. He then went to Dubuque, Iowa, where he remained for nine months, and in 1910 he went back south and established the National Film Exchange in Jacksonville. A year later he moved to Charlotte, N. C., and in 1912 came to Atlanta, where he opened the United American Film Company, with offices in the Brown-Raphael Building. Some time ago he opened the West Street theater, a place where in a short time his business grew so rapidly that he found it necessary to desert his small room and build a new one. Then he went to his present location at Mar- etta street, leasing the entire building and forming the Lucas Theater Supply Company, capitalized at $25,000.

Exhibitors Show Interest in Fox's Big Six Reissues

FOLLOWING the announcement that William Fox will release "The Big Six" for the fall and winter seasons as "The Clemenceau Case," "The Two Orphans," "The Plunderer," "The Bondman," "The Soldier's Oath," and "The Man Behind theought," several theaters have written for information from exhibitors. It is announced from the office of the Fox Film Corporation that new prints of the houses, when those pictures were first shown with the theaters of today. It is claimed that the success which those pictures had in their original form there were thousands of pictures in every city in the country who did not see them because of the small size of the theaters when they were first shown. Not only that, but the poor print the audio- runs had terminated before the produc- tions exhausted their drawing capacity.

Another thing exhibitors stress in writ- ting to the Fox corporation is that when the pictures were first shown they had no special attraction to the theaters, from whose stage every "Big Six" had made traditions in the motion picture industry—which by the way, is so strong that no matter what traditions and standards are not plentiful.

Theda Bara, who is now among the more popular films of the season, first sprang into fame by starring in her three of the "Big Six"—"A Pool There Was," "Victor Vatheufanereau Case," and "The Two Orphans."

In "The Plunderer," "The Bondman," and "The Soldier's Oath," Theda Bara laid the foundations for the sterling screen reputation which he now has.

S. Rankin Drew.

The United States entered the war to drive an ambulance. After arriving there he wrote his father that he was trying to qualify for one of the aviation corps for which he was eligible to take a more prominent part in the war. He had an unusual group of mechanical knowledge and became a pilot in record time.

Like his father, the young man was identified with Metro Pictures Corporation as a star and director of feature produc- tions before his departure for the front. He had been extensively popular with his players and very successful in his profession. He was twenty-seven years old.

Webster Seeking Author of Scenario He Says Is Big

THE Harry McTeer Webster Produc- tions, Inc., desires to make known that if the author or owner of an unnamed photoplay in which the leading male and female characters are desig- nated as "The Ag—ile" and the "Miss—", will communicate with Harry McTeer Webster, 501 Brokaw Building, New York City, he will hear of some- thing to his advantage.

After putting together Richard Field Car- roll's six-reel feature, "Reclaimied," and intrusting the sales management to Chess- ter Beccof, Mr. Webster and the author of "Reclaimied" got busy putting the finishing touches on a multiple feature to succeed it.

In spite of the fact that their new play is one of big theme and novel treatment, the appeal of the unknown script "with- out a parent" is said to be so strong and so vital that the director stands ready to sidetrack his own efforts and start work on it immediately if he can acquire the rights. Mr. Webster proclaims it the American play the public has been waiting for.

In connection with "Reclaimed," Chester Beccof asserts he has had numerous offers for the world rights and expects to close a deal in the near future.
Paramount Names Seven Productions for July Issue

The schedule of Paramount releases for the seven feature productions, one for each of the five weeks of the month, with one additional for the weeks of the 8th and the 15th. The stars in the order of their presentation are Dorothy Dalton, Jack Pickford, Charles Ray, Sasae Hayakawa, Margaret Clark, Enid Bennett, and Wallace Reid. For the exception of Miss Clark's vehicle, "Uncle Tom's Cabin," which was made in the East, all are West Coast productions, three coming from the Thomas H. Ince studio, and three from the Famous Players-Lasky.

The picture released July 1 is "The Kaiser's Shadow," a story by Octave Roy Cohen and J. U. Glery, which deals with the War in America. The same day marks the release of the film which Jack Pickford makes his last screen appearance, at least for some time to come, for "Sandy" was the last picture the young star made before enlisting in the navy. In "Sandy," Louise Huff is again featured with the star.


"The City of Dim Faces," a story of life in the Chinese quarter of San Francisco by Waldemar Klay, is the next vehicle for July 15. A number of tragic moments in the play are said to give the Japanese star opportunities to display his remarkable dramatic talent. The story of "Uncle Tom's Cabin" in which Marguerite Clark makes her appearance in the double role of Little Eva and Topsy on the 15th could not be omitted from the program. Sufficient is it to say the production, which was directed by J. SCarle Dawley, is entirely worthy as a picturization of Mrs. Stowe's immortal novel.

Enid Bennett will be presented by Thomas H. Ince on July 22 in "The Vamp," a story by C. Gardner Sullivan. In the play Miss Bennett "vamps" for patriotic purposes and thereby accomplishes a German spy's undoing.

"Less Than Kin," the release of the 29th Century Fox Pictures Wallace Field in a romance of a Central American revolution, with the star playing the part of a ne'er-do-well.

Three coming from the Famous Players-Lasky are from the novel by Alice Duer Miller.

Current Events No. 58

Contains Some Big Stuff

Photoplay patrons will view with intense interest the ceremonies shown in Universal Current Events No. 58, filmed on the eve of the Blue Devils' return to France. Among the prominent officials who bid these valiant fighters farewell were Secretary of War Baker, Jules Jusserand, Ambassador of France, and members of the diplomatic corps.

The special ceremonies got a warm response from the American Legion and an enormous gathering watched the event.

Of unusual interest, in view of all that has been said and written concerning the production of airplanes for our birdmen, are the scenes showing the processes which enter into the manufacture of flying machines. The photoplay pictures a plant in which the spruce forest is utilized for the lumber which is obtained.

Current Events No. 58 also contains exceedingly timely views of the graduation exercises at West Point, where the famous Military Academy graduates obtained their commissions a full year ahead of time. One of the Universal cameramen succeeded in obtaining some striking views of the Secretary of War while he was delivering his address.

Unusual Exploitation for "Hands Up" Planned by Pathe

HANDS UP!, Pathe's serial of romance and adventure in the great West, produced by Astra, with Ruth Roland, George Cheeseman, and a big cast, will be backed by a nation-wide billboard show and big publicity campaign.

This story of dramatic situations characterized by sweeping panoramas of the western country, big settings such as are new to serials, and a large number of people. The story was written by Gilson Willots, the well known novelist, and the production is being made at the Astra West Coast studios under the direction of James W. Horne.

The novelization will be published in the Motion Picture Magazine, beginning with the September issue, out August 1. The preceding issue of Motion Picture Classic will carry an interview with Ruth Roland in which this coming story is announced, and the serial will be played up as a big feature.

Picture Play Magazine will carry an article by Gilson Willots on how he writes serials, and the other "fan" publications, such as Photoplay Magazine, Photoplay-Lyceum, as well as similar, will publish articles and photographs with regard to this serial.

The hollywood campaign has been carefully planned to take advantages of the fact that summer is the best time for outdoor advertising.

The twenty-four-sheet is a remarkable piece of work characterized by splendid pictorial value, attention-compelling poses and striking colors. This twenty-four-sheet will be posted throughout the country in all important cities, and in addition to this will be given to exhibitors in the form of a special number for a period of one month.

The list of advertising matters to be issued on this serial also includes many other posters.

Rivoli Theater Features Two-Far O. Henry Story

Division of prestige of prominence with S. L. Rothafel's Marines pictures on the program of the Rivoli theater for the week of June 23 is "Sisters of the Golden Circle," the current General Film O. Henry release. This two-reel subject enjoys the unusual distinction of being the only dramatic subject to be shown at the Rivoli during "novelty week" at the newest Rothafel motion picture palace. The O. Henry story was selected from a wide variety of short length pictures offered for the Rivoli program, which consists for the week only of short subjects. It was given feature prominence in the advertising matter issued by the Rivoli.

"Sisters of the Golden Circle" is an O. Henry story of New York life featuring Edward Earle, Agnes Ayres, and Alice Terry, and has been pronounced by critics to be one of the most artistic and attractive of the O. Henry series filmed to date. General Film reports that it is in heavy demand all over the country, and that it bids fair to excel all booking records established by the more successful of the sixty O. Henry stories released since last year.

Cleo Ayres to Play in World Picture.

Cleo Ayres, who was last seen on the screen in the support of Dorothy Dalton in "Love Letters," has now entered her first eastern production to be in the picture "Montana Love," in the "They That Hath." a forthcoming World Picture. Miss Ayres was also with Vita- graphs some months ago. "To Him That Hath" is a picturization of the famous novel by Leroy Scott.
Contents of Allies War Review Tells Its Own Story

THE first issue of the Allies' official war review, the Pathe July 1, contains a remarkable series of exclusive-up-to-the-minute pictures of unlimited patriotic appeal to the public and box-office power for the exhibitor. The new Allied propagandist film, which has been booked for release June 24, advertising matter has gone forward, and a big publicity campaign such as has never before been given to a film system in recent months is in full swing. The advertising force of the Division of Films, which has been built up at Pathe London, has been given an immediate and intensive message to the nation, as has also the experienced selling and publicity organization of Pathe. The credit for this new system goes to William Fox, its founder. The first show is on the Allied office in New York, with a few select press passes. Its last fiction show was at Pathe London, and it is expected that this will be a great success. The last motion picture show was October 1, and it is expected that this will be a great success. The last motion picture show was October 1, and it is expected that this will be a great success.

Two Extravaganzas Ready

For Fall Release by Fox

Two extravaganzas, which it is said, introduce something new in motion pictures, have been completed by William Fox. It is announced from the Fox offices, and it is understood they will be ready for release during Thanksgiving week. Although extravaganzas have been shown on the stage for years, they have not yet been shown in the films. The home, and with its greater resources for spectacular effects, offers a splendid field for this sort of work. Of the two productions, it is said, several novel and striking effects will be seen.

Pathe Prepares New White Serial

Pathe's serial activities continue at high speed. It is announced that the company will present the first in a series by George B. Seltz and I. B. H. Millhouser, the working title of which is "The Lightning Raider." Mr. Seltz is remembered as the author of "The Iron Claw" and the director of "The Fatal Ring" and "The House of Hate." Mr. Millhouser is the scenario writer of "The Fatal Ring" and "The House of Hate," each of which has proved in its turn the biggest Pearl White serial success. The story of "The Lightning Raider," it is said, will be characterized by four major points which make it a new type of serial.

"The Lion's Claws" Drawing to Close

With the story coming to a close, a action, and thrill is aptly contained in the latest episodes of "The Lion's Claws," the Universal serial fea-
turing Marie Walcamp. In the thirteenth episode, the Universal serial star is attacked by an enraged lioness, rescued from the clutches of an orang outang and leads an exciting life is general. In order to create a new adventure Miss Walcamp has been compelled to risk her life as frequently or more frequently as many stunts are required in "The Lion's Claws."

World to Make "The Millionaire Chance"

Guthrie Tellus, the great writer of economic subjects, once that the greatest fortunes of nations and men seem to be due to the mere chance of the "Millionaire Chance." This quotation has been grasped and molded into a gripping drama that is one of the most popular of the day. World Pictures announces that it has bought the scenario of "The Millionaire Chance." The writer agreed with the great economist, hence the story. Carlyle Blackwell has been selected to play the leading role in this picture.

In "Cheating Cheaters" Miss Young Has Stage Success

With the acquisition of the screen rights to "Cheating Cheaters" by Charles Kimball Young has added another to the long list of notable stage successes that are presented by him upon the screen. Miss Young is in this manner giving to both exhibitors and public the benefit of her happy success on the stage. The selection of "Cheating Cheaters" Miss Young has rounded out her list by the addition of a drama of the very latest school—of the "surprise" type. "Cheating Cheaters," It will be remembered, is one of those plays which, according to a crook, is played at its best by an able director and highly entertaining lines. The play was given its stage production by Al Woolworth, and its producer which included Margorie Rameau and other Broadway favorites. The play is scheduled for early release by Miss Young, and will be announced later in the fall.

Constance Talmadge Is Back in Eastern Home

AFTER a successful period of picture-making in California Constance Talmadge has turned her face to the east and has made her home. Constance Talmadge's young star is expected in New York with a few select press passes. When Constance Talmadge went west last November she had made three of the most popular series of Select Pictures, in which she is presented by Lewis J. Selznick, and only the first of the three Select productions could be shown in the west. Miss Talmadge returns however, after having completed her entire series of pictures, eight in all, seven out of the eight having already been shown on the screens of the country. The Talmadge Select productions have been hitherto unknown on the screen. This is a new picture, and its box-office appearances are frequent, but which is nevertheless interlarded with humor from end to end.

Constance Talmadge is now so well abreast of the schedules of releases for her Select Pictures that she has been given a brief halt in which to visit her home town, which is little old New York.

"Les Misérables" Set for August

Announcement from the Broadway's Select Pictures Company is that "Les Misérables," in which William Farren scored a big success when the picture was shown in the Lyric theater, New York, will be released to exhibitors on August 12. "Les Misérables," it is declared in the announcement, will be a special release and will be sold to exhibitors on an independent basis. Announcement of this subject, which was probably the greatest picture that William Farren ever did, caused considerable attention and discussion. The William Farren picture to be released was "True Blue," which was offered to exhibitors on an independent basis.

It is understood that a special campaign is being organized for the release of "Les Misérables," by which means the strong advertising that the picture already has obtained as a result of its showings in big cities.

The Moving Picture World

July 6, 1918
"Dad's Knockout" Is

"Smiling Bill's" Latest

NOTHING is left undone—no expense is spared—to make a Capitol Comedy the superior of any two-reel motion picture production. "Smiling Bill" Parsons, the millionaire screen comedian, sees to that. Settings that would do credit to big special features are the hall in Capitol Comedies, released by Goldwyn.

When a producer decides to make a property for the world he assembles top producers by erecting one of the most luxurious offices in California for the production of his two-reelers. And the Parsons way of doing business on a lavish scale is reflected in his Capitol Comedies.

Particularly is this noticeable in "Dad's Knockout," released last week from the scene at Bill's home to the merry incident in a theater, where many of the scenes were taken, gorgeous settings greet the eye. For the production Parsons rented one of the largest theaters in Los Angeles for four days.

To lend realism to several of the scenes on the set, he hired the entire theater and the curtain after he had combed the theatrical colony on the coast for thirty young girls to take part in the dancing, which is among the high points in "Dad's Knockout." Besides, he hired 200 extras as an audience. Among them were several high-class players to lend comedy touches to the theater scenes.

Perhaps the costliest scene in the production is the incident in a Los Angeles restaurant. Here Parsons and his company made merriest and during their rehearsal the entire furniture is shattered, of course the furnishings that are ruined are all studio "props."

Pathe Names Nine Post Travels.

In a Post Travel Series, a weekly release by Pathe, the traveler follows a trip to the romantic West Indies, will go to Trinidad, a country rarely visited by Americans.

The list of these pictures now announced are: "St. Thomas," "St. Croix," "Guadeloupe," "Dominica," "Our Virgin Islands," "East Indians of Trinidad," "East Indians of Quina," "Venezuela," and "La Guaira to Caracas."

It will be remembered that the Post Travels series is released under the auspices of the big daily newspapers which print concurrently articles written by Clyde E. Elliott.

Two Screens Involved in This Mutt-Jeff-Bara Comedy

A REAL life personage and cartoon characters meet and act together on the screen in the Mutt and Jeff animated cartoon, "Meeting Theda Bara," which is announced from the William Fox offices as one of the latest of Bud Fisher's creations.

The picture is described as one of the funniest this comedy pair have yet appeared in. Jeff inherits a fortune and Mutt decides that they are going to become motion picture producers. Their aim is to secure the services of a star. This ambition is inspired after Mutt and Jeff see Miss Bara in a picture. Jeff's admiration for Miss Bara is so strong that he is in a hurry to serve notice on Mutt that any "vamping" for the Mutt and Jeff Motion Picture company will be uncalled for. Jeff launches and informs his diminutive friend that a contract holds Miss Bara to produce certain pictures for their production. The pair then go about obtaining a vampire in a scientific way.

It doesn't take Mutt long to convince Jeff that it's the eyes that make the vampire. However, to his chagrin, that he was only partly right. Jeff makes up his mind that he will drop all other lines and stick to acting a star. He picks out the stage door of a moving picture theater as the logical place to find the famous star. Mutt sees him there and thinks it is a great joke. Later sitting in a glided restaurant, Mutt is still laughing at the idea of Jeff waiting at the stage door of a moving picture theater. However, there are two sides of the story, and Mutt didn't know that Jeff's side of the story was hidden by a screen that surrounded the table next to Mutt. Mutt's curiosity prompts him to peer over the top of the screen. What he saw on the other side caused him a surprise that you will have to see the picture to appreciate.

Other most recent Mutt and Jeff productions are "The Extra Quick Lunch," "Life Savers" and "The 75-Mile Gun." In "The Extra Quick Lunch," the pair open a restaurant in which speed and economy are characteristic. Miss Bara is the hostess and Mutt is the "waiter." Each person is served at the table, and in "The 75-Mile Gun" they capture the German super-gun and Mutt is the "marksmen." With results disastrous to the leaders of Prussian kultur.

Don't wait to be urged to join the W. S. S. army. What if our men in the trenches waited to be urged?

Goldwyn Rounds Out First Year with Strong Quartet

GOLDWYN's next four releases, which will complete the cycle twenty-six begun with "Polly of the Circus" on September 9 of last year, are described as the producers' carefully planned and powerfully fitting group climax to a series of productions which have lead to success in less than a twelve months. Following "The Glorious Adventure," in which Mae Marsh is starred and which is to be seen everywhere beginning July 14, the productions and dates of release are:


The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Woman," which has been given unan- imous newspaper and trade press approval everywhere. Goldwyn describes it as "the story of the girl of her happiness for a dollar." Adapted from Edith Evarldo Delano's story, "When Carey Came to Town," it is a thrilling and interesting romance built around the adventures of a girl who invited herself to be a ward in the home of a gruff young bachelor and who eventually made him a happy beneficent by marrying him. Wyndham Standing heads an unusually capable cast.

Mabel Normand is doing something entirely new for her in "Back to the Woods," from an original story by J. Clarkson Miller, directed by George Irving, a newcomer at the Goldwyn studios. In it the star is the progressive daughter of a reactionary old lumber millionaire who tests out her theory of life as teacher of a school in a lumber camp town. There are comedy opportunities, of course, in "Back to the Woods," but there is an absorbing story to carry them along.

After a venture into melodrama in "The Service Star," to be released June 30, Midge Kennedy returns to comedy-drama in "Friend Husband," directed by Clarence G. Badger. It is an amusing story of a girl who marries not for money, but because she doesn't love to gain an inheritance and the things that happen later to make her wish she hadn't and glad she did.

"Money Mad," Mae Marsh's last production in Goldwyn's first releasing year, is perhaps the most dramatic story Miss Marsh has appeared in—certainly as a Goldwyn star. As the heroine it devolves upon her to track down the murderer of a man slain in her own home. How she does it makes a thrillingly melodramatic tale filled with action from beginning to end.

Kellermann Films Ready in Fall.

Annette Kellermann, the William Fox offices announce, has completed the filming of "Queen of the Sea," and the film is now in the hands of the film editor for titling and arrangement.

Although no definite date has been announced for the release of this big marine production, it is understood that it will be offered to exhibitors in the fall when other big productions which the Fox forces are now engaged on will be ready for the public.

The announceent from the Fox offices states that "Queen of the Sea" is even bigger in its scope and conception than "A Daughter of the Gods," which Miss Kellermann also made for Fox. Besides several stupendous sea effects, the production is said to have a number of novel features which are unique in marine pic-

Scene from "The Service Star" (Goldwyn).
The High Dive in “A King in Khaki”

against a ring of uncunpelling financial sharps headed by Christopher Beaumont, called the king of finance. When the king's plan to defraud the small stockholders in the enterprise of developing a semi-tropic island in the middle of the ocean fails, the king in khaki can strike the first blow, and the latter, seeing himself about to be outwitted, leaps into the ocean and, boarding the boat, beats Beaumont in their first match.

Harold Lockwood is playing the role of "A King in Khaki" and Stanton Hem is appearing as Christopher Beaumont.

Nazimova Devises Dance

ACTUAL work before the camera has been begun by Mme. Nazimova in her Screen Classics, Inc., production of Henri Kistelmecker's play, "L'Occident," under the direction of Albert Capellani. The opening scene shows the celebrated Russian artist in the fanciful garb of the captured Arabian girl, Hassouna, as she appears in a French circus in nate dances.

In "L'Occident," in accordance with the story, which has been adapted for the screen by Mr. Capellani and June Mathis, Nazimova appears in the role of Hassouna, the dancer of the Veils, which Hassouna has learned in the desert, and then, deliberately, to put the vital facts to certain persons in the audience, she does the weird, symbolic, haunting dance of the Veils. Strictly speaking, this dance is a series of picturesque posturings, invented by Mme. Nazimova herself, as the seriousness of the moment precludes the levity of actual dancing steps.

For these scenes the star wears a costume designed by herself, that is frankly fanciful rather than true Arabian. As she herself expresses it, is is the circus idea of the desert costume. "I hate the tailored draperies of the skirt, closely-bound and tied in a knot," says Mme. Nazimova, "are true Arabian. But the intention has been to convey an idea, rather than to adhere strictly in this instance to authentic costume. The amber beads are Arabian, but the dull green ones are Persian, and the variegated ones—what you will. The Turban is a Turkish Turban. The Bow is simply Oriental in a broad sense. The close-fitting embroidered jacket in indescribable greens and browns is my own idea to complete the whole."

Romantic Comedy Leads

Pathé for July 7th Week

A LIVELY comedy with a strong romantic flavor, "Annexing Bill," with Gladys Hulette in the star role, head the Pathé program to be released July 7. The action of the story is in the Orient, and it is a romance that has a direct appeal to every feminine photoplay patron. It is, "Would you give up a day to make a man that you love?" Gladys Hulette plays the part of an art student in modern circumstances, with a young lawyer who is also poor, but has bright prospects.

Episode No. 18 of "The House of Hate" is also released on this program. This episode is the Pilot's Plot, and it is said to have the strongest finish of any of the episodes to date. In this episode the identity of the murderer is kept in process of revelation when the episode ends. Pearl White and Antonio Moreno having been happy, as a matter of fact, and action never lags. There are two more episodes of "The House of Hate" to come.

The big picture of "A Queen of Khaki," with Harold Lloyd, Bebe Daniels, Harry Pollard, and the rest of the famous Pathé troupe, is also in the running. "A Queen of Khaki" is a fine moving joke on the old sob style of melodrama and it is said to be very cleverly handeled.

Part 3 of "Britain's Bulwarks" is called "Kiel Dealers," and part 3 of "The Black Arts of War." In the Post Travel Service the subject is "Duffer's Day," which profoundly mirrors the people, scenery, historic points, trade and industry of the fair land on which this remote and lovely island in the West Ends.

Harold Pathe News No. 56 will be released Wednesday, and No. 57 Saturday.

Fisher to Draw War's Lighter Side

The first picture from Bud Fisher, creator of Mutt and Jeff, since his arrival at the front in France, is "The 75-Mile Gun," which relates the capture by Mutt and Jeff Animated of the German super-cannon which has been shellimg Paris. The story, to arrive at an announcement from the Fox offices, will be released shortly.

On a production for France Captain Fisher made an arrangement with the Fox Film Corporation whereby the Fox company would have charge of the business end of marketing his work.

Being at the front, Captain Fisher will deal largely with the war in his pictures, but just as Captain Bruce Haisanfather has made a reputation for extracting humorous details of the German side of the war, so Fisher will deal with the lighter side of the war.

Considerable material has already been received from the artist and is now being printed for the Mutt and Jeff Animated Cartoons.

"Other Men's Daughters" (Fox).

SPIRITED play of the gay side of the foreign war, "Other Men's Daughters," is based on descriptions of the William Fox offices of "Other Men's Daughters," a special feature release in which Peggy Hyland is the star. The production, it is said, given to Miss Hyland and directed by Cedric Gibbons.

"Other Men's Daughters" was written by E. Lloyd Sheldon and directed by Carl Harbaugh. Supporting Miss Hyland is a cast which includes Regina Quinn, Eric Mayne, Frank Goldsmith, Elizabeth Garrison, Riley Hatch and Robert Midlemans.

Franklyn Furnum Supports Anna Nilsson in "Judgment."

A N ambitious program production featuring Anna Q. Nilsson, supported by Franklyn Furnum and a notable cast, has been scheduled at Metro's west coast studios. The working title of the picture is "Judgment," and the scenario is by George B. Baker. Anna Nilsson, who plays the role in Franklyn Furnum is to appear in this one picture forthcoming, in a scene with Furnum in the furnum smiling.

Miss Nilsson long ago won renown as a powerful woman of the silent drama. She played opposite Bert Lytell in his first two pictures as a Metropolitan star, and her work was of such high caliber that Mr. Baker seized the first opportunity of featuring her. "Judgment" is the story of a girl with occult power, whose worthless, who is the means of saving the man she loves from pursuing the criminal who is the cause of the crime. A sensational murder trial, with a thrilling and unexpected denouement, is under way in the drama. This is led up to by a series of exciting incidents creating an atmosphere of breathless suspense.

The cast also includes Herbert Standing, Harry S. Northrup, Spalding H isn, Edward Connell, S. T. Todd and Katherine Griffith. The production is directed by John M. St. John with photographs by William C. Thompson.

37 Per Cent of Town See Gerard Film in Three Days

A N excellent idea of the big way in which "My Four Years in Germany" is going over in the smaller towns has come to light in an interesting report filed by P. B. Hirsch, of the Criterion theater, Rutherford, N. J. Mr. Hirsch says that when the picture played in his house for the three days of June 5, 6 and 7, the turnover recorded the following: First day, 746, second day, $586, third day, $562.

The Criterion seats but 650, and the record for all three shows is more remarkable when the facts are taken into consideration that Rutherford is a town of 7,945 population and "My Four Years in Germany" also played against two big features and a legitimate show with local talent.

In these several pictures the manager had to run no comedies in conjunction with the Gerard picture, declaring that it was against the dignity and thrilling appeal of Ambassador Gerard's screen revelations.

"The Kaiser's Shadow"

Is Another Hun Hitter

A GENUINE surprise is promised in the dispensary of "The Kaiser's Shadow," Dorothy Dalton's Paramount picture announced for release July 7. Mystery is the keynote of the production. Moreover, the entire story is said to be ideally suited to the present time spirit of the country, and having to do with the subtle workings of the Hun intelligence bureau in America. Dorothy Dalton is the author of the story, which has been declared to be one of the most sensational expositions of Hun espionage methods. Edward Cecil, Leota Lorraine, Otto Hoffman, and Charles French furnish the support. The script, which is based on a remarkable degree of originality, and a prologue arranged by Mr. Searles of the staff of the Teuton intelligence office.

R. William Neill directed the picture, and John Murnag did the photography.

"Both Members" Near Finish.

"Both Members" is the comedy drama by Luther A. Reed, in which Francis X. Bushman and Beverly Bayne are co-starring is rapidly nearing completion at Metro's sixty-first street studio.
General Film to Release Pictures of Camp Dix

AFTER several weeks spent in filming various army activities at Camp Dix, near Wrightstown, N. J., Joseph F. Reed, of the Connecticut producing firm, released a series of intimate camp life views which are to be released through General Film Company under the title, "Near Boys at Camp Dix."

The plan of release includes a four-reel production divided into single reel parts, each adapted to separate showing, thus constituting a series for booking one a week. There will be posters and other advertising material.

Besides the general interest in what sort of existence the selective service draftee lead after being taken from the office desk or the work bench, there is expected an added personal interest for relatives, friends, and neighbors of the many thousands young as Nancy Hanks in the Lincoln series. She has also taken leading roles with several other motion picture concerns.

Other important characters are those of Joe Reed, a small-town constable, taken by Wilson Reynolds, who is playing with Marie Calif in the Cort theater, Chicago, in "Just Around the Corner;" Joe the Grouch, the role taken by William Wadsworth, also playing at the Cort; Jack Doray, played by Howard L. Smith, who has been the Juvenile lead with May Robe in "A Bit Old-Fashioned," played at Powers' theater, Chicago, Nutty Brewer, played by Marlow Bowles; Mrs. McGuire, played by Florence Barr; Mary Blount, the sweetheart of the leading player, played by Evelyn Ward; Mrs. Grouse, played by Leona Ball, and Mrs. Ward, played by Frances Raymond.

Other minor characters and those to fill in on the crowd scenes have been engaged from the Chicago theaters.

The entire cast was picked specially to fit each part and not filled in from a stock company. The play will be in six or seven parts. It was originally written for the stage by Fred Ballard.

Sherry Optimistic as to Kenyon and Keeney Pictures

JUNE 30 has been set as the date of the release of the first picture produced by Doris Kenyon and her own company and the first of the Frank A. Keeney pictures, with Catherine Calvert as star. The announcement is made by William L. Sherry, head of the William L. Sherry Service, which is distributing all of the Kenyon and Keeney pictures.

The first production featuring Miss Kenyon is "The Street of Seven Stars," by Mary Roberts Rinehart. It is after her story of the same name published serially in the Saturday Evening Post. Upward of 250,000 copies have been sold in book form. The first of the Kenyon pictures is "A Romance of the Underworld," a screen adaptation of the well known drama of the same name by the late Paul Armstrong. Miss Calvert starred in the play when she was the girl-wife of the playwright.

"I regard myself as especially fortunate in being able to start my new service with such pictures as these," says Mr. Sherry. "Both are full of real human interest and are of high artistic quality. The Kenyon pictures are being directed by John B. O'Brien, and the Keeney pictures by James Kirkwood, two of the most competent men in their line. The only reason why the release of these two pictures has been delayed is that I desired to perfect my distributing organization before placing them on the market. There has been a brisk demand for both pictures, and a wide and extended sale is assured."

The Keeney forces have just begun work on their fourth picture, "The Girl with a Past," by Paul Armstrong. The story is said to be tensely human, with rich dramatic coloring. The part of the heroine affords Miss Calvert an exceptional opportunity for the display of her abilities as an emotional actress and admirably fits her winsome personality. Miss Kenyon and her company are now busy making a second picture, "The Inn of the Blue Moon," by Louis Joseph Vance. The scenario was written expressly for Miss Keeney. The novel rights of the story have been sold to one of the leading American magazines, and it will be published serially after it has been placed on the screen.

Oakdale Announces Six Five-Part Productions

A MONG the most important of General Film Company's product acquisitions is a series of six dramas called the Oakdale productions. These will be released beginning probably July 15.

The distinguishing feature about Oakdale productions is that each of the six pictures has, besides well known adult stars, a juvenile star of recognized personality and strength, according to the General Film announcement. Each of the six stories, furthermore, contains the child element as a powerful factor in developing the story, as well as in bringing to it a lighter domestic touch that is so much in favor with audiences. General Film Company will announce the titles of the pictures and the casts in a forthcoming statement regarding the series.

All the Oakdale productions are five-reel pictures described as consistent throughout as to subject and dramatic treatment.

Scene from "Other Men's Daughters" (Fox).
"Salome" Ranked by William Fox as His Greatest Yet

AFTER six months of unremitting activity at the Hollywood studios of William Fox Pictures Corporation, March Berles, who gained fame as Theda Bara in the title role, has been completed, and is now in the hands of the cutting stage, where she is being cut down for final elisions and titling. The biggest of all film productions ever achieved by the Fox company, and seen in the most dramatic theaters of America with the advent of September, Samuel P. K. Loew, the producer of "Salome," on the booking, and an unprecedented campaign heralding the monster production is currently at the climax of its first tour. "Salome" is declared to mark a new departure for the spectacle picture. Massiveness of effect will not smother dramatic interest. An official of the company says:

"Two elements are responsible for overcoming this common failing of so many productions of the spectacular picture, the story, which has inspired among the greatest of writers of literature and music, is dramatized in the most realistic vestiture provided and it must be at once apparent that here is a production that can stand comparison with the best of the lot."

The statement of the official touches on the outstanding features of a production on a grand scale, and which is historical in style. Mr. Fox is credited with spending $50,000 alone in placing the sets.

Two thousand players were engaged for this super-picture. Eight hundred artisans alone were employed building the city of Jerusalem as it existed 2,000 years before the time of Christ, this being the first instance of such scenic grand scale. Salome's bath of costly marble and jewels in the royal apartments is said to be a triumph of examples of Judean splendor. The peacock fountain in Salome's home, which had been modeled after an old Biblical print, of modern significance in the reproduction of the Temple of Je'su through which repeatedly marched the victorious毕修斯 under command of General Allenby.

The enormous expense involved in staging "Salome" may be gauged from these items. Two hundred horses, 600 sheep, and 200 cattle were engaged to build the streets of Jerusalem, twenty-five tons of papier and as many loads of cobblestone were used. A hundred sculptors and mural decorators were employed at the recurring cost of $10,000 for the fittings from Miss Bara's costumes, which appear to be worth a king's ransom, ten thousand dollars fine being required to clothe the army of performers in multifarious scenes.

Nothing has been overlooked by the technical staff which would contribute to the verisimilitude of the picture. Camels and horses, donkeys, elephants, goats, sheep, lamb, and oxen, cats, dogs, bats, cockatoos, donkeys, peacocks—they are wherever they add realism to the spectacle.

Nature aided J. Gordon Edwards, director of the production, in his expert striving. Barely had the painters and hucksters completed a street scene in Old Jerusalem when a downpour of rain lasting several days occurred. It served to give the tumble-down thoroughfare exactly the weather-worn appearance desired.

Loew Does Good Business with "Cecilia."

Marcus Loew has reported to President Louis B. Mayer that "Cecilia," a Picturegoer Corporation that the showing of Marion Davies' select picture, "Cecilia" of the Loew circuit in the United States in Greater New York, attracted unusually good business to the houses. Mr. Loew himself was well pleased with the results attained with this producction, and box-office attracted the picture had exceeded all expectations. Mr. Loew said.

"Salome" was given a seventy-day run in Loew's houses throughout the greater city. The first day of the run were coincident with the billing of the picture at the Rivoli theater, New York, but another week was consumed before the playing of the picture was complete. Mr. Loew expressed the belief that there had been no diminution in attendance at his theaters on account of the presentation of the same attraction at the big Broadway playhouse during the same period.

"Flower of the Dusk" for Metro.

Director John H. Collins is busy enganging the scenery and costumes for Viola Dana's next vehicle, the screen rights of which base recently been acquired by General Film Corporation. This story is one of the most loved of Myrtle Reed's delightfully humorous novels and is currently being made into stage adaptations of the original stories novels to be picturized by Metro. The scenario was written by Mr. Collins, who also directed "An Affair of the Century" starring H. B. Golden, with John Arnold at the controls.

Especially engaged for Miss Dana's company is Guy Coombs. Another player will be Margaret McWade.

The locale of "Flower of the Dusk," Mexico, Island, China, and the United States, not forgetting one of the most picturesque Western mining camps imaginable, are being mentioned by General Film Company bulletins as contributing to the variety of atmosphere in "Her Moment," the special production being designed, which type of scene is starred. The greater part of the story in enacted in the United States, to which production, for the second attractiveness also made an impression.

The direction of "Her Moment" was in the hands of stage producer J. F. C. for the Author's Playtops. The story is by Samuel H. London, with a dramatic intensity not seen since "Her Brother's Wife" and "Her Moment," which is scheduled for immediate release as a six-part feature.

Great Public Interest In "Crusaders" Poster

A most interesting commentary on the unprecedented interest taken in "Crusaders," produced in New York by the engagement of the Lyric theater of "Pershing's Crusaders," the first feature film, has been brought to light by a statement from Howard Herrick, publicity director of the Division of Public Information, Mr. Herrick states that his office is being swamped with requests, from private individuals seeking copies of the striking one-sheet and window cards of the picture, and "Pershing's Crusaders" is a pictured history of the country's first year at war, and will hold your interest to the last picture, and the strides made by the country's war machinery. Among the scores of interesting facts will be "sir" of "Crusaders is the occupation of a line trench by the khaki-clad defenders of Liberty.

Outing-Chester's "Ex-Cannibal Carnival" Leads Mutua

THE first of the series of Outing-Chester's "Ex-Cannibal Carnival," produced by C. L. Chester in collaboration with the editorial board of Outing magazine, has been released by the Mutual Picture Corporation. The first release is an excellent example of these distinctive travel pictures. It is a journey through the Fiji islands, and shows the natives who only a generation ago were cannibals holding high places in the native hierarchy, and who now are shown as a modern city, with a strange mixture of ancient and modern elements. Numerous and the hybrid costumes of the inhabitants of the Fiji, Prince wearing a silk hat, a dress coat, and high hat are also shown. The snappy titles are no small item, and with the photography should carry the picture.

The second of the series, "Kaleutur," will be released July 7. "Kaleutur" picture in the story of a trip among the exotic wildlife of British Guiana to this famous waterfall, which is five times as high as Niagara. The seventh and eighth series of the party is shown in continuity form. There is real action in the picture, which vividly, vividly, and delight the eye by its beauty.

The Strand comedy of the week is titled "Miss Informed," and is released July 2. It is a characteristic Strand-Mutual full of clean, wholesome humor, and is terrific mess of messes when she attempts to put something over on the police. Nate makes an old sport for dad, and almost loses her own sweetness when he gets him out.

Screen Telegram Nos. 34 and 37 are released July 3 and 7. American soldiers in France will be interested in the showing of "The Entertainment of Commanders and Comrades," an interesting war picture made in attendance at the annual ball game of Congressmen at Washington, D. C.
NINE PRODUCTIONS IN WORK
FOR FOX EAST AND WEST

Farrar Selects Story After Consulting Exhibitors

The visit of King George and Queen Mary to the battlefields of France is shown in a color picture of the "British in Bulwarks" series, giving graphic scenes from all phases of the world war, and released exclusively by Pathé July 3rd. The King visits the Tankodrome and is much concerned about the lads inside. One of the most dramatic episodes of the war was the smashing of the German line at Cambrai by the operation of numerous British tanks which walked through an immense wire entanglement, tearing great holes in the German defense. The visit of King George and Queen Mary to the battlefields of France is shown in a color picture of the "British in Bulwarks" series, giving graphic scenes from all phases of the world war, and released exclusively by Pathé July 3rd. The King visits the Tankodrome and is much concerned about the lads inside. One of the most dramatic episodes of the war was the smashing of the German line at Cambrai by the operation of numerous British tanks which walked through an immense wire entanglement, tearing great holes in the German defense.

Nine Productions in Work
For Fox East and West

No fewer than nine productions are in work under the William Fox banner. It is announced from the Fox offices, companies being busy both in the East and on the Pacific Coast.

The Fox West Coast is progressing rapidly on the super-production "The Message of the Lilies," for which new title the studio has reserved the services of William Parnam, also at Hollywood, is busy on "The Rainbow Trail," which is a sequel to "Riders of the Purple Sage," just finished by Mr. Parnam. Zane Grey wrote the book, upon which each production is based.

A new name, "The Fallen Angel," has been chosen for "You Can't Get Away With It," the Gouverneur Morris story which Jewel Carmen is making at Hollywood. Gladys Brockwell, also at Hollywood, is working on "Kultur," a drama which is described as an expose of Germany's secret diplomacy. Tom Mix has finished "Faune and Fortune," which is based on Charles Alden Seltzer's story. "Egyptian Vultures," is about to begin on a production reported to be a revelation of certain types of labor troubles on war work are so shocking.

In the East the Fox forces are equally busy. Virginia Pearson, who had just completed "Her Price," for the Fox offices, is working on a production at the Blackton studios in Brooklyn, for which "The Alien Strain" has been issued as a tentative title. Peggy Hyland has begun work at New York, Staten Island, on "Bonnie Annie Laurie" under the direction of Harry Millarre and George Walsh has completed a striking patriotic picture, entitled "Yankee Doodle Dandy." Other productions are under way under the direction of R. A. Walsh and Richard Stanton.

Good Demand for "Italian Battlefront."

The General Film Company, having taken over the distribution of "The Italian Battlefront," the official Italian war pictures, in important territories for the Fort Pitt Theater Company, has found the public very eager. The pictures have given a big boost for business. Prints of this film have been booked for Boston, Philadelphia, New York, Atlanta, and Detroit territories, and the big feature is said to be equaling the initial successes in Providence, Boston, Detroit, Cleveland, Chicago, and St. Louis. "The Italian Battlefront" contains an endless variety of remarkable scenes from that war zone which has contributed the distinctly spectacular activities.
State Rights Department
Conducted by C. S. SEWELL

Arrow Film to Reissue
Kerrigan Short Subjects

W. E. Shallenberger Announces Offering of One and Two-Reel Pictures, Made By
American Film Company for Release One Each Week

W. E. SHALTENBERGER, president of the Arrow Film Corporation, has acquired the rights to the J. Warren Kerrigan productions of the American Film Co., and is re-editing and re-releasing the entire series, consisting of thirty-one-reel and ten-two-reel productions.

These releases are being offered to State Rights dealers to be shown weekly, commencing July 8. A complete and new line of advertising matter is being prepared for this series. The Kerrigan series is the pick of over 100 productions made by the American in the past four years.

"It appears," said Doctor Shallenberger, "that there is a dearth of theatrical material on the market, and motion picture houses have sent up a cry for this length of release, and we are developing them, mainly from the work of the Kerrigan studio as a shorthand subject in a longer one.

"I expect to speedily close out the United States and Canada on these Kerrigan issues and will then announce an additional material for the trade on other subjects of like merit."

Gaumont News Reels Show Several Timely Pictures

JUST three days after showing the Gaumont News Reel entitled "middles" at Annapolis the Gaumont Company, in Graphic No. 12, pictures the arrival of 150,000 of the new Ashanti battery, one year ahead of time, of 135 new army officers at the U. S. Military Academy, at West Point. After the issue of the diploma the Secretary of War addressed the new officers.

A subject from one of Uncle Sam's big war plants shows the making of torpedo tubes; others show how army engineers are taught the art of railroad and bridge building, the making of a military road by state convicts, and some of the steps they are taking to let the fact that the war may return any day be known.

Foreign scenes show the fight made by the marines in checking the German drive, reinforcement of the French forces by Italian infantry, a picture of a French village under bombardment, and an airman who has been decorated for brilliant work with the "tanks." Captain Deloche, who was held a prisoner with his tank by the Germans for forty-eight hours, but finally escaped and drove back to safety.

Another subject deals with the growing and preparation of food supplies. The Employment Service, U. S. Department of Labor, utilizes its need for men and women to aid in harvesting the bumper crop raised this year, and one scene shows the masts of the Great Steamer "Soldiers of the Sea," enrolling "Soldiers of the Soil" for this patriotic work.

In this issue of the Gaumont News is shown "Flag Day" being celebrated all over the country; in the national capital the President and Mrs. Wilson attend the exercises at the foot of the Washington monument; ten thousand soldiers assist Mme. Schumann-Heink, the operatic prima donna, in a patriotic concert at the Stanford Stadium in California. Prominent actresses are shown making vests of leather, and the stimulating effect Miss Dorothy Gish had on a recent Thrift Stamp sale. Acland's "Dawn of the Day," is shown. Another scene taken in an altitude of thirty thousand feet is a parade of bathing girls on the Pacific Coast.

Much Interest Aroused
By Leah Baird Serial

A. ALPERSON, general manager of Western Photopays, Inc., announces that the serial which this company has acquired from the star starring Leah Baird is arousing considerable interest among state right buyers. During the past week the following men, well known in this branch of the industry, were among the visitors: Harry Charms of Standard Film Service Co., Detroit; E. H. Hardee of E. & H. Distributing Co., Atlanta; Harry Lady of Quality Film Service, Pittsburgh, and Sidney B. Rust of Washington, D. C.

It is stated that a special showing will be given when the first five episodes are completed.

The line has not yet been selected definitely. It is said that Miss Baird does not agree with the company officials regarding the distribution of the serial, but letters have been written to a number of picture fans in various sections of the country asking their opinions on to which of several titles they consider the most appropriate.

Hutchinson Seriously Injured

A SERIOUS mishap occurred Wednesday day, June 1, on the taking of one scene during the third episode of the Leah Baird serial now in the making at the Creative Studio. Charles Hutchinson, who is playing one of the principal roles, was to make a seventy-foot dive from the window of a house situated on the side of a cliff. That portion of the jump the going out of the window was done inside the studio; for that portion showing the exterior of the window as well as the cliff and water, a trip was made to the Palisades. A set was erected and three cameras located at various points down to the water's edge to catch the sensational jump from every angle.

Unfortunately as Hutchinson hurtled himself through the window the tip of his shoe caught on edge of window sill, causing him to lose his balance, and falling mid-air, and hitting the water partly on his back and side.

Being rendered unconscious he immediately sank. Cameraman H. J. Frommer and a bystander dived to his assistance and pulled him to safety. He was unconscious for about twenty minutes, but recovered on route to the hospital sufficiently to inquire faintly, "Are you the camera had gotten it?"

Unless internal injuries develop he will probably be able to leave the hospital within a week.

Special Trade Showing
Of Fourth Petrova Film

FOLLOWING the custom inaugurated with her first special production, a special screening of "Tempered Steel," Madame Petrova's fourth special picture, will be given by the Petrova Picture Company for the motion picture trade press, followed by a luncheon for the assembled guests. Bert Mann, publicity director, will be the master of ceremonies.

"Tempered Steel," written for Madame Petrova by George Middleton, the well known playwright, and directed by Ralph Ince, who also makes the picture, "Patience Sparhawk," "Tempered Steel" is said to be marked by a number of innovations, especially in connection with the sub-titling. In place of the ordinary speeches and descriptive matter, the subtitles has been handled in such a manner as to blend smoothly into the continuity of the story. It is also stated that an effect has been gained that impresses the audience with a sense of smoothness.

This production will be released through the First National Exhibitors' Circuit.

Rifkin Secures Specials
For New England States

CONTINUING his policy of adding special productions at frequent intervals to the library of the New England exhibitors by the Eastern Feature Film Company, Herman Rifkin has completed arrangements with the Atlantic Distributing Corporation for the handling of "Nine Tenths of the Law" and "The Devil's Playground."

Both of these productions have attracted a certain amount of publicity because of their advertising possibilities. Mitchell Lewis, star of "The Harrier," "The Bar Sinister" and "The Sign Invisible," is seen in "Nine Tenths of the Law," while "The Devil's Playground" is a spectacular production of Broadway cabaret life in which Vera Michalena appears as the central figure of a drama dealing with the gay white way.

It is announced that the Loew, Moss, Fox and other large circuits have booked these pictures.

New Brady Film Offered
To State Right Buyers

WILLIAM A. BRADY'S success, "Stolen Orders," now in its third week of prosperity at the Park theater, New York City, will be sold on a state right basis and exhibition houses soon have the opportunity of playing this timely picture.

So far every week that "Stolen Orders" has been shown at the Park theater it is drawing a new audience and last week was the corresponding week for the showing of "The Whip."

"Stolen Orders" is claimed to have the attributes which will enable exhibitors to make a big clean-up, that is, thrills, love, passion, hate and timeliness.
**Sales of the Week**

**Activities in State Rights Market During the Past Seven Days.**

**H**ARRY Thomas has announced the following territories on his two productions, "The Struggle Everlasting" and "The Garden of Eden," to the Motion Picture Theater Owners' Association for Illinois and southern Wisconsin; to All-American, New York, California, Arizona, and Nevada; to Pioneer Film Co., New Jersey; to Keystone Feature Company for western Pennsylvania and southern New Jersey; to Universal, New England; to Roadshow, New York; to Keystone Feature Company, for northern New Jersey; to Keystone Feature Company, for Ohio, and to V. H. Hodupp, for Indiana.

The following territory sales are announced by the studio:

The Gaumont Company announces that its independent News Service, issued semi-weekly as the Gaumont News and Gau-

**Betwood Company Working**

**On Two Feature Pictures**

**C**AMERA work on the Betwood Film Company's production featuring Lady Helen Mehl, to be directed by the London company, has been completed for the studio. Meanwhile Ira M. Lowry, the director, has started on the western story, "Sandy Burke," by J. Allen Dun, in which Louis Bennison is put forth as a tough, hard-boiled Dutchman.

With matters in this shape the executives point to the two productions for cor-

**Birdov's W. S. S. Tour**

**Proves a Great Success**

**E**ULALIA LIVINGSTON, personal and public relations representing Madame Petrova, has announced to Atlanta that Madame Petrova has been selected by U.S. Theaters in connection with her W. S. S. Drive.

**Petrole's New Production Combines Romance and War**

**E. K. Lincoln and Dolores Cassinelli Featured in "Lafayette, We Come," a Patriotic Picture Based on Pershing's Speech at Tomb of French Patriot.**

**ALTHOUGH Leonce Perret's forthcoming production, "Lafayette, We Come," is a sequel to his recent, immensely successful film, "The Story of the Doughboy," its message is not direct. The film is said to be an absorbing and thrilling story of American history, with a new war theme blended with the romantic love and war.

E. K. Lincoln is cast as an American boy, and Dolores Cassinelli, the talented and emotional Italian actress, appears as Therese Verney, the heroine of the picture. The carefully selected cast has been engaged to support Mr. Lincoln and Miss Cassinelli.

"Lafayette, We Come!" has to do with an American boy (Leroy) who becomes one of America's fighting men; his sweetheart mysteriously disappears. Leroy meets Princess Zitkoff and is asto-

**Lockwood-Allison Films To Be Released by Arrow**

**A** QUIET campaign to ascertain the demand for releases of productions with national prestige has been conducted by W. E. Shallenberger, president of the Arrow Film Corporation, for the past four weeks. As a result, the Arrow Film Corporation announced that it re-released the Lockwood-Allison features heretofore titled "The Buzzard's Shadow," "The End of the Trail," "The Secret of the Side of the Door," "Life's Blind Alley."

These productions are being re-edited as the laboratories of the American Film Co. under the supervision of Mr. Shallenberger, and a new and original line of advertising material is being issued. In the case of these reissues the productions are sold to retain all of the original prints held by the company; the releases are prepared to make the story more modern and up to the present high standards of feature releases. The new titles have been determined upon, but have not yet been announced. *Release dates of Lockwood-Allison* is based on one contract—the first production to be released is the middle of July.

"The Hand of Vengeance" **Sensational but Clean**

**T**HE new Gaumont serial, "The Hand of Vengeance," is said to be not only startling, but also to be absolutely clean, and that returns need feel no compunction about letting their children released "Pershing's Crusaders" has been built to suit that purpose of the theater-going public that likes sensational entertainment, and the hero is a thoroughly "red-blooded" person. After being wronged the hero gets his revenge and then becomes champion of others who have also been wronged, using spectacular and effective methods always. The serial, "The Hand of Vengeance," has been released weekly in two-ree episodes, the entire serial requiring two and a half months to complete. The serial is said to grow better and better with each episode until the sensational climax at the end is reached.

**Lesser Handling "Pershing's Crusaders" in California**

**S** OLL L. LESSER has been appointed by Governor Stevens of California to act as chairman of the Division of Films, State Council of Defense for California. It is announced that the contract with the California State Council having been affirmed, the Committee on Public Information has released "Pershing's Crusaders" for distribution in California under Mr. Lesser's direction.
New England Company Takes Griffith Film

"Hearts of the World" Now Showing at the Majestic in Boston Where Dorothy Gish Appears and Tells of Experiences in France.

by Robert N. Howe, 30 Summer Street, Boston, Mass.

BOSTON, MASS.—Dorothy Gish, who plays one of the moving roles in "Hearts of the World," now at the Majestic theater in this city, was in this city Wednesday, June 19, accompanied by her mother, who also played an important role in the picture. They appeared at the time of the letter some of the experiences on the Western front while "Hearts of the World" was being told to the rights to the Griffith film have been sold to a local organization known as the "Hearts of the World Committee." Those in the deal include Alfred S. Black, of the Maine Theaters, Inc., and president of the Motion Picture Exhibitors League; Goldstein Bros., of Springfield, Mass., and M. A. Smith, of Providence, R. I., and William H. O'Neil, who controls the Auditorium and Palace theaters in New Hampshire. The new management is now in control of the production at the Majestic theater.

The Griffith interest sold "Hearts of the World" for New England presentation for only $5,000, a reported fact that has the Pacific Coast territory bought it for $250,000, and the states of Illinois and Pennsylvania sold $15,000 each. The film is to be screened by *Edgar Lon, the Boston press representative, who convinced the Massachusetts State Board of Health that "Hearts of the World" was a picture worthy of Sunday showing, is now general press representative for David W. Griffith with headquarters in New York City.

Olga Petrova Sells Many Stamps.

The appearance of Olga Petrova, the noted film star, in Boston, to enter the War Savings Stamps campaign, was an event of unusual interest. She spoke to over 2,000 people at noon on Boston Common, and in the afternoon and evening addressed two great audiences at the Boston's Scollay Square and the Gordon's Washington Street Olympia. She sold nearly $25,000 worth of war savings stamps during her day's stay in this city. She deplored the popular impression that motion picture actresses enter campaigns to aid the Government with the view of winning popularity themselves. She said nothing could be further from the truth. She declared she would much prefer to rusticate at her own home York, to be reserved and moderate and stared and made at the object of indiscriment remarks as is so often the case when one has learned a lesson. She said she entered the War Savings campaign with the sole aim of aiding the Government, that she was "Olga Petrova and I am an American," she declared with a fine show of spirit.

"Pershing's Crusaders" a Big Hit.

"Pershing's Crusaders" is drawing big at the Shubert theater, Boston. Special nights are being arranged for all suburban theaters with an effort to kill off objectionable sections, with the result that big delegations take up a good part of the house nightly. The patriotic appeal, and the fact that the funds go to the war charities, has popularized the film. The film has been given the special Sunday night privilege, with the result that "Hearts of the World," "Pershing's Crusaders" and "My Four Years in Germany" are now being shown every Sunday night here.

French Officers Visit Path.

Manager Stanley Hand, of the Boston Pathé office, was agreeably surprised when he opened a call from the will be French officers that are booming recruiting in Boston. The Pathé, being a French organization, is very popular in that country, and the officers were anxious to see the working of the American branches of that organization, so Manager Hand had the honor of being host to them for an afternoon. The afternoon's entertainment was the showing of the French war films in the Pathé exchange and a dinner afterward Manager Hand does not forget to handle the Pathé scenes, and such a special meal a fine host, and the officers left very well pleased with the afternoon visit.

W. H. Bradley Resigns.

There has been a change in management of the Boston office of the Goldwyn exchange. William H. Bradley, who has been in charge since Harry R. Campbell was left to take charge of the Fox exchange, has resigned, and the new management has not been announced. Mr. Bradley has been with the Goldwyn office for some time, having managed the Washington office and Brooklyn department of the Griffith with headquarters in New York of this company.

W. L. Jennings Has Enrolled.

W. L. Jennings, of the General Film Company, who has been appointed in charge of the office for special service in France and is expected to be called within two weeks. He covers the new towns in northwest Massachusetts. He is expecting to go with the Y. M. C. A. War Work Commission and will handle recruiting for the soldiers where he will be stationed.

American Feature Opens New Office.

New Haven, Conn.—The American Feature Film Company has opened an office at 131 Mound street, this city, in order to better handle their trade in this territory. On account of many dollars in express and films arriving in bad shape they considered it necessary to open a branch office here under the direction of the Boston exchange.

D. H. Brand Takes Charlestown House.

Charlestown, Mass.—The Thompson Square theater of the city has been bought by D. H. Brand, manager of the Tremont film exchange of Boston. His theater excels many of the Boston houses for moving pictures and vaudeville. Manager Brand reports very good business for the first two weeks under his management. The theater was formerly owned by George T. Hart.

Film People Help Open Hotel.

Haverhill, Mass.—Thomas D. Soriero, general manager of the Park theater in Boston and the Strand in Lowell, Miss Helene Chadwick, the Pathe star, and Sergt. Wellman, of the Lafayette Esca-
Jolly Times Expected at State Convention
Business Meeting Will Be at Headquarters, But an Outing Has Been Planned for Delegates at Westville, N. J., for June 25.

By F. W. Garmian, 144 North Westville, Pa.

PHILADELPHIA, Pa.—A picnic luncheon and a baseball game will be the feature of the day's outing to be held on Tuesday, June 25, at Westville, N. J., under the auspices of the Exhibitor's League of Pennsylvania, in conjunction with their state convention. Owing to the conditions brought about by the war the annual state convention meeting of the league will be held at their headquarters in Philadelphia, at 1331 Vine street, on Monday and Tuesday, June 24 and 25. On Monday the election of officers will take place in conjunction with the selection of delegates for the national convention. On Tuesday all business will be disposed of by noon, and then the grand banquet will be made for the Westville "Special," which will leave Camden (Penn. R. R.) at 12:36 and every hour thereafter, speeded by Blatt, Charles Klang of Westville. Given have the honor of organizing the teams which will play on the theater men's and the exchange.

Dinner Tendered to Buhter.

Employees, manager, and executives of the Stanley Company and the Central Market Street Amusement, Inc., were honored by Frank Buhter by tendering him a dinner to mark his elevation to the position of managing director of all the theaters under the control of the companies, recently announced by Jules E. Mastbaum, president of the Stanley Company. The affair started at mid-night Wednesday, June 12, at the Hotel Bingham, and for several hours the guest of honor was lauded in speeches and enthusiastically congratulated upon his well deserved promotion.

Abel E. Einstein acted as toastmaster, and brief addresses extolling the merits of Mr. Buhter as an executive and a splendid fellow were delivered by Jules E. Mastbaum, president of the Stanley Company; Mr. Abert, the Saloscys and others, and in behalf of the managers and other friends William Goldenberg, who presided at the affair, presented Mr. Buhter with a silver loving cup as a moment of the happy occasion.

Edward J. O'Keefe, the popular Atlantic City theater manager, has added the Maryland Exhibitors' League houses, which will come under his personal direction, thereby making a total of four theaters.

Parax Film Opens Office.

The Parax Film Company have secured the former World building at 1334 Vine street, Philadelphia, as its permanent local headquarters for the distribution of the Sherry Service. George Wright, of New York, with several years of experience in the film business to his credit, has been appointed the manager, and he is certainly optimistic regarding the future. The parax productions to be released in the near future are Catherine Calvert in "Romance of the Underworld," Doris Kenyon in "The Street of Seven Stars," Catherine Calvert in "The Girl Problem," and Dorris Kenton in "The Inn of the Blue Moon."

What Films Are Doing.

Admirers of Mary Pickford, and they are legion, were bound to be elated with the news that her latest film, "How Could You," in which she is starred, is being played at the Stanley theater Monday, June 17. It is the film version of her own Broadway success, "Hit the Trail Holliday," and George M. Cohan gave last Monday's entertainment before the theater in his portrayal of Billy Holliday.

For the all-week feature film at the Arcadia theater "Her Final Reckoning," starring Pauline Frederick, proved one of the most absorbing seen on the screen of that popular playhouse this spring.

BALTIMORE TRADE LETTER

By J. M. Sheflman, 1902 Mount Royal Terrace, Baltimore.

GERARD STORY PLAYS TO RECORD HOUSES.

ALTIMORE, MD.—The receipts during the week of June 10 at the Garden theater, 31 Park avenue, were the largest in the history of the house. During the entire week, Ger- ard "The Strange Story," was played, run with four acts of vaudeville and the playhouse was packed to the walls every evening of the week. On the two days of the run Charles E. Whitehurst, president of the company, and L. A. Deffio, his executive manager, had to erect a screen and place chairs on the roof garden to accommodate the crowds that could not find seats in the theater.

Two Houses Dark During Summer.

The Daisy theater, 1752 North Gay street, under the management of J. Hassinger, has now been closed for the summer months. The Royal theater, 1940 West Pratt street, owned by Frank A. Horing, president of the Maryland Exhibitors' League, has also closed for the summer months.

AL. ROSENTHAL IN BALTIMORE.

Al. Rosenthal, formerly associated with the box office of the Imperial in Baltimore and has just closed a deal with the Variety Pictures Corporation of this city, whereby he will handle all pictures handled by him in this territory. He wishes his Chicago friends the best of luck. Mr. Rosenthal and Milton Capen, president of the Variety Pictures Corporation, attended the moving picture convention in Richmond during the week of June 10.

NEW THEATER PLANNED IN BALTIMORE.

The Forest Park Theater Company have made application to Mr. S. F. Fich, inspector of Baltimore for a permit to build a one-story moving picture theater to measure 37 by 38 feet, on the west side of Garrison avenue, south of Liberty Heights avenue. The building is to be built of brick and stone and will cost in the neighborhood of $20,000.

DID NOT CUT FILM, FINED.

The case of the Maryland Censor Board, represented by Mrs. Marguerite E. Harrison and Clarence Petree, members of the board, against Joseph Blevich, proprietor of the Picture Garden theater, premises, the Variety Pictures Corporation, for failing to delete certain scenes of "The Old Boy," was called up on Thursday morning, June 13. The case was tried in the Central Police Court before Justice Beach, and while the Variety Pictures Corporation was fined $25 and costs the case against Mr. Blevich was dismissed.
Sherry Service Opens Pittsburgh Office

B. F. Lyon Will Have Charge of Branch at 804 Penn Avenue—Other Notes of Interest from Western Pennsylvania.

By E. J. McCurdy, 452 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A new exchange will be added to the Pittsburgh list of film distributors next week, when the Pittsburgh branch of the Wm. L. Sherry exchanges opens at 804 Penn avenue. This is the fifth branch of the firm that has been completed, and will have a number of features ready to release, the first among which will be the French-Czech, "A House in the Underworld," starring Catherine Calvert.

The Pittsburgh branch will be in charge of B. F. Lyon, who is back in Pittsburgh after an absence of two years. Mr. Lyon came to Pittsburgh originally as the branch manager of Pathe's exchange on Liberty avenue, and went with the International Film Service when Mr. Hearst launched the organization as manager of the Western branch. In this position he remained until he was made district manager of the International, and when he resigned in order to resume his duties as a host of friends among exhibitors sincerely regretted his leaving. Mr. Lyon was considered one of the most popular of the managers in the Pittsburgh territory, and it is reason to presume that the exchange he now opens will be as successful under his guidance as it was when he held the same position.

R. A. Fulton Takes Titusville Theater.

Another theater in the territory has changed hands because of the war. The latest is the Orpheum at Titusville, Pa., a two-story building, which will be taken over by Mr. Fulton, who will join in the management. The theater is large, having a splendid seating capacity, and plays to the best patronage in town. Mr. Fulton has taken up Y. M. C. A. war work, and the theater has been taken over by R. A. Fulton, formerly manager of the Titusville Grand. Mr. Fulton has been very successful in the hotel business, and is expected to operate the theater to his liking. The theater has been closed for remodeling and repairs, but will open about the 1st of June.

Western Pennsylvania Notes.

The Grand theater in Beaver Falls, owned by Edwin Goodman, was purchased this week by Hyman Goldberg, who formerly managed the Majestic theater, at Rochester, N. Y., which was sold about four months ago. The Grand seats about 400 people, and should prove a good property under Mr. Goldberg's management.

"Carmen of the Klondyke" opened at the Orpheum theater at Pittsburgh on Fifth avenue, and played to good business during the entire week. The production, distributed by the Western Pennsylvania Corporation, declare that bookings have been very heavy, and they will be necessary to buy another print, making four in all.

A short time ago I made mention of the fact that a group of film men were to buy property and build theaters in many towns around Pittsburgh. The first announcement of this plan has now been made. The Western Pennsylvania Corporation has purchased property at 614 Main street, Sharpsburg, Pa., and will construct a theater seating approximately 700. Work will be started soon.

The new Orpheum theater at Clarksburg, West Virginia, has been opened by Jack Marks. The new theater will be called the Opera House. Every modern improvement and convenience conceivable has been added to make it a truly exemplary theater for road shows as well as pictures. J. F. Young, who has been in charge of Harvey Day's Premier Exchange in Cleveland, was a Pittsburgh visitor the other day. Mr. Young reports business as brisk in Cleveland, but some how like Pittsburgh very much.

C. H. Murray, of the Sharpsburg Cinerama, expects to join the draft forces shortly, and the management of his theater will devolve on the younger brother, Mr. Murray's older brother is already at the front. Mark Spandau, who has been working as a roadman for Jerome Epstein, has joined the colors, and leaves Jerome to seek another salesman.

A combination has been effected whereby the Poster Company and the Poster Mounting Company become the American Theater Poster Company. They now have retained the old location of the Poster Company, and the new officers of the concern are H. Clay Berger; Adolph Schaeffer; and George M. Schaeffer.

Cleveland News Letter

By M. A. Mahaney, 607 Belmont Bldg., Cleveland, O.

Exhibitors' Booking Now Ready.

CLEVELAND, OHIO.—After two months of organization, the plans of the Exhibitors' Booking Corporation of Ohio have matured, and they are now ready to do business.

The corporation was organized by Cleveland exhibitors, capitalized at $8,000. There are now thirty members and a total of $2,500 worth of stock has been sold. Owing to the fact that only $1,400 worth of stock will be sold, that leaves but $1,100 to be disposed of, which will have to be divided among 70 exhibitors, as only 100 exhibitors can be taken into the organization with the present capitalization.

The Exhibitors' Booking Corporation is to buy pictures for the plan devised by C. C. Petitchon and others who organized a similar plan in Chicago some years ago. Sam Bullock as representative of the Ohio company, is now in New York at a meeting of all the state organizations, where the final plans for buying pictures is being worked out. The new company hopes to be having before fall.

"Glady She Saw "The Unbeliever."

"The Unbeliever," which is having quite a run in Cleveland, is responsible for the enlistment of many boys from the Forest City in the Marine Corps.

Two of such instances, however, are worth more than passing interest. These are two employees of the Cleveland Klondyke exchange, Ely Epstein, bookkeeper, and Joe Sato, projectionist.

When "The Unbeliever" first arrived in Cleveland several months ago these boys were contemplating enlisting. "The Unbeliever" was screened by Manager Normand and Sweet and Epstein saw it.

The following day both went to the Marine recruiting station and applied. In a few days they were accepted. In a letter to the writer received last week from Epstein, who is at Paris Island, S. Carolina, he says:

I am certainly pleased with this branch of the service and I might say that if it wasn't for 'The Unbeliever' I perhaps would never be in the Marine Corps and therefore am thankful to Edison for producing a picture which induced me to join the service.

Epstein says he qualified as a marksman and received a $2 pay increase as a result.

Masterpiece Film Gets a Weekly.

Announcement was made by Leon D. Neeter of the Masterpiece Film Attractions that his company had obtained the Gaumont Weekly for distribution in Ohio and Kentucky.

The service will start July 1 and there will be two releases per week, one on Sunday and the other on Wednesday. The Weekly will be distributed from the Cleveland exchange for northern Ohio, and from the Cincinnati exchange for southern Ohio and Kentucky.

Changes in Ashland.

Ashland, Ohio.—This city has been undergoing many changes in the operation of her theaters. Messrs. Michael and McIntosh, who formerly ran the Princess theater, now have the Opera House, while the Princess has been opened up under the name of the Band Box by J. H. Clark, who formerly ran the Olde House. Mr. Michael and McIntosh also are running the Grand theater, there.
Coal Has Come, Hurry for Yours, Exhibitors

BUFFALO, N. Y.—Get your winter’s coal in NOW, Mr. Exhibitor and Mr. Exchangeman.

This is the advice of Howard A. Forman, of Buffalo fuel administrator for Erie County, N. Y. Remembering the barn-like atmosphere of some of the local theaters last winter, many of the film men are heeding Mr. Forman’s advice. Paraphrasing an old proverb, they believe a ton of coal in the cellar is worth two on a distributing ticket. During the past two months the government has sent here as much coal as was received in this city during the entire winter. The fuel administrator believes Buffalo will be well taken care of in its coal requirements during the coming fall and winter. His advice to the film men is: “Buy your coal now, even if you have to borrow the money.”

Another Buffalo Manager Honored.

Mat Whitman, manager of the Allen-dale moving picture theater, Buffalo, has resigned to succeed Edward L. Hyman as manager of the Liberty theater at Camp Wheeler, Macon, Ga. Mr. Hyman, who formerly managed the Victoria theater, Buffalo, will now manage the Liberty theater at Camp Wheeler.

“Ed. Hyman was so successful in managing the Victoria theater that Camp Wheeler that the Government is giving him a more difficult position in charge of a similar house at Camp Taylor,” said Mr. Whitman.

Of the thirty-two Liberty theaters in the United States two are managed by Buffaloans. Friends of Messrs. Hyman and Whitman are proud of the record.

George A. Hickey Wins Coveted Prize.

Buffalo film men—competitors and all—are congratulating George A. Hickey, manager of the Goldwyn exchange, this city, because he won second prize in the sales contests, national event, which the Goldwyn company closed recently. Mr. Hickey this week is poking fun at that bugaboo, the reaction. George has just deposited in a local bank $500 in gold—not stake, but real money—which is hard to come by these days.

The reason for Mr. Hickey’s success in the country-wide contest is that he is a hundred-per-cent pluggcr. He doesn’t depend on road men to get him the business. He goes out and fights for it himself. During the three months of the contest he combed the Buffalo territory thoroughly. Using his car, he visited hundreds of theaters, and with good sales results.

Mr. Hickey has received a letter of congratulations from Paul H. Bush, Goldwyn manager of St. Louis. Near the close of the race these two ran neck and neck, but the Buffalo man grabbed the second prize in a spectacular last-week spurt. Mr. Hickey received similar congratulations from Comptroller Schay of the Goldwyn.

Higher Fares and the Film Shows.

Buffalo’s street-car fare will be raised from five to six cents. The City Council has adopted a resolution permitting this advance, which will go into effect shortly. The extra income of the company will be used to pay the railway employees higher wages. They threatened to strike if they were not granted this concession.

With higher rates on the trolleys and steam roads many people will be more careful at times to save the additional expense and give extra patronage to their neighborhood film houses instead of making the trip to the big theaters downtown.

Uncle Sam With Sword at Shea’s.

Harold B. Franklin, of Shea’s Hippodrome, Buffalo, recently had as his stage setting a large figure of Uncle Sam, sword in hand, commanding the forces of Treasury and State to win the war. Mr. Franklin and S. A. Anderson, a Buffalo florist, will have charge of the erection of a large floral arch at Lafayette Square. This will be one of the big features of the War Saving Stamp campaign week, June 22-28. An indicator each day will show the amount of money pledged for war stamps in the previous twenty-four hours. The arch will be illuminated at night and covered.

Buflalo Brevities.

Irving Hanower, manager of the First National exchange, Buffalo, recently visited Rochester, Syracuse, Elmira, and other places, and he plans to return in the spring of 1921 with "Four Years in Germany" and "Tarzan of the Apes.

Considering the time of year and conditions, A. T. Barnett, our road man, is putting over some good work,” said Mr. Hanower.

The United Film Service, Buffalo, is handling “The Public Defender” for the Modern Feature Photoplays in this territory.

July 6, 1918

THE MOVING PICTURE WORLD

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BUFFALO Fuel Administrator Advises Users of Coal to Lay in Their Supply at Once—

City Is Now Well Supplied.

(By Joseph A. McGuire, 152 North Elmwood avenue, Buffalo, N. Y. Telephone, Bell, Tupper 6236-J.)

Display Windows at Fox Film Exchange, Buffalo, N. Y.
Toronto to Rate License Fees by Capacity

Exhibitors informed that After January Next City Theater Tax Will Be Graded by Seating Capacity of the Houses.

By W. M. Gladish, 33 Winona Avenue, Toronto, Ont.

TORONTO, ONTARIO.—Intimation has been received from the City of Toronto will enforce new theater license regulations starting with 1918. The assessment will be based upon the seating capacity of a theater, the minimum being $50 for a theater with 99 seats. It is understood that before, the bibli- iant tax has been a flat $50 per year for all picture theaters.

Theater Has Attractive Summer Dress.

The Strand theater, one of Toronto's great houses, for the next few weeks, appears a summer dress on June 17. The whole ex- terior was given a fresh coat of paint while the interior presents a delightful summery appearance. The lobby and vest- ibule have been decorated with choice blooms and plants while the interior has been hung with chintzes to heighten the effect of the coolness it combats with the cold air system. Another new item consists of new equipment in the projection room, including two pro- jection machines. The large orchestra is being continued under the direction of Ernest Knugi and a number of organized programs has included vocal solos by John T. Fiddes. Manager Clarence Boden, is arranging to make the theater inviting to summer patrons.

Edward Morris Meets Hero's Death.

The two films men were shocked to hear of the death in action of Ed. Morris, one of the veteran figures in local film circles. Morris was recently serving with the Canadian Army in France and leaves a large family. He was one of the original projectionists in Toronto being first associated with the old Crystal Palace. He was later connected with the Canadian Projection Company.

Orpheum at Toronto Opens.

The Orpheum theater, 604 Queen street, west, Toronto, was opened during the week of June 10. The first presentation was "The Girl of the Phillips." This was shown for the first two days and was followed by "The Conjurer" and "Puritan". The programs was working with William and Grace Desmond. The policy of the theater is to change programmes three times each week.

Business Jottings.

Manager of the Royal theater, Peterboro, Ontario, has added to the equipment facilities of his theater by the purchase of two new Simplex projection machines. Similar improvements have also been made at the Wyndwood theater, Bathurst street, Toronto. At this theater a new gold plate screen has been installed and the house also has a new Simplex.

Effective "Eagle's Eye" Publicity.

In presenting "The Eagle's Eye", Man- ager A. W. Herron of the Duchess theater, Saule St. Marie, Ontario, resorted to a number of stunts which resulted in capacity patronage. He clipped from many newspapers all items referring to spots and was called "You Know Your Neighbor?" on a three sheet board. He also showed an illumin- ated picture of cups, bottles, etc., placing a flasher back of the eagle's eyes which he had replaced with red gelat- ined photographic plates. The newspapers and quarter sheets to advertise the serial, the quarter sheet stories and the homes. The population of the city is only 11,000.

Allens Choose Name for New House.

Announcement is made that the fine new moving picture theater which is being built in Toronto by Jules and J. J. Allen is to be known as Allen's Bloor Street theater. Building operations are pro- gressing at a rapid rate and it is probable the theater will be opened early in the fall. It is a two-floor house and will have all the latest improvements. The seating capacity will take care of a crowd of 1,000 people. The Allens have two other theaters; one in their home town house, and Allen's Beaver theater in the West End. The theater which they have acquired in Ontario is now known as Allen's Regent theater.

Cincinnati News Letter

By Kenneth C. Crain, 367 First Nat. Bank Bldg., Cincinnati, O.

Ten Theaters Aid Worthy Cause.

CINCINNATI, O.—A fund has been raised to benefit of the Fatherless Children of France, an unusually appealing relief organization. This will be materially benefited by the offer of the managers of ten moving picture houses to distribute free three days of charge to a picture for a school children's outing. The outing is to be held at Chester Park, and the theater man- agers are giving up their relief for every ticket turned in by the children, hence the wider the distribution the more relief money that will be raised. Manager Libson will distribute tickets at the Grand, the Family, the Strand, the Henry, and the Bilou. Manager Henry Hodge of the Clifton, will also distribute, and Manager Willame, will do the same with the Aragon Amusement Co.'s four houses. This makes up the ten which will see that thousands of children receive tickets.

"Re-making of Nation" Much Liked.

The Whirlwind theater, Queen city to its first view of the official training camp pictures, "The Re-making of a Na- tion," was highly satisfactory to the army authorities in charge of the picture. The performances at the Grand were con- tinuous, running from 11 a.m. to 11 p.m. and, while the admission charge of 25 cents was higher than that of the or- dinary pictorial, the managers of the theater are gladly to get a first-hand im- pressed by the way Uncle Sam trains his boys into pictures, as it is a part of the Government's educational work.

Spy Talked as a Four-Minute Man.

CINCINNATI.—The splendid work which is being done here and elsewhere by the "Four-Minute Men" has made the public more ready to listen to speakers on war- time topics than was formerly the case, and this has been turned to account by the German army. As his arrest by Secret Service men a few days ago proved. The man in question, known only in Germany as "Geining" is a veteran of the war. He delivered a number of addresses in this guise in which he laid great emphasis on the horrors of poison gas, the great number of American wounded, and other matters, always speaking with sons in the army. Of course, he had never been near the front. His arrest, therefore, did tremendous damage, for this dangerous German propaganda may be disseminated by unauthorized speakers, led to a meeting of representatives of the theater managers, at which arrangements were made for careful supervision by the authorities as to where the silver addresses either for pay or without it.

Lyric Theater Goes to 10 Cents.

The season of high-priced productions at the Lyric, Cincinnati, has ended for a time at least, and the policy which pre- valued for the greater part of last summer, when ten cents was the price of admission all over the house, has been started. That the policy was a success is evidenced by the fact that the film ver- sion of "The Yellow Ticket," featuring Pauline Lord and Ward, was the first of the popular-priced shows.

The Gifts Reports No Bad Weeks.

McMahen & Jackson, at the Gifts, Cin- cinnati, are fortunate in landing many a fine attraction in their moving picture pictures, and they were once more for- tunate in one of the latest shows, fea- turing Richard Dix and "Men of Plattsburg." Business continues to run big at the Gifts, McMahen & Jackson re- port, and that the theater has had a single bad week since the house opened, which certainly justifies their belief in the value of sec- ond week shows.

Thieves Loot the Lincoln Theater.

That thieves have begun to turn their attention to moving-picture theaters in Cincinnati as a means of securing easy money, a month or so ago, is indicated by the fact that an unknown marauder recently ob- tained a number of the pictures, Fifth and John streets, and got away with $70, a gold watch, and other valuables by breaking open the safe. It is thought that the thief obtained entrance by means of a duplicate key.

Red Cross Gets Theater for Night.

The management of the Arcade theater and the Lincoln, as a result of a recent appeal to the public, did a good turn for the Red Cross by turning over the theater on one evening to some school children for use in presenting an entertainment for the benefit of the great relief organization. Their program was presented free and the handsome sum of $452 was real- ized.

Nashville News Letter

By J. L. Hay, Nashville Banner, Nash- ville, Tenn.

Theater Burner Sought by Marines.

NASHVILLE, TENN.—United States Marines, commanded by Captain Ray McKee, charged with burning down a number of moving picture theaters in Nashville, where Ambassador Gerard's "My Four Years in Germany" has been billed to turn out to be a failure, are being sought by the Nashville recruiting station for his apprehension.

Tech is New York on May 20, and has been gathering confederates along his trail over the country. When at the show he fowls with all possible energy by civil and military authorities.

Capt. Robert Brown was the Prin- cess theater at Hopkinsville. He is described as being in the twenties, curly hair, is 6 feet 4 inches tall, weighs about 135 pounds, and bearing several scars on his hands.

"Work or Fight" in Nashville.

The "work or fight" order will be felt in Nashville moving picture theater circles as a result of this new attitude. At the Knickerbocker Manager Wassmann antici- pates a drop in ticket sales and installed girl ushers, ticket sellers and doorkeepers in place of the former box offices. The other Nashville houses a number of the male employees have left the theater business and have taken jobs at the government powder plant at Nashville for $6.90 a day.
Detroit Exchange Organization at Work

Film Section of the Local Board of Trade Elects Officers and Appoints a Transportation Committee—Will Be Active.

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The exchange managers of Detroit after many conference have affiliated with the local board of commerce and have formed a local board of trade. This board has the Board of Motion Picture Exchange Managers of the Detroit Board of Commerce. Mr. Henry W. Warner, now vice-president; H. A. Ross, of the Arctraft-Paramount, is secretary of the Board of Commerce, is the board of commerce and will be president of the board of commerce.

The transportation committee has been appointed, consisting of Mr. Duncan Vitagraph; W. D. Ward, Universal, and Robert Cotton, World. Already the committee have taken over the traffic department of the Board of Commerce to improve express shipments, and has been under the direction of Mr. J. C. Fishman, of the Strand theater. It looks as though Detroit will really have a worth while association of exchange managers.

Most offices are backing up their managers and insisting that they take an interest in the organization that they attend all meetings if possible.

Parex Film Opens in Detroit.

A New Detroit exchange, just opened, is the Parex Film Exchange. William L. Sherry pictures. H. E. Wells has been appointed manager, and an office is now being taken over the floor of the building. The Parex have subleased part of the space of the Mutual Exchange, but will have separate offices and partitions and alterations are completed. The first picture which they are releasing in this territory is "A Romance of the Underworld."

Among Theaters in Michigan.

C. H. Miles, of the Orpheum theater, Detroit, announces that for the summer months the Orpheum theater will again play pictures and vaudeville an entire week. For the past few months the Orpheum has been in agreement with the Regent theater, both houses being under a lease.

While no definite date has been set, it is almost a certainty that the Majestic theater, Detroit, will close on the 15th of July, so that the interior can be re-decorated and many alterations made to the stage.

Film Men in the Service.

Among those drafted for June 25th call are A. Goldner, traveling representative for Paramount-Artcraft, and Mat Lekho- witz, salesmen for Pathè. A card has been received from Jack Erickson, formerly with Fox and Select, that he is now with the Heavy Tanks Company, at Gettysburg. Another card received was from Harry D. Goldberg, former manager of the Civic and Feature Film Co., who is now in France.

A. F. Denman Now Heads the Franklin.

A. F. Denman, formerly with the Orpheum theater, Detroit, has been appointed manager of the Franklin theater, Saginaw, succeeding A. J. Moeller, who has been in the vaudeville work in England.

Hyman Will Operate Regent Theater.

Arthur S. Hyman of the Dawn Masterplay Co., Detroit, has closed a deal whereby he has purchased the Regent theater for the summer months. The house is operated by C. H. Miles, who conducts it as a picture house in the summer months during the regular season. He had intended to close the house but later leased it until the first of September. Mr. Hyman, who represents the Dawn Masterplay Co., has been in thehardware business, and under his management, the Regent will change programs Mondays and Thursdays and will show pictures exclusively at 10 and 5-cent prices. The Regent is located at the corner of Woodward and the Grand Boulevard, and has a patronage of 2,000 people on the first and second floors.

Dawn Masterplay Gets More Film.

Again Arthur S. Hyman, of the Dawn Masterplay Co., announces having secured additional pictures for his exchange. At this time he has purchased all of the Franke Hall pictures formerly sold through the Foursquare exchange, which include, in this territory, "Just a Woman," "The Dreaming Last Rule Song," "The Beloved," "Those Who Pay," "The Crucible of Life" and "The Lost Chord." Also, Mr. Hyman has announced that the house will be re-built and will feature the Adaline, a favorite picture from the countryside.

Will Rebuild Princess Theater.

Hopkinsville, Ky.—The Crescent Amusement Co., which owns the Princess theater in Hopkinsville, has announced that the theater will be re-built and will feature the recently transferred, Princess theater, which was used for the recently transferred, Old-fashioned pictures, and will be re-built. L. H. Davis, owner of the Princess theater building, has announced that the house will be re-built and will feature the Adaline, a favorite picture from the countryside.

Interesting Louisville Notes.

L. J. Dittmar, head of the Majestic Amusement Co., of Louisville, is at present operating a combination in the East in connection with the development of his colored pictures project. Harry Loomis is actually operating the theater.

The Phoenix, which is a combination house, is being operated by Louisville exhibitors to get time. Oga Petrova is coming to Louisville in July during the War Stamp campaign.

Charlie Chaplin in "A Dog's Life" has made a big hit in Louisville wherever shown, doing an especially good job at the Ideal, West Broadway and other suburban houses.

Mr. Y. Smith's theater, Louisville, Ky., has closed its summer picture program, hot weather cutting the crowds down to the minimum at that house.

Transfer of the 84th or Lincoln Division from Louisville to Chillicothe, O., has resulted in the local theater being deserted for a time, but the new draft is rapidly filling up the camp again.

J. J. Garfield, manager of the Princess theater, Scottsburg, Ind., was recently in Louisville, and stated that he had taken over the management of the Princess. Mr. Garfield is a native of Salem.

A. F. Carroll, manager of the Louisville Universal Office, has returned from Indiana, where he spent several days with the district Universal office in that city.

Have You Pledged Support to Uncle Sam?

—W. S. S.
Trade Doings in Kansas City Filmdom

Among the Exchanges and Theaters in the Territory—Theater Opening in Tulsa—Personal and Business Jottings.

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

E. C. McClintock, of the Alamo theater, Garden City, Mo. Two Kansas City Theaters Sold.

George Ross, proprietor of the Bancroft theater, 1240 Madison Street, has sold his interests in the Broadmore to Knox R. Lancaster, secretary and treasurer of the Columbia Operator, Kansas City, Mo., who have charge of the management of the theater.

Exchange Buys Ford for Salesmen.

The Kansas City office of the Universal bought no deeds of interest on Friday in this territory. One of the Universal travelers has been making his trips by bus for several weeks and the author which he brought in convinced Milton Feld, manager, that it was by far the more effective way to travel to the territory of an exhibitor. Consequently five roadsters have been purchased for the salesmen. Each car will have its own ad, advertisement, and this is expected to bring in results. The upkeep will be sustained by the charges made and the expenses equalized on account of the greater number of exhibitors which can be reached.

Dallas Trade Letter

By Douglas Hawley, Times Herald, Dallas, Texas.

Hot Weather; Business Quiet.

DALLAS, Tex.—June temperatures and heavy attendance at moving picture shows don't go together, so the fellows who have come from Texas this week are reporting rather slow business for the dog days. However, there has been good stuff, according to the film house managers. Weather conditions have been fine for several weeks and the excellent progress has been made with wheat and oats. The sunshine, with show curtains also has been good, and the very thing for the corn, too. Everything looks all right.

The film business between Classic releases made an excellent impression at the Jefferson theater during the week, when the company's production featuring the famous dancing sisters was offered along with the vaudeville bill.

William Eppstein Sells Out.

Wm. Eppstein, formerly of Lytte and Eppstein, San Antonio, in Dallas recently, told folks he had sold out his entire interest to Mr. Lyte and was on his way to New York. He didn't intimate whether that place would be his future residence, but Mr. Lyte was also in Dallas about the same time Mr. Eppstein went through.

The former is doing business on Film Row for a day or so and apparently was in a good buying frame of mind, because Lyte made a considerable sale of stock left on him, going down to San Antonio.

General to Be "Regular" Exchange.

It is rumored that a "regular" exchange town manager James B. Kelly of the General, 1127 Broadway, will move down on the main street right where all the other big fellows be, and he's gooner fix up his corner and make it "film" office. Which means Jimmy Kelly is to move the General's offices closer to the heart of things. Mr. Kelly and his wife have been away on a long business trip, and the town manager has an office close by, which will be an added convenience. The new offices will be on the main street, and will be a great addition to this section, which has been growing in importance for the past year.

About Interesting People.

"Bill" Ward used to own the Fort Worth franchise in show business, but now he owns the Rex theater, Ft. Worth. He was a Film Row visitor last week.

Joe Phillips, of the Odem, Fort Worth, was also a caller, to the satisfaction of at least two local house owners who made good sales, it is reported.

L. Lavine, who has been in Dallas with Branch Manager Harry Owens for a day or so.

Indiana Trade Brevities

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

Indiana Exchanges Move.

The headquarters of the Mutual Film Corporation and the V. H. Hodupp, Inc., which operated film exchange in Indianapolis, moved this week to a new theater in North Illinois street, have sent word to Jacob H. Hillkene, recently appointed director of the Indiana Film Supply house, that they will comply with the new fire prevention ordinance, which provides that the exchange be removed from its present location and in a building in which there is a public assembly room.

Two companies have leased new quarters in a building at 111 West Maryland street and will be ready to move there in time for the opening of the coming season. Speaking for the Mutual company, said that although the change would cause the company considerable inconvenience, he believed the new fire prevention ordinance would greatly reduce fire hazards and danger in connection with the handling of the films.

Noted Preacher Praises Films.

Motion pictures came in for a considerably favorable address given in Lafayette this week by the Rev. Moses Breeze, of Columbus, O., secretary of the National Police Sunday School Movement in Ohio. The Rev. Mr. Breeze, who spoke on the subject, "The Church and the Moving Picture," said in his address at the program at the rural church conference held at Purdue university.

A rural church which should have a motion picture equipment, a gymnasium and a three-acre recreational ground for the children as a part of its program to adequately perform its function as a rural community center," he said. "One of the best modulions for teaching the children as well as the grownups is the motion picture films.

Theater at Hopkinsville Burns.

The Floyd Theater at Hopkinsville, Ky., one of the most popular motion picture houses in this section of the state, was badly burned out in the early dawn, June 19, as a result of a fire which started in the operating booth in the rear of the building, and spread to the popular war picture, "My Four Years in Germany," being presented when the fire broke out.

The building was too badly burned slightly about the arms in attempting to extinguish the flames. The fire spread through the entire building, and made the lady's residence only a matter of making his way to safety. The audience filed out quickly and orderly when the alarm was given.

The theater building was owned by J. H. Davis, of Hopkinsville, and was leased to the Standard Amusement Company of Nashville, Tenn. The theatre equipment is still owned by Mr. Davis.
was valued at approximately $7,000, the building at $10,000, partly covered by insurance.

Indiana Theater Notes.

The Index Motion Picture Company, Rockville, Ind., has purchased the business of the late H. B. Yoder, recently purchased by B. Deardorf, of Goshen, Ind., is being remodelled and redecorated. The company plans to extend work and preparations to a big opening about July 5, which Deardorf will direct.

O. G. Murray, owner of the Murray and Murrette theaters, Richmond, Ind., has leased both houses to the Merchants' and Bankers' Theater Company, of Chicago, and has announced that he will retire from the vaudeville picture business.

Mr. Murray says he intends to devote his entire time to the Foster Advertising Company, a newspaper company in which he is interested. The Foster Advertising Company, of which he was a co-founder, has in the fifty towns and cities in this section of the county.

With four thousand of the oldest and most experienced theatrical and motion picture men in eastern Indiana.

GERAD FILM STIRS CHILDREN.

Grand Rapids, Michigan, Theater Gives Special Show.

GRAND RAPIDS, MICH.—Fourteen hundred children ranging in age from eight to twelve years up, attended a special show of the Gerard "My Four Years in Germany," at the Majestic Gardens on Saturday evening.

Manager Sid Lawrence said it was the most enthusiastic audience of the week and he was astounded at the intelligence in matters of the war displayed by the children.

"They applauded the lines with as much discernment as any audience this week," he said. "They recognized a vein of patriotism and the teaching ability of the teachers in the Grand Rapids schools." In speaking of the performance, Mr. Lawrence said the German government and his insistence upon American rights inspired cheers and shouts of "Yes, sir." There were no "yellow streaks" in the audience. The keen intelligence and information shown on the part of the children, whose ages aged from 12 to 14, was amazing.

IN MINNEAPOLIS.

Temporary Directors Elected.

Members of the Associated Theaters, Inc., Minneapolis, held a meeting at the Hennepin Hotel on Saturday, at which time a temporary new board of directors was elected and a number of important details connected with the operation of the exchange threshed out. The new board of directors follows: F. F. Culp, president of the Bankers' National Bank of Minneapolis; O. N. Davies, screen editor of the Minneapolis Tribune; J. M. Bergstrom, manager of the Blue Mouse theater, St. Paul; M. W. Sturtevant, manager of the Ione theaters; Minneapolis; and J. M. Bernt, Jr., manager of the Nicollet theater, Minneapolis.

Secretary Hamlin's report showed that the corporation had 675 stockholders and that the corporation's net worth was $10,000. The firm's film supply was operating on a paying basis and that it expected to expand its work during the summer. The condition of the bank would permit of its securing territorial rights to big productions.

Bad Weather Conditions Hit the Northwest

Many Exhibitors in Minnesota and the Dakotas Consider the Advisability of Closing Till Late in August—Other Notes.

by J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, Minn.—A month ago road men returning to the city following visits to different cities and towns of the territory reported that conditions were splendid and促使s near to the tallies being well started toward a bumper harvest and country exhibitors would have more than a little difficulty in almost all sections. However, about two weeks ago a series of heavy rainstorms swept over the Northwest and the motion picture theater a heavy blow. Following the termination of the wet spell the general business of the business spell, but directly following the rainy spell came one of extremely hot days and nights and it looks as if the present time as if ten per cent of the country exhibitors will close their theaters until August.

The Strand at Huron, S. D., one of the leading Dakota theaters and the Minneapolis Palace, Staples, Minn., were among the theaters that closed up tight for about a month, during the last few days. Throughout Minnesota and the Dakotas the number of theaters that are cutting down their show days each week is increasing speedily. Showings everywhere have suffered considerably during the past several weeks, and over the entire territory. "Pershing's Crusaders" in St. Paul.

St. Paul, Minn.—"Pershing's Crusaders," the latest government motion picture, opened a week's engagement at the St. Paul Metropolitan Opera House, Sunday June 14, and radio links in the present as if ten per cent of the country exhibitors will close their theaters until August. In the cities the free concerts in the parks and fishing parties have been more popular for the past two weeks.

A. Fisher Takes the Chair at Metro.

A. Fisher, former manager of the Me tro, was named last week as the successor to Louis H. Coen as manager of the Minneapolis Metro exchange. Mr. Fisher is scheduled for two years and will begin his new duties Monday June 24. S. A. Shirley, traveling auditor for the Metro exchange, has been appointed manager of the Metro office here and will remain in the city until the new executive is installed.

Olga Petrova Expected.

Mme. Olga Petrova, independent film star, will arrive in the Twin Cities within the next two weeks to boost the War Savings Stamp campaign. Mme. Petrova, who has been in the United States for her national tour due to the many requests made for her personal appearance in these cities, has been sent important units through their officials and exhibitors.

What Exhibitors Are Doing.

Another woman exhibitor was added to the Northwest ranks last week when Olga Petrova, independent film star, when her husband was drafted into the Navy.

Following R. C. Gibbs announcement that the Strand theater Huron, S. D., would close for the summer managers of the Lounge and the Idle Hour theaters of the same city have been considering forming a new management organization.

Joe Jensen has taken over the management of the Princess theater at Lake Preston, S. D. His son, the former manager, having been drafted into the National army.

J. X. Woodhouse, former publicity manager for the Finkelstein & Ruben interests and more recently manager of the Calhoun and Lagoon theaters in Minneapolis, Minn., has taken over the management of the Southern theater here and will announce a new policy of pictures and special musical programs shortly.

Keough Has Succeeded at New Lyric.

James A. Keough whose smiling phal- logeny is here shown is manager of the New Lyric theater, Minneapolis, one of the recent purchases of the Finkelstein & Ruben circuit. Few of Mr. Keough's predecessors at the New Lyric helm have found it a "smiling" job for, with all due respect to those who man- aged the theater previously, it did not prove a money maker to any great extent. In about eight months Mr. Keough has brought the Lyric back into the front rank where it appears it will remain.

Mr. Keough managed the Minneapolis Strand for Saxe brothers for over a year and also managed the Alcazar theater in Chicago for a time. Several years ago Mr. Keough was a drummer (not a travel- ing salesman) but finding managerial jobs to be had and not quite so monostonic as drumming, he "beat it" into the executive ranks and has remained there since. Jimmy Keough is known to practically every exhibitor of the Northwest and is one of the most popular showmen in the territory.

Notes About the Exchanges.

Louis Nathanson, a Minneapolis film salesman, has purchased the territorial rights to "Redemption" Evelyn Nesbit Thayer's feature which proved a splendid box office attraction at the Minneapolis Lyric and St. Paul New Princess theaters recently.

C. F. Regan of New York City has joined the local Vitagraph sales force and will leave for a tour of Northern Minnesota within a few days.

Manager E. S. Flynn of the Fox ex- change returned from the conference of Fox managers at New York last week and stated that he was glad to get back. Frank Thayer, manager of the Supreme exchange was on the same train that brought Mr. Flynn back from New York. Mr. Thayer expects to make an announce- ment regarding some new film acquisition- ships shortly.
Intense Heat on Coast Causes a Slump

Exhibitors in the Interior Tell of High Temperatures and a Decided Slackening of Business—Operators Are Scared.

By T. A. Church, North Street, Berkeley, Cal.

San Francisco, Calif.—Exhibitors from interior points who have visited the coast during the past week report intense heat and a decided slump in attendance. In most theaters attendance in all places airdomes were formerly used during the summer months, but the use of these domes has been discontinued for the present account of the daylight saving plan. A few have been opened, but darkness comes at such an hour that these are not proving a success. Some idea of the intensity of the heat may be judged from the fact that in Lodi, where temperatures at Red Bluff reached 110 degrees, while Sacramento was but 2 degrees cooler, Fresno escaped with 104 degrees, while San Francisco was comfortable with 72 degrees. At Needles, in southern California, the mercury rose to 122 degrees, and the century mark was passed at many places. In the large cities elaborate afternoon air conditioning plans serve to make theaters comfortable, but in smaller places where hot weather attendance suffers during such hot spells as the recent one.

While ideal weather has prevailed at San Francisco, business has shown a falling off and is well below normal. Even big attractions were suffering cards a few weeks ago, fail to appeal, and exhibitors are again looking for dramas, especially those with a touch of comedy. To add to the troubles of the theatre owner there is at present a marked scarcity of help and good ushers who are being trained at many houses. There is a scarcity of operators, a number of these having gone into the air conditioning business at air conditioning plants, where high wages are being paid, but with few learning the trade.

Harry Oviatt Goes to Atlast.

Harry Oviatt, manager of the local 1stathe exchange, but more recently with the Select Pictures Corporation, has joined the forces of the Atlas Educational Film Corporation as special representative and will devote much of his attention to promoting the distribution of the Devry projector. Sol L. Lesser recently purchased one of these machines for home use, and another operator has purchased one for the Liberty Film exchange.

Joe Cohen Returns to Honolulu.

Joe Cohen, head of the Consolidated Amusement Company, will sail for Honolulu in a few days, but plans to return to this city within a week or two, and report to the exchange for handling "My Four Years in Germany" throughout the Territory of Hawaii.

M. & R. Make Large Purchases.

The M. & R. Feature Film exchange has secured the California, Arizona and Nevada rights to "Eyes of the World" and all other pictures and products, and will handle "Mother" in this territory. Its management is continuing with increasing business. About 200 announcements are on file and show the Hoffman Fourquare, who is making a short stay here, and a deal may be completed whereby the releases of this concern will be handled.

Bruce and Kohn Visit Yosemite.

Robert Bruce, of the Educational Film Corporation, and Mark H. Kohn, of the Consolidated Amusement Company, which handles the releases of this concern on the west coast, recently returned from a trip to the Yosemite, where some fine scenes were made. Mr. Kohn plans to lead a visit to the Seattle branch shortly.

Exhibitors in Town.

Among the exhibitors who found it necessary to travel to business were: M. A. Richards, of the Tokay theater, Lodi.

San Francisco Briefs.

Considerable interest is being shown in the Outing-Chester pictures to be released through the Mutual, and a trade showing will be made shortly of the first offerings.

Sam Cohen, formerly of the poster department of the Famous Players-Lasky Corp., is now a booker.

Howard Sheehan & Lurie, is back from a trip to Eureka to inspect the new theatre to be opened the first of July.

Vernon R. Moore, for several years with the Famous Players-Lasky Corp., as publicity man, will sail shortly on the training ship Iris.

Edward H. Kemp, recently shipped a Moviograph projection machine to Shaffer Bros., who will use it in the Yosemite Valley during the vacation season.

"Intolerance" was recently brought back to the Fert theater for a week's run at 25, 35 and 60 cents.

A shooting affair occurred recently at the Bluff, the "Teen-agers" was booked, Gertrude Smith, the piano player, being shot twice by Harry Fornan, an admiral. She will recover.

News From Northern California.

Gridley, Cal.—Fink's theater is being enlarged and a balcony added. This house is conducted under the personal direction of E. H. Hink, and Fink's has never been run from high school. He is one of the youngest theater managers in the state.

Sam S. Hinchków, manager of the Grand theater, has been very ill, but is now on the road recovering.

The Hamblen theater, recently purchased by Sheehan & Lurie, is now in operation.

Oakland, Cal.—The Broadway Hippodrome Company has been incorporated with Nebraska and Iowa, exhibitors, and is a most successful publicty man as well. Mr. Holah is very popular with exhibitors both active and passive, and is a most successful publicty man for the Blank films controlled

Blank Enterprises Will Locate in Omaha

Des Moines Will Have Small Branch—E. C. Holah Becomes Manager and a Branch Will Be Opened in Kansas City.

By J. L. Shipley, 610 Locust Street, Des Moines, 11a.

Des Moines, Ia.—The big event in the current week was the announcement of the transfer of the A. H. Blank Enterprises, distributors of the best National Exhibitors' Club attractions and other state rights features, from Des Moines to Omaha. C. E. Holah, who has been with Blank enterprises in Omaha, and recently with the United Theaters Corporation, becomes branch manager of the Omaha branch. The Blank office will be continued in Des Moines, according to present plans, for the distribution of film in eastern and southeastern Iowa.

It is also announced that a Kansas City office for distribution in Kansas and Missouri for the Blank films controlled for these states will be opened shortly. Sam. Karchew will act as general author for the three offices and will look after the Des Moines branch. The growing business of the Blank film interests necessitated such a move, and it is believed that with the superior railroad facilities now available, a large number of accounts can be successfully served.

Assuming the management of the Omaha office Mr. Holah brings a wealth of rip experience in film circles. He has been associated with them both active and passive, and is a most successful publicty man as well. Mr. Holah is very popular with exhibitors both active and passive, and is a most successful publicty man for the new position.
Mr. Schwartz has been with the Blank interests since their inception two years ago and continues in a responsible position in which he is considered, and is more than equal to the added duties the new arrangement puts upon him. Mr. J. Hob. W. J. announced his sales force within a few days and General Manager Blank will be able to make a good report for the Kansas City office within two weeks.

**Iowa Personal Notes.**

Sam S. Schwartz is enjoying home life again. Since the pictures for the children have come on from Denver, where they have been making their home for the past few months, Manager Frankie, of the Rialto, announced that he has contracted for the Fox specials and the Sunshine comedies. Harry Watts, of the Palace, did big business during the summer with "Carmen of the Klondike," a cleverly arranged billboard campaign, backed up with good salesmanship in newspaper publicity, brought capacity business during the four days of the run.

W. L. Myers, formerly manager of the Palace in Des Moines for five years, during which he established himself as one of Iowa's foremost exhibitors, has recently purchased the Casino, Marshaltown, which J. E. Hostetler of Waterloo recently purchased. Mr. Myers has already put in underwire methods of publicity and has put the Casino back on the map with a vengeance. He also plans Standard and other high-class state rights features, many of which are copyrighted.

J. Jolly Jones, manager of Blank's Strand at Marshalltown, was a Des Moines visitor last week and returned to his home driven in his new car. Mr. Jones reports business good despite the hot weather.

Wm. Fraser, former manager of the Fraser theater, at Spencer, Ia., and who has been selected for one of the two theatres, Mitchell, S. D., during the past year, is about to dispose of his Dakota holdings and once more become an Iowa exhibitor. He has two locations under consideration and will close for one or both of them during the month, he states.

The drawing power of "Tarzan of the Apes," the First National attraction, was quite popular in Florida, says Mr. Mix, and the manager has purchased a key picture for the upcoming season. The picture is not named at this time.

**Davenport Film Jottings.**

By Joe Ester, Traveling Representative of Moving Picture World.

**Quality Film Company Formed.**

Davenport, Ia., July 2.—The Quality Film company has been formed at Davenport, Ia., under the name of the Quality Film Company, Ltd. C. B. Holmes and A. K. Swanson are the managers of the new concern. They will specialize on animated advertising along commercial lines and have opened an office and studio at 208 Iowa St. in Davenport.

**Theater Man Go to Camp.**

Among the men called to the colors from Davenport theaters during the past week:

Robert Hinchen—Empire Hippodrome, to Camp Gordon, Georgia.

Frank G. Tyson—Imperial photo theater, Camp Gordon, Georgia.

George Augustine—Savoy theater, to Camp Gordon, Georgia.

Chester Wyckoff—Princess, Jefferson, Barracks, St. Louis, Mo.

Elmer Neece—Marble theater, Jefferson, Barracks, St. Louis, Mo.

Joe O'Neill—Quartermaster Department, to Camp Gordon, Georgia.

Harris O'Farrell, the well known composer, "Everybody loves a Soldier Boy" and "Soldiers of Fortune" of O'Farrell's dance orchestra, also

Savoy, member of the Hill Jazz Orchestra have enlisted in the navy and are stationed at the Great Lakes Station. They expect to join the Great Lakes band.

**Trade News Brevities from Portland, Ore.**

Film Man Says Picture Prospects Are Better in Northwest than in California—Changes Among the Distributing Offices.


PORTLAND, OR.—The future outlook for the picture industry in the Pacific Northwest is much better than in California, says Mr. Hill, and Harry Hunter, manager and assistant manager, respectively, of the Portland Paramount. Business in the Northwest is better than in San Francisco, said Mr. Hill, and with Portland as a seat of the movies, the outlook for the theater man here looks most encouraging.

B. J. Sperry Again With Pathe.

J. Sperry, traveling representative for Paramount-Arcterra, Portland, has resigned that position with that company for the purpose, it is understood, of entering the employ of Pathe. Mr. Sperry was in Seattle at the time of this writing making arrangements with the Western United States office for the theater man here looks most encouraging.

**With Northwest Exhibitors.**

Houlton, Ore.—O. J. Carlson has rented the Holton theater pending the completion of the Woolworth Building in Portland City. This will be ready for occupancy in few weeks.

Battleground, Wash.—S. La Rouge recently showed "The Kaiser" to 750 people in one night. This town shows a census of 200. Business was such that Mr. La Rouge sent the Universal publicity department a report.

La Grande, Ore.—Don Meyers, of Meyers and Leiter, Arcade and Star theaters, has been called in the draft of June 24.

Riddle, Ore.—E. D. Stuller has sold his theaters at Riddle and Myrtle Creek.

**Exhibitors' Club Moves.**

The Motion Picture Exhibitors' League of Oregon has moved its club room to the Commonwealth at Sixth and Ankeny Streets, and has installed its postal furniture. The new location is near film row.

**Business Jottings.**

Jesse G. Sohm, manager, recently completed a long tour through Oregon, Washington and Idaho with Robert Bruce and photographers of the Educational Films Corporation.

The Liberty theater organ was heard by the Portland public for the first time Sunday, June 5, with Henry B. Murtagh in charge. The organ is one of the Wurlitzer U. O. Orchestra type and was advertised as the largest instrument of its kind in any theater. In connection with the organ, J. R. McComb, "The Unbeliever," cooperating with the U. E. Marines and Manager E. J. Myrick used several stunts in bringing to the production public notice.

"Cleopatra" Returns.

The management of the Majestic theater, Portland, deviated a little from the usual run by putting back a picture for second showing. The picture was "Cleopatra" and it was shown for the week following and after its first appearance, enjoying good business in spite of the hot weather.

**SPOKANE NEWS LETTER.**

By S. Clark Patchin, E. 1311 11th Avenue, Spokane, Wash.

F. E. Montgomery Out of Titan.

POKANE, WASH.—Frank E. Montgomery has tendered his resignation as general manager of the Titan Feature Photo Play company and gave his reasons for his resignation in a lengthy letter to President J. Don Alexander of the company, according to his assistant, Mr. Montgomery announced that he was resigning because he was dissatisfied with the "violent and dishonest campaign conducted by the board of directors in transacting the business of the company." He objected to the financing of the Allied company in the Pacific Northwest by the Titan company and did not approve of the contract with C. L. Mayo, former manager of the theater, to advise the company.

"This is to advise you," states Mr. Montgomery in his letter of resignation, "that from this moment you are not to use my name or that of Pictures in any way as a representative of the Titan company or in the promotion of this corporation." He also asks the corporation, not to use the name of Chester Beecroft, the London representative, or Ernest Shipman as New York representative of the company.

The hand of the Alexander Electric company and the president of the Titan company gave out the following statement: "We have asked Mr. Montgomery not to deny absolutely the statement of Frank E. Montgomery regarding his resignation from the general management of the Titan Feature Photo Play company. Mr. Montgomery did not resign. The day previous to the writing of this letter he was again employed by the board of directors for good and sufficient reasons. His criticism of our management with the Allied company is entirely unfounded, as the contract was in effect when he came into the Titan company. Our investigation of the Allied company is an advantageous one for us. His objection to our former writing contract with Mr. Mayo is groundless, since it has been discontinued in favor of a more advantageous contract, and since he knew of its terms when he accepted the general managership. We are in no way interested in Mr. Montgomery's statement, as a director of national reputation, who has organized several successful film companies."

**Capacity Houses for "The Unbeliever."**

Not since "The Birth of a Nation" was first shown in Spokane has a picture theater have a more elaborate incidental program been arranged for a picture presentation. The manager of the Lyric theater is offering at the Auditorium for eight days, in "The Unbeliever," "J. Drummond, Seattle manager of the K-E-S-E service, which is handling the production has arrived and will handle the program here.

Lieutenant A. G. Gray of the state guard spoke for the four-minute men daily.

Mr. Drummond reports that "The Unbeliever" has shattered all records on the coast and in California theaters, where hundreds were turned away from every performance.

There have been capacity houses at practically every performance to date in Spokane.

**Pictures That Pleased in Spokane.**

At the Liberty, Spokane, in "Selfish Yates," W. & Hart is said to do his best dramatic work. L. W. Patten, in the new Hart role, and capacity houses witnessed each performance.

"Between Men," the new Hart offering at the Lyric, Spokane, and a new character of "The Palm," was a big hit. Tom Mix was featured at the Casino, Spokane, in "Ace High," a thrilling story of adventures in the Canadian northwest, and drew large audiences.
Form Washington Exchange Association

Recent Shift of Branch Managers Disorganized Old Body—New Officers Now Chosen and Active Work Begun.

By Clarence L. Linz, 622 Riggs

WASHINGTON, D. C.—Big things are afoot among the newly organized Exchange Managers' Association of Washington. This organization succeeds the recently extinguished Washington Society which died out but which died out when the recent big shift of managers occurred. The new corps of officers is made up of: W. H. Lust, president; R. B. Smelter, World Film Corporation, vice-president; Oscar A. Garelick, Exhibitors-Lasky Corporation, secretary, and Sam M. Siah, Metro Film Service Company, treasurer. The list of incorporators consists of S. E. Kent, Triangle Distributing Company; J. H. Cahill, Exhibitors Film Exchange; and Herbert M. Osborn, Pathe, Inc.

A number of matters of direct interest to exhibitors and exchange managers alike were discussed. The biggest project of the day was the proposal to get on the road a competent motion picture operator to instruct newly made opera-
tors. There has been great deal of complaint from the exchange managers in the manner in which films have been handled on the road. This has been with new operators put on the machines to replace old operators who had been called in the draft. These inexperienced men have been doing poor work on the machines.

The idea is to conduct an educational campaign all through the territory. Not only will the operators be told of better ways to handle the films, but exhibitors and others will be told how best to ship films so that they can be made to the active and delay the return of this film. A copy will be made to Washington with a minimum of delay. The express agents will be notified and the expressman will impress upon them the need for following shipping instructions to the letter. Various managers have been doing poor work on the machines.

Where it is found that a machine is re-
ponsible for stripping films or otherwise damaging them the exhibitor is to be told of the trouble and asked to remedy it. There is little doubt but that they will be able to get along in this way. The first move is to get a copy of the Universal Film Company, will represen-
t the interests of this company.

There was quite a discussion of the plan to present to former members of the motion picture film industry now in the service of the cigarette, tobacco and other similar industries. It was decided that the organization should go further and that what would as possible employment be found for depend-
ts of the men-dead soldiers who were up to date, and such other relief as consistent with the aims and views of the organiza-
tion.

The membership of the organization is as follows. Sidney B. Lust, Super Films Attractions; Herbert M. Osborn, Pathe; H. C. Lutz, Mayflower; Sidney B. Lust, Triangle; Abe Drecker, Exhibitors' Film; Herbert E. Elder, General Film; Oscar A. Garelick, Exhibitors-Lasky; S. E. Kent, Metro; R. B. Smelter, World Pictures; Mr. Wilson, V.L.-S.E.; Vivian F. Whita-

Building, Washington, D. C.

Need Full Address on Letters.

The failure of out-of-town exhibitors to place their orders at the correct address of the exchanges in Washington, D. C., for which such letters are intended, is resulting in a number of complaints and disappointment. Letters not having the street and number of the addressee are being returned to the shipper by the Post Office due to the heavy increase of poorly add-
ressed mail.

There are about thirty or forty men in the local postoffice who do nothing but return letters. There are many thousands of newcomers in the city and this number is added to daily, with the arrival of many transients. The postoffice section to which such letters are referred is literally swamped and delays must necessarily occur. A number of exhibitors have been advised when sending orders for the booking of pictures that if they will take care to use care in addressing the envelope in which the orders are sent. They are told not to expect rapid treatment, but the exchange may be the best known in the city, yet the letter may come into the hands of some one who is not an employee (or someone who does not use common sense). It may be around the postoffice for many days before the searcher gets the proper address. No mat-
ter where the exchange is located, when a full name of the person or firm to whom addressed, the street and number of his or its location, and the city and state.

Newark News Letter

By Jacob J. Kalter, 25 Cranford Place, Newark, N. J.

Kridel Gains Control of Loew's.

M. KRIDEL, manager of the Good-
win Theater, 332 Broad street, New-
ark, N. J., has gained control of Loew's, theater, 99 Springfield avenue, and is now the manager. This change will be opened August 1st. Mr. Kridel is represented on the Newark branch of the National Motion Picture World that the theater will be owned by a company under the corporate title of J. E. Kridel. The J. E. Kridel, the name is none other than Herman F. Jans, president of the New Jersey Metro exchange.

The playhouse has heretofore been under the control of Marcus Loew, who used it as combination vaudeville and moving picture theater. The Springfield avenue house was Loew's only Newark interest, but he intends re-establishing himself in this city. In a communication to the theatrical editor of the Morning Ledger, Mr. Loew intimates that he is negotiating for the control of a large downtown house.

The theater, over which Mr. Kridel will preside, is of rather recent construc-
tion, and furnished with all conveniences. The seating capacity is 1,346. Mr. Kridel said that he had not as yet decided on a name for the theater, although rumor and newspaper talk report that it would be called the Globe. Frank Jeffryes, of Crestwood, N. Y., will be the resi-
dent manager.

Lyric, Newark, Closed.

The Lyric, 211 Market street, Newark, has been closed for the summer season. According to Dr. R. C. Tunison is the owner and man-
ager of the showhouse.

Criterion, Camden, Incorporates.

Incorporating capitalization of $100,000, the Criterion Company has filed articles of Incorporation. Kalghn & Wol-
verton, of Third and Market streets, Cam-
den, are listed as statutory agents. The concern will conduct amusement places.

The incorporators include William E. Dar-
man. Howard Knight and Harry E. Rich-
man.

R. S. Clark With Pathe.

R. S. Clark, formerly with the General Film Corporation, is now in charge of the sales staff of the Newark office of Pathe, 6-8 Mechanic street. Bobby will cover the entire New Jersey theatre trade, thus mak-
ing Manager Reinlieb of some arduous work. The local Pathe office, under Mr. Reinlieb is doing a thriving business.

Fire at Dunkin Does Damage.

A fire, caused by a piece of hot carbon dropping in a box of eight reels of film, caused damage to the extent of $400 to the Dunkin Film Exchange, 2 Park block theater, Newton, N. J. In addition to the monetary loss, a near panic was created, but serious trouble was averted.

G. S. Bellat at Grand-Casino.

George S. Bellat is the resident manager of the Grand-Casino, now at 23 Kearny avenue, and 95 Kearny avenue, Kearny. The theater is now operated by the National Motion Picture World, in which Leon O. Mumford is the general manager.

Band Box Theater Opens.

The Band Box theater is the trade name given to the motion picture theater located at 99 South Orange avenue, by the incorporators Mr. Thomas, S. Knight, L. C. mumford in the city theater building.

Morris Lefkowitz Enlists.

Morris Lefkowitz, formerly operator at the Playhouse theater, Springfield and South Orange avenues, has enlisted in the navy. Mr. Lef-
kowitz is one of the local union's live characters, and is well known by the film fraternity. Lefkowitz expects to be called within ten days.

Mack Putting It Over.

A. Johnny Mack directing director of the Hill theater, Springfield and South Orange avenues, is certainly making them think by the publicity stunts. He has just started a little house organ called the News, and in it he has a "Hill" on the minds of the Hill residents. He writes in the latest issue "you can buy Thrift Stamps with the money you save by coming to the Hill often." Good! Eh!

MORE BOSTON ITEMS.

Personal and Trade Notes.

Holyoke, Mass.—G. H. Berry, of the Bijou theater in this city, and P. J. Du Fault, of other branches of the city, are planning a week's trip together, from July 13 to 20, to the National Motion Picture Exposition, at Mechanic's Hall, Bos-
ton.

"Moral Suicide" is going over big in Newton and other places. Henry R. Pathe, who is handling the produc-
tion in New England, there is one spe-
cial theater in A. S. Pathe, of New England who handles the publicity and the booking, working from the state of Maine to Vermont. A. S. Pathe, once of A. S. Stiles, formerly in the motion picture business in New York and California. In New England, there is the Air Corporation, such as "Trooper 44" and other state rights pictures. This is his first venture into the New England territory, but the reports very good business and is very pleased with the men he has met.

THE MOVING PICTURE WORLD

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Critical Reviews and Comments
Upon Current Productions

"THE GIRL IN HIS HOUSE"
Earle Williams Appears in Vitagraph Photoplay from Machine Made Plot

Reviewed by Edward Weitze1.

SLOW action all through the Vitagraph Blue Ribbon Feature, The Girl in His House, offers to accentuate the machine made quality of the plot. Harold MacGrath, author of the novel, is too skilled a craftsman to put a lot of interesting material in his story, and the love interest will satisfy the most gossipy taste for romance. The action of the heroine's father in refusing ever to look upon her because her mother died and she came into the world and then of robbing his employer half his fortune so that the girl may live in luxury is rather too far fetched. The scene where the hero comes to get his mother's jewels which are kept in the attic of his own house and is held up at the point of a revolver by this same young girl who is living in this house and who has suspicion that the masked man is the engaging young fellow who has offered her hand and a fortune to her, somewhat strained. Love's eyes are supposed to be keen, and the marked mannerism of Earle Williams, who plays the part of the girl, would betray him at once.

James Armitage, having been jilted by Clara Wenda, who is reigning favor of an aged millionaire, turns over his estate to his lawyer and goes to Asia. Six years later he learns that the lawyer has not only fallen in love with the girl in his house, but has married her. Armitage has married the young man hastens home. Once there, he makes several discoveries: first, the strange young girl is living in his house; second, that his lawyer has used the power of attorney to rob him and sell his house, and third, that he no longer loves the rich widow. He also learns that his lawyer is the father of the strange young girl and that he (Armitage) is greatly smitten with her. The solution of the mystery is simple. For that. The picture ends with a bridal couple driving up to their new home.

Good judgment on the part of the director. Edmund Mills, surrounds the picture with a well bred air and the acting of the cast is satisfactory. Earle Williams has never done anything better than his performance of James Armitage, and Grace Darmond is sufficiently attractive as Doris, James Abrahams, Harry Lindale, Irene Rich and Margaret Allen act the remaining characters.

June 21.

"SAY! YOUNG FELLOW"
Douglas Fairbanks Rattles Through His Latest Artcraf Picture at High Speed.

Reviewed by Edward Weitze.

JOSEPH HENABERY, who wrote and directed "Say! Young Fellow," the latest Douglas Fairbanks Artcraf picture, did not put very much speed into his story. The metronomic method that keeps it moving rapidly. One of the best features of the plot is the "bunch" that appears to the hero at the decisive moments in his career and, starting off with the words of the title, gives him sound advice. Excellent acting by the entire cast and skilful work by the director succeeded in making an ordinary story vastly interesting. The dashing, dashing finish is valuable only for the chance it gives Douglas to show his surprising ability to perform stunts and risk his neck without dropping any portion of his engaging smile. The love interest and the touches of real sentiment are convincing, and there are many laughs in the five reels.

Douglas Fairbanks, in the role of a cub reporter for the New York Herald, gives an exhibition of nerve and muscular development that the ordinary news gatherer could never possibly match. The regular man on the paper having failed, the cub offers to get an interview with a wealthy business man of the cutthroat type. He succeeds by climbing into the financier's house through the second story window and leaping on to him while the man of money is in bed. His next assignment takes him to a small country town, and when he leaves the place he has straightened out the business affairs and the love romance of a sweet old maid and a fine old manufacturer of the place, fought a gang of imported strong-armed cutthroats financier in an attempt to steal the business belonging to the old maid and her sweetheart, and secured the prettiest girl in town for himself.

The acting of the star is as spirited and full of ginger as ever, and every Fairbanks fan knows what that means. Marion Lorne, Frank Campeau, Eddy, a Chapman and James Neil are the representatives of the sweetheart, the villain, the old maid and the man she finally marries.

"THE VENUS MODEL"
Mabel Normand Is Excellent in Goldwyn Photoplay That Has Many Pleading Moments.

Reviewed by Edward Weitze.

IN HER latest Goldwyn picture, "The Venus Model," Mabel Normand makes it clear that a simple story about an everyday sort of girl can be very interesting when carefully acted and produced. For one thing, the story never gets out of its class. It starts in to tell of a bright little working girl who has brains enough to help herself up in the world and the picture never departs from its theme. None of the situations are impossible, and there is a pleasant, healthful air about "The Venus Model" that will hold for many friends.

As Kitty O'Brien, the young factory hand, Mabel Normand gives a clean-cut performance that is without a touch of extravagance. Kitty is employed by John Braddock, a maker of bathing suits who is on the brink of failure on account of not keeping up to date with his goods. The girl has a natural bent for designing and draws the model of a swimming costume that even her employer can see is smart and snappy. A pattern suit is made and Kitty offers to put it on and exhibit it in a store window. Two young men catch a glimpse of the new model and rush to the factory to be the first to place an order. Braddock is so overcome by the success of the garment that he has an attack of heart failure and is ordered away by his physician.

The new designer takes hold of the business with the help of the foreman and runs it with great success. Paul Braddock, her employer's son, has been expelled from college. When he comes to the factory to meet his father and find Kitty in charge he takes a position, under an assumed name, and is on sweeping out until the new boss promotes him to office boy. A handsome buyer who takes Kitty out to supper and a business-like young woman who has a number of
compromising letters from Paul get in the way when he discovers that he is in love with Kitty. That quick-witted young man—a real natured office boy and he is installed at his fath-
er's desk when the older Braddock returns. Kitty also disposes of the toe-bust-
nesslike young woman and is made the life partner of Paul.

Rodin, playing as Paul, Abe Francis as John Braddock, Alfred Hick-
man as the buyer, Edward Elkas as Briggs, Una Trevelyn as Hattie Fenhaw,
and Nadia Gary as Dimples are the prom-
inent members of the support.

"HELL BENT." Universal Presents Harry Carey in Offerings of Strong Harry Carey and Jack Ford again prove themselves a good producing team in their Western conco-
cion, "Hell Bent" made at the Universal studio. The entire six reels are full of interest, denote a certain familiarity of plot material. They have learned the value of staking picturesque locations and incidental effects, which they make the most of in this pleasing release. This presents another episode in the life of "Cheyenne" Harry, one of the best yet shown. He appears suddenly in the town of Rawhide, where he invades the dance hall, and proceeds to a room upstairs by thrusting, a man out of it at the point of a gun, and proceeds to identify himself as a member of the community. The town at the time is in a state of exacer-
ment over the robberies committed by the Bean Boys, angers of desperadoes.

Cheyenne Harry makes friends with a girl who has entered the dance hall unwillingly, in the role of an entertainer. He saves her from rough treatment. Later it develops that her brother is a member of the Bean Boys and Harry saves him from disgrace.

There are any number of good riding scenes in this and certain big Western effects which are unusual. The situations on the desert in the final reel, during the sand storm, are also strong.

The cast includes Neva Gerber as the girl who enters the dance hall, and Duke Lee and Joseph Harris in other roles.

"THE EAGLE." Monroe Salisbury plays Leading Role in Bluebird Offering of Thrilling Type. Reviewed by Robert C. McElravy.

This five-reel Bluebird subject, adapted from a novel by Edna Ferber, is from a story by Ethel Hill and produced by Elmer Clifton, gives Monroe Salisbury the interesting role of a man of mystery. He appears among the res-
idents of a certain Western town as John Gregory, but the same time is iden-
tified early in the story as a badly wanted outlaw, known as "The Eagle." The deceptions of "The Eagle" are all directed against a wealthy mine owner named Struth, whom he has repeatedly and during most of his career.

It appears later in the story that

John Gregory has a private grudge against this individual, who had formerly thrown his mother and himself out of the house. Gregory has been on an absence for personal gain, as he makes no use of the stolen gold, but is looking solely for revenge.

The development of this story has been most satisfactorily looked after considering the fact that the plot material is not new. Same splendid dramatic effects have been obtained, particularly in the court scenes, owing largely to the proper handling of suspense and to the fine acting of Mr. Salisbury. He has the fac-
ulty of getting the most out of the various situations and of always keeping within the character he is playing. In this instance he is well assisted by Edna Earle, who plays the role of Lucy, Miss Earle, after playing very quietly during the opening reels, fairly rouses the ob-
server with her breakneck ride in the final scenes. She brings new thrills to the familiar "averted hanging" situation.

"HER BODY IN BOND." Universal Feature Presents Max Murray in Story of Emotional Type. Reviewed by Robert C. McElravy.

It would be hard to devise a more de-
spicable form of villainy than is em-
yloyed by Harlan E. Quinn, the pre-
datory male in this number. Having set his heart upon the wife of a vul-
dile performer, he gains access to the wife's letters from her husband and alters them in order to induce her to leave her husband Joe Tildon, has been sent West for his health and Quinn forges various requests for money in the letters to the wife. In the meantime stands ready to give her the money on request, at the price of her husband.

This is the main situation in this five-
reel story of emotional quality, one of the strong points of which Max Murray has found expression for her particular style of acting. That the husband returns from the West, restored to health, in time to give the villain the punishment he de-
serves, makes an effective close to the narrative.

The subject, which was written by H. Sheridan Hickers and produced by Robert

Leonard, begins with a pleasing little prologue, introducing the leading character as a man and hero and Harlan

Quinn. Then comes the modern tale in which the principals play the roles of Joe and Peggy, and Max Murray plays the part of Peggy. He plays it so well, and Harlan plays the husband and Al Roscoe appears as Quinn. Minor roles are assumed by Paul McGuire, Mabel Harvey and Joseph Girard.

"YOU CAN'T BELIEVE EVERY-

SOCIETY gets a succession of vigor-
ous songs andZapp in "You Can't Believe Everything," a five-part Triangle picture written by Norman Sherbrook and directed by Jack Conway. All the char-
acters in the story are guests at a sum-
mer hotel, and a fine collection of "ro-
ters" was never gathered under one roof. Most of them spend their time in tearing one's reputation to pieces. The male beings are worse than the women, and the most heroines are in a sad condition among well-bred people, but there is no denying that the average spec-
tator will follow the plot with close at-
tention.

The heroine is a decidedly unconven-
tional young woman and, either from pure curiosity or from the consequences, gives the goosus on the porch plenty of opportunities to engage in their sport. But the heroine is a young gentirnian in the most daring of bathing suits and is unfailingly indi-
cient in almost everything. Her name is Patria Reynolds, and Gloria

Carey in her role is likeable and lovable in spite of it all and is a fetching figure, whether in bathing costume of eye-arresting design or clad only in those intimate garments which are popularly supposed to be always hid-
den from the public eye.

Patria's excuse for appearing in this startling undress is the best in the world. The man she loves is drowning and she jumps into the lake and throws off her evening gown before plunging in and dragging her man ashore. Patria was in compromising her name, while the daughter of one of the gossips of the hotel brought in an affected air of shock. "Patria's finger puts a stop to all the talk and a bridal tour takes her away from thehotel. A novel situation of a "turn- 

ing" party, with all the guests in bath-
suits.

"You Can't Believe Everything" is well produced and the cinematography by Elgin Leisle, Darrell Foss, Jack Rich-
ardson, Edward Foss, George Hernandez, and Minna Shoemaker are the prominent members of the support.

"CLOSIN' IN." William Desmond Heads Cast in Triangle Melodrama of Regulation Western Type. Reviewed by Edward Weitzen.

The model for "Closin' In," a five-part Triangle melodrama, was many times in the writers for the script. Joseph F. Poland is the author of the story and is the author of the script. Directed by J. W. McLaughlin and photographed by Steve Markiewicz, the story is a study of the benefit of a good cast headed by William Desmond, and the general result is an entertaining play. Starting in a small town in the United States, the ac-
tion shifts to a mining camp in British Columbia and all the gangsters and the lives of the untamed Northwest, with its half-breeds, Indians and hard-hatted workmen. girl is introduced and desper-
ate fight is one of the thrills.

Jack Brandon, the hero, is told by his physician that he has cancer and may die at any moment. Jack is in love with his employer's daughter, and when he discovers that his employer has robbed the bank of which he is president the young chap offers to take the blame on himself, since he has only a few months to live and has determined to go away and die in secret. Jack's offer is accepted and Jack's sweetheart, whose name is Lillie, gets herself engaged after being assured by the company sur-
geon that her heart is now as sound as Jack's.

Banker Carlton having lost all his money through bad speculation, his son and daughter go to British Columbia when the news of big gold strike at Jack's camp. Burt, the Carlton boy, hates Jack for his supposed crime and will not speak.
to him when they meet. Barbara Carlton attracts the attention of a half-breed Frenchman, Judd, and considering to marry him for the sake of her parents. La Roche, the mine owner, is already married to an Indian, and Jack, who still loves Barbara, saves her from being deceived. Clear skies appear and the story plunges into the heart of the mountain, where the romance of crime, and a honeymoon for the pair is easily forecast.

The American capital as Jack. There has been a marked improvement in this actor’s work of late. He acts with greater conviction and is more convincing in every way. Maud Wayne as Barbara, Darrell Foss as Burt, Louis Durham as La Roche and Herbert Barry, are the important members of the cast.

"THE SCARLET ROAD"
Gladys Brockwell Picture Has Sordid Beginning, but Gets A Good Measure of Life.

Reviewed by Hanford C. Judson.

The Brockwell picture, "The Scarlet Road," has a brand new story which, while not very startling, is a backwoods and termed "Bohemian," too sordid to be deeply interesting, gets a touch of a real and well worth-while. Beginning the mid- dle of the story that is wholly delightful, because it seems true.

Maud Wayne is a fine real actress, and even with the rather heavy burden she is forced to carry by the unpleasant trend of the story, she accomplished the impossible through personality and art in the way of getting a sense of actual human beings out of the sordidness of the characters.

It is well supported by Charles Clary (in the heavy part) and some of the lesser characters which are fortunate in having Betty Shade as "Tiny," for that very attractive and thoroughly human character gives real life to the story in time to save it for the leading woman just before it is laid away. When one sees Tiny, one feels that she has been doped and betrayed all around. The story without Tiny and Miss Brockwell’s acting it is on a different plane wholly and has not only tragic human interest that cuts life to the quick, but charm and novelty. These lift it above the average offering and among the especially noteworthy films.

The script by Charles Kenyon exemplifies what is meant when they say the July is the July of all years. The truly sordid is one level deadness, and there is no appeal to one in the story. A touch of tragedy. The thing that weakens this picture is the heroine’s denial of real love for a man, Alton Franklin, who is interesting in his way, while the man whom she knows is disgusting. The mistake was in making us see that she knew it. This touch makes the author’s whole Bohemia unreal.

NEW MUTT AND JEFF CARTOONS
"Meeting Theda Bara" and "Mutt and Jeff and The 75-Mile Gun" Are Lauded

Reviewed by Hanford C. Judson.

PROBABLY as amusing as any of this famous cartoon series is "Meeting Theda Bara," in which Jeff, after getting an inheritance, goes into the motion picture business with Mutt and they look about for a good vampire. Of course, Theda is the ideal, and while they want her, Mutt knows that she is under contract and is to be thought of. Jeff perseveres and Mutt gets a knockout when he is abducted and held to Theda’s friendly and taking dinner together in a restaurant.

"Mutt and Jeff" and the "75-Mile Gun.

Mutt and Jeff prove excellent camouflage, and dressed up as a hooker and a fun police man, are the create Prince, the Kaiser, Hindenburg and a troop of boches. Just how this is accomplished is more amusing than any description of it could be. It is good entertainment.

"GOOD NIGHT, NURSE"
Amusing Paramount Release, with "Fatty" Arbuckle at His Best in a New Role.

Reviewed by Louis Reeves Harrison.

This new picture has a very different story to tell from its predecessors. Arbuckle moves from the comedy of the character of the spy, or the characteristic that the type of story, and the workmanship through, and, thus backed, the high elements of value should succeed.

"ANNEXING BILL"
Five-Real Pathe-Astra Release Features Gladys Hulette in Light Comedy.

Reviewed by Robert C. McLiravy.

This five-real Pathe-Astra number, "Annexing Bill," presents an amusing and light frame in which Gladys Hulette and Creighton Hale play the leading roles, with Mark Smith and Margaret Green in the supporting cate. The story was written by Edgar Franklin, directed by Albert Parker, and produced by Astra Film Corporation.

The plot material in this is of a slight but enjoyable sort. The humor is of a mildly amusing kind, and continues to hold up throughout the entire subject, giving the production something of the character of a breezy, well-written short story.

Gladys Hulette plays the role of Enid, a girl artist, whose character is made more interesting by her friend, Mrs. Frayne, on Washington square. Her lover is Billy Dow, a well favored young lawyer, who wants very much to marry Enid. But when he hears that she has just inherited a million dollars from an aunt who went down on the steamship Palamick, Billy refuses to ask for her hand. He does not believe in marrying for money. Enid arranges to turn her funds over to George Frayne to invest for her in the hope of losing both. Mrs. Frayne says he is bound to do. Billy in the meanwhile is arrested while trying to set a fire in which Gladys Hulette and Franklin gets. Then Enid’s aunt unexpectedly turns up and claims the million.

"TINSEL"
World-Picture Presents Kitty Gordon in Story of Smart Society.

Reviewed by Robert C. McLiravy.

This five-real World-Picture based on a story by Kay E. Thompson, and directed by Oscar Apfel tells an entertaining and strongly presented narrative of the amusing social type of character. The effect of the whole is artistic and satisfying, and the observer feels that its lesson is a valuable one to members and daughters, as the press sheers adver tise.

It is rather unfair to skeletonize the plot of this sort of a tale, for the reason that the setting forth of the plot in a few words gives the impression that it may not be worth while. While the motive is slight in this instance the good team work of an agreeable cast of performers holds the interest firmly.

Kitty Gordon appears as Princess Sylvia
THE FINGER OF JUSTICE Arrow Film Corporation.

June—A seven-part production presented in a tragic manner the story of the vice-raid in San Francisco which was waged successfully by the Rev. Paul Smith. The incidents of the story are said to be authentic, and the picture carries a remarkable message. A full review will be found on another page of this issue.

Bluebird Photoplays, Inc.

THE EAGLE (Bluebird)—A five-reel number, which features Monroe Salisbury and Edna Earl. The former plays the role of a mysterious outlaw. The story abounds in dramatic and thrilling situations and is well handled. Reviewed at length elsewhere.

Famous Players-Lasky.

SAVANT FELLOWS (Artcraft), June 16—Douglas Fairbanks is an appealing figure as ever in his latest photoplay, which contains plenty of comedy and a melodramatic finish. It is reviewed at length elsewhere.

Fox Film Corporation.

THE SCARLET ROAD (Fox), June 23—A Gladys Brockwell picture that at the start is too sordid to be, Harry Barton's efficiently written, but brightens up to a most delightful picture of real Bohemia. For a longer notice see elsewhere in this issue.

MUTT AND JEFF AND THE 75-MILE JUN (Mutt and Jeff Cartoon)—A most amusing number in which the two are pictured in France, and by camouflage manage to capture the long range gun from the Boches.

MEETING THEDA BARR (Mutt and Jeff Cartoon)—One of the best Mutt and Jeff jest produced. It will surely be liked. A longer notice of both these cartoons will be found on another page of this issue.

Goldwyn Pictures Corporation.

THE VENT'S MODEL (Goldwyn), June 12—This picture may be a capital jest for the newspaper and magazine readers of the nation. It is reviewed at length on another page of this issue.

Greater Vitagraph, Inc.

THE GIRL IN HIS HOUSE (Vitagraph), June 24—Earle Williams and Grace Darmond are the leading players in this five-reel picture which has a pleasing thread of romance and iscapitally acted. A longer review is printed on another page of this issue.

George Kleine System.

THE UNCHRISTENED WOMAN (Edith De Lauter), June—A five-reel adaptation of the Oliver Morison stage success by Louis K. Anspacher. The picture is well made, elaborately set and well dressed, but the moral outlook would bar its recommendation to all but a small group of people, for instance. A full review will be found in our issue of June 15.

Pathe Exchange, Inc.

THE VIAL OF DESTINY (Pathe), June 22—Episode No. 16 of "The House of Hate." This is another well-built instalment, which again continues the prolonged suspense for which this serial is noted. Pearl and Grahame escape from the island under exciting circumstances and the latter is involved with death through the instrumentality of a nurse substituted by the gang.

BRITAIN'S RULING A. S. (Pathe), June 29—This instalment deals almost entirely with scenes from the camp life of the British soldiers on the French front. The men are on the march, in the trenches and repairing railroads. The Leicester, Royal Highlanders, and other companies and regiments, are shown in closeups.

A LITTLE SISTER OF EVERYBODY (Pathe), June 24—A five-reel subject featuring Bessie Love. The plot deals with love, the game and socialism. The gal is the grand-daughter of a socialist; she falls in love with the East Side In New York. The hero fails to his father's factory and does workingmen's clothes to work in his own plant. Labor troubles furnish a basis for the action, which contains dramatic moments. Reviewed at length in last week's issue.

Triangle Film Corporation.

YOU CAN'T BELIEVE EVERYTHING (Triangle), June 22—This five-reel picture is again threatened with death through politi
cycles, Gloria Swanson plays the leading role and shows several fetching costumes. She also gives an interesting swimming exhibition. The picture is reviewed at length on another page of this issue.

CLAIM IN (Triangle), June 23—Wil

man Desmond is manly and effective as the hero of this five-reel melodrama. He puts up a great fight with the villain. A longer review is printed on another page of this issue.

Universal Film Company.

CURRENT EVENTS, NO. 58 (Universal), June 15—This opens with the "Blue
delites" returning to France from this country. Other features are a military high mass held in St. Louis, cutting thun
der for aeroplanes, West Point cadets ready for France and other war scenes.

World Pictures Corporation.

THE HEART OF A GIRL (World Pic
ture), July 1—A five-reel subject, fea
turing Betty Joyce, is brought before us in the followings. The story concerns society life in Washington, D. C., and has a strong political interest at the close. The girl in the case clears the name of a young candidate for governor, with whom her own heart is involved. This is not par
ticularly strong, but makes a thoroughly agreeable and entertaining subject. Re
vewed at length in last week's issue.

The moving picture world, July 6, 1918.
"THE ELEVENTH COMMANDMENT"

The Advanced Motion Picture Corporation Presents Lucille Lee Stewart in an Absorbing Romance of a Girl Who Paid the Price for Folly.

Cast:
Dora Chester...........Lucille Lee Stewart
Mrs. Chester.........Grace Reals
Dr. David Mayo.....Carleton MacCullough
Boyce...............Walter Miller
Robert Stanton.....Huntley Gordon
Directed by Ralph W. Ince.

The Story: Dora Chester, supporting herself and her mother, refuses Robert Stanton, whom she really loves, and becomes engaged to Kenneth Royce, whom she believes to be wealthy, but who in reality is a gentleman adventurer living by his wits. When Royce loses his money in the stock market, and finding that Dora is in charge of a large sum of money he forces her to give it to him. He loses the money and disappears, and Dora, still believing in him, refuses to speak. She is surprised when sentenced to a prison term. Her mother dies in the shock. Upon her release Dora again meets Stanton, who knows nothing of her trouble. He proposes again, and this time is accepted, after he has refused to listen when Dora tells him of her past mistake. Royce learns of her marriage, and asks money from her at a price of his silence. Dora refuses and calls her husband. While Royce is revealing Dora's past to Stanton he is discovered by a policeman. In the struggle which follows he is shot, but confesses before he dies that he is responsible for the whole trouble. Feature Lucille Lee Stewart as Dora Chester and Huntley Gordon as Robert Stanton.

Program and Advertising Phrases: Thou Shalt Marry None But the Man Thou Lovest


Suggested: If you can find illuminated copies of the ten commandments (they can be ordered from religious supply houses if you have time) add the numeral XI, and below a question mark with, "The Eleventh Commandment may be read at (house and date)". Use these for lobby and window display, but do not make the house lettering too large. Or letter in the text: "Thou shalt marry none but the man thou loveth," and then add that the eleventh commandment will be illustrated at your house. Offer a prize of tickets for the best original eleventh commandment, and let the newspapers know that Hamilton took that decision.


"PATRIOTISM"


Cast:
Robin Cameron........Beissie Barriscle
John Hamilton..........Charles Gunn

In This Issue.

After the War (Bluebird).
The Bondman (Fox).
The Conservatives (Select).
The Eleventh Commandment (Advanced).
The Fly Girl (Triangle).
Good Night Paul (Select).
A Little Sister of Everybody (RKO).
The Painted Lily (Triangle).
Patriotism (Paralas Plays).
The Service Star (Goldwyn).
The Whirlpool (Select).

Sidney Carson.......Herschel Mayall
Dr. Hyde.........Arthur Allard
Mimi........Mary Jane Irving
Mrs. MacTavish...Ida Lewis
Sin Angus Cameron...Joseph J. Dowling
Donald Cameron......Clifford Alexander

Directed by Raymond B. West.

The Story: Sidney Carson, in love with Robin Cameron, who has her home in Scotland converted into a hospital for wounded soldiers, gives her young brother a shaving set when he leaves for the front. A ship is sunk off the coast by a submarine, and one of the survivors is John Hamilton, a young American. He is cured for at the Cameron home, and falls in love with Robin. Hamilton is suspicious of Carson and Dr. Hitler, who is also in love with Robin. Trailing Carson, Hamilton finds him at the shore signaling to a boat. Knowing that Hamilton has a line on his activities, Carson contrives with Hyde to cast suspicion on the American. Hamilton is about to be arrested when it is discovered that Carson has a supply of shaving brushes which contain anthrax germs, and that he has been sending them to the soldiers. Robin's brother dies as the result of infection, and Carson, realizing that all is lost, commits suicide. Hyde is arrested for complicity. Hamilton leaves for the front after arranging with Robin for their marriage upon his return.

Feature Beissie Barriscle as Robin Cameron and Charles Gunn as John Hamilton.

Program and Advertising Phrases: Sensational Photodrama Pictures Realistic Episodes in Kaiser's War Against Civilization.
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to Mary before he dies that she is his legal wife. Mary is now free to marry Tom Burton, not solving engineer, who met and fell in love with her while she was stopping with Mrs. Wayne.

Feature: Alma Rubens as Mary Fanjoy and Francis McDonald as Tom Burton. Program and Advertising Phrases: Delightful Man's Cruelty and Intrigue Furnishes Theme of Gripping Photomontage.

Beguiled by False Pretenses Pretty Girl Becomes Gambler's Dupe. Her Search for Happiness Leads Pretty Girl to Reckless Adventure.

Intensely Fascinating Love Theme Lends New Interest to Sensational Drama. Romance and Adventure in the Glittering Lights of the Underworld. Plots and Pictures Place Photomontage to Sensational Climax.

Stunt Suggestions: Take fresh or artificial line-up in front of a Emma, to the border of the city and give designs to use as attractors for litho or card display in the lobby. Use regular lithographs for window work.


Released June 30.

“AFER THE WAR”
Bluebird Presents Grace Cunard and Herbert Prior in The First Play Date Handling with After-the-War Conditions. A Gripping Story of What Will Come.

Cast:
Grace Cunard
Herbert Prior
Directed by Joseph De Grasse.

The Story: The plot has saved from death at the hands of a German firing squad, believes that he owes his life to Captain Gerbeau, officer of the squad. Sometime later at a musical performance, Gerbeau sees Grace and her opera singer and boyhood sweethearts, and after the affair he learns that her great love for him prompted her to sacrifice her honor so that his life might be spared. In proof she shows him the child—her and Wetz's. Wetz also calls on Grace, and, in the young girl, is relating his story to him the wife of the German officer who had followed him and who had heard Gerbeau's story fires upon him and kills him. The law refuses to proceed against the avenger of Wetz's, wickedness, and when she expresses a desire to take the child all the barriers of the love of Grace and of Gerbeau are swept away.

Feature: Grace Cunard as Gerbeau and Edward Cecil as Gerbeau.

Program and Advertising Phrases: Woman's sacrifice for the Man She Loves Brings Redemption Upon Him Who Betrayed Her.


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THE ENTERPRISE OPTICAL MFG. CO.
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Western Office: 833 Market St., San Francisco, Cal.

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The Blight of Hun Heinousness Foreseen in Civilisation's Problem.

Stunt Suggestions: This story should be told mostly through newspaper and program. Do not attempt Gerbeau much of the story, but announce that it deals with the problem of what will happen after peace is declared, when we must face the results of war conditions. Do not suggest too sensational a story and real results. Treat it frankly as a consideration of conditions we must eventually meet after near-war years. Simultaneously with each phrases as, “After the war who will pay?”


Released July 13.

“HELL BENT”
Universal Presents Harry Carey in an Unusually Vivid Story of the Hills and Deserts.

Cast:
Harry Carey
Bill Thorson
Vester Peg Beaux
Directed by Jack Ford.

The Story: “Cheyenne” Harry, becoming involved in a shooting affair, goes to the town of Roundable, where he protects Bill Thorson from the advances of Beau. Simultaneous with the discharges of Jack, Beau's brother, from the express company, Beau receives word that a bandit, Bill, is in the Roundtable city, and to raise money to pay for her parent's transportation she goes to work in the dance hall. Jack is persuaded by Beau to become a member of the gang. Beau abducts Beau, and “Cheyenne” has gone in pursuit, is captured. Beau, with Beau as his prisoner, starts for the Rio Grande. When Jack comes into the room where “Cheyenne” is a captive he is overpowered by “Cheyenne” and forced to change clothes with him. Dress in Jack's clothes “Cheyenne” escapes, and again goes after the robber. He catches him, and, refusing to kill him, suggests that they start on a fifty mile walk across the desert to the water hole. When they reach the water hole they find that it is dry, and Beau dies. Beau meanwhile informs “Cimaron” Bill, who rescues “Cheyenne.”

Feature: Harry Carey as “Cheyenne” and Neva Gerba as Bess Thorson.


Harry Carey's Latest and Most Sensational Western Melodrama.

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THE MOVING PICTURE WORLD
July 6, 1918

Vivid Scene of Heroic Conquest in
Wild Battle Of the Hill Street
With Strength Born of Hope Brave Men
Struggle Against Violent Death.

Milt D.C. reared a large water cooler in the lobby with a sign reading,
"Take a drink before you go inside to see "Hell Bent' and you'll sufferings will make you shivery, too."
You might induce nearby soda fountain proprietors to line up along the same lines.
In your newspaper advertising play up the miracle. If you use a street man letter a sign, "I'm bound for the Blank theater 'Hell Bent' to see Harry Carey in the story of the Great Thrill.


"THE CLAW"
Clara Kimball Young Presents Herself and Her Own Company in a Picturization of Cynthia Stockley's Novel of the Same Title.

Cast:
Mary Saurin, Clara Kimball Young
Anthony Kinsella, Milton Mills
Richard Saurin, Henry Woodward
Judge Saurin, Mary Merce
Mrs. Valetta, Marci Manon
Maurice Stair, Jack Holt
Postmaster, Al Kimball
Directed by Robert G. Vignola.

The Story: The action of the tale takes place in South Africa. Mary Saurin is left to guard the road by a rush driver. She hears her brother, a friend of her father, has been killed. She sets out after him, and with the help of a native, she finds his body. Stair returns some days later with the news that the engineer has been wounded and that Saurin's dying wish was to have him, Stair marry Mary in order that she might be well taken care of. To dispel doubts, Stair shows Mary an earring which he dug out of Sunlocks' grave, which, after marriage Mary learns of Stair's cowardice, and she leaves him. She hears that he has been killed in the mountains by Stair. Realizing his infamy, Stair releases Kinsella, and is forgiven by Mary. Kinsella and Mary find happiness at last.

Feature Clara Kimball Young as Mary Saurin and Milton Mills as Anthony Kinsella.

Program and Advertising Phrases:
Superb Screen Charmers Men and Women
Superb Dramatic Performance in Thrilling Story of Darkest Africa
Famous Screen Queen Has Most Dramatic Role in Her Career

Stunt Suggestions: Get your jewelers to display earrings with a card, "Earrings for the woman who doesn't wear them see The Claw." Clara Kimball Young's newest production, at (house and date)." Play up the star rather than the story, using as much portrait paper as possible.

Advertising Aids: Two one-sheets, two three-shots, two four-shots. Window cards, 14x23. Herald. Lobby display photographs, 8x10, 11x14, 22x28. Window cards, one-column, one-half-column, one-three-column, one-one-half-column, one-half-column out of star, and one one-column and two one-half-columns out of star. Released in June.

"THE BONDMAN"
William Fox Presents William Farnum in a 1918 Version of His Previous Great Success in the Hall Caine Story.

Cast:
Stephen Orry, William Farnum
Jaxon, his son [ ]
Adam Fairbrother [ ] O. Hart
Greene [ ]
Dorothy Bernard
Jorgenson [ ]
Charles Graham
Rachel [ ] Doris Wooldridge
Danish Minister [ ]
Charles Brooke
Mali Sunlocks [ ]
Harry Spindler

The Story: The narrative hinges on Jason's vow to wreak vengeance on his father for abandoning his mother. But his father divers his design to get away from Sunlocks, his father's son of another wife. Both Sunlocks and Jason are in love with the daughter of the governor of the Isle of Man. Sunlocks and Jason go to Iceland, and are confined in a prison, not knowing Sunlocks, saves his half-brother from death in the mines. Jason is freed, but Sunlocks is condemned to death. Greece pleads for Sunlocks' life, and Jason sacrifices himself by taking Sunlocks' place.

Feature William Farnum as Stephen Orry and Jason, his son, and Dorothy Bernard as Grecia Fairbrother.

Program and Advertising Phrases:
Hall Caine's Great Novel
A Photodrama of Love, Hate, and Extreme Human Sacrifice
Triumph of Picturization on the Altar of Love
Intensely Emotional and Melodramatic

Stunt Suggestions: Get your book-sellers to display in their windows a copy of Hall Caine's work, "The Bondman," but in the following phrase which have been dramatized. Talk of the vivid action of some of these stories of love and hate, and refer to the fact that Caine, all of the British writers, was selected by the Government to write the new British propaganda play now in process of making. Play up the star and his great opportunities in this new work. Point to the success of the original presentation, and add that this new version is considerably improved. If you get all the money there is to be made from this picture, it is.

Advertising Aids: Two styles each, one and three-and-six-shorts. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (maps can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

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"THE HEART OF A GIRL"
World-Pictures Presents Barbara Castleton and Irving Cummings in the Colorful Story of a Girl Who Swung a Political Currant.

Cast:
Betty Lansing...Barbara Castleton
Helen Murray...Irving Cummings
Francis Oakland...Chas. Wellesley
Mrs. Lansing...Kate Leaser
May Ogden...Hecia Allen
Senator Murray...W. T. Carleton
Helen Murray...Nora Wood
Mrs. Oakland...Florence Coventry
Drake...Clay Clement, Jr.
Anthony Byrd...Mrs. Murphy
Inez Shannon
Jack...John Tansley
June Blake...
Johnson's Manager...L. Candalft
Kent's Manager...J. Smiley

The Story: Betty Lansing, daughter of the late Senator Lansing, meets Congress-man Kent through the informal introduction of smashing his automobile with the car she is driving. Kent becomes interested in her. She also attracts the attention of Francis Oakland, a wealthy idler. Kent is led to believe that Betty favors Francis, thus he refuses her marriage proposal, but determines to plead his suit, and finds acceptance. Councilman Kent's political business he breaks an appointment with Betty, and in a fit of pique she goes riding with Oakland. She causes his horse to run away when he attempts to make love, but rescues him when she sees that he is helpless. The story gets into the papers and rouses the insane jealousy of Oakland's demented wife, of whom no one knows. She escapes and attempts his life, and a second time Betty comes to the rescue. Kent is also maneuvered by gambling papers and estranges Kent. Mrs. Lansing's devotion to bridge causes her to be denounced by Kent as a gambling woman. She returns and he devotes his political persuasions to use the charge that he frequents a gambling house to print his nomination as candidate for governor. For Betty's sake he is silent, but she learns of her husband's proposal, tells the story and carries the day for Kent and herself.

PVIDEO BARBARA CASTLETON AS BRANDON KENT.

Program and Advertising Phrases: Flaming
Love and Fiery Politics Blend in Emotional Drama of Thrills and Excitement.

Two Stars Head Noteworthy Cast in
GREAT POLITICAL DRAMA
Sensational Episodes in Thrilling Drama Lead to Smashing Climax
Great Interest Filled With Thrills and Sensations
Massive Scenes and Great Moving Spectacles Feature Intense Drama, Ideal Photoplay Combines Heart Interest With Intense Emotions.

Stunt Suggestions: If you can borrow from a garage a broken automobile put it in the lobby, with a card stating that 'Betty Lansing, the girl in the movie, life is in the garage'.

"GOOD NIGHT, PAUL"
Lewis J. Selznick Presents Constance Talmadge in a Charming Comedy De
erived from the Musical Play of the Same Name in Which Ralph Hers Starred So Successfully.

Cast:
Matilda Landers...Constance Talmadge
Richard Landers...Norman Kerry
Paul Boudeaux...Harrison Ford
Parlste Bakda...John Stepping Rose...
Beatrice Van Mune...Rosita Marsinti
Directed by Walter Edwards.

The Story: Richard Landers and Paul Boudeaux are partners in business. They are in financial straits, and Matilda, the wife of Richard, plans to get them out of their difficulty. Paul's rich uncle, Batiste Boudeaux, has offered to give Paul $50,000 to get away from the family name, but Paul is a woman-hater, and they all agree that Batiste will not come. When the uncle arrives for a visit, Matilda tells him that she is Paul's wife. Uncle Batiste finds that Paul is the woman lover he feared, and this promise about the money, and everything seems rosy, since he is scheduled to return home that night and Richard is also out of town. The complications arise thick and fast when the uncle decides to stay for a month or so and Richard also returns to his hotel that night. The situation is, of course, finally straightened out; Paul finds a girl who changes his attitude on the woman question, and even Uncle Batiste is paired off with an enchantress.

Program and Advertising Phrases: Whole
Some Comedy Filled With Thrills and Spiced With Laughter.

Thrilling Comedy-Drama Providing the Most Satisfying Entertainment.

Musical Comedy Success Improved by Translation to the Screen.
Constance Talmadge Charming Exponent of Comedy With Emotional Interludes.

Stunt Suggestions: For your newspaper advertising use such lines as, "Don't borrow a pen, you may need her longer." "Don't be a slacker. Marry a wife; don't borrow one." "Don't try to trade in borrowed goods." Use the same or similar lines for a catch phrase for throwaways or mailing cards. Play upon the fact that the story is derived from a successful musical comedy. Get the dry goods stores to make displays of night dressing and women's pajamas with a car, and a large picture of the star, and the title in large letters.

In Advertising Phrases:
Two one-sheets, two three-sheet, one six-sheet, one twenty-four sheet.
Window cards, 1x21.
Herald. Lobby display, 1x21, 1x14, 2x28, Slides.
Cuts, two one-column, two two-column, one three-column, one one-half column cut of star, and one one-column and one two-column cuts of star.

Released in June.

For the fullest and latest news of the mov
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W. Specimen an Application.

A Few Camera Bargains
Prices Smashed in Conformity with Bass Policy to sell at lowest possible—
MOYE GOODS QUICK.
Genuine Prestwich M.P., London, made complete, with Texas F.3.5 lens. Only...$120
A Pathe Outside Magazine Studio Model —late type. Perfect, with lens, case and four magazines. Only...$150
Universal—late model, with four cameras. Rentals from $5.75 to $8.75 per day.
Tripos, Nineteen Model—late type, with special price.
All goods guaranteed.

Other Specials Available in Good and New Motion Picture Cameras offered in ASSOCIATED BARGAINS, mailed FREE. Write for a copy.

BASS CAMERA CO.
111 N. Dearborn St., Dept. 7, Chicago.

Real Photographs
$3.50
Thousands

Every player in the films.
Size of picture, 23½ inches long, 1¾ inches wide. You
can print your next week's programme on the other
side.

Send for samples and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

THE WORLD'S STANDARD THEATRE ORGANS

J. P. SIEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO

For Advertisers

THE MOVING PICTURE WORLD

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE Bioscope

In Advertising Advertisements, Please Mention THE MOVING PICTURE WORLD.
Select Pictures Presents Alice Brady in a Starline Production of New York Sporting Life from Victoria Morton's Novel.

CAST:
Bella Cavallo..................Alice Brady
Judge Revertor..................H. E. Herbert
Perry..................J. H. Gillmore
Arthur Hallam..................William Davidson
Richard Brettner.................Robert Walker
Colonel Warren..................Warren Cook
Dr. Comyns.....................W. E. Williams

Directed by Alan Crosland.

The Story: Bella Cavallo, a decy at her step-father's gambling house, is much sought after by Richard Brettner, one of the patrons. He steals in order to buy expensive presents for her, and when his thefts are discovered and he is arrested and adjudged guilty, Judge Revertor, before whom he is tried, suspends sentence because of his youth and previous good record. Later, the warden is suspected of a murder of which he is innocent, but Bella's cleverness clears his name by rounding up the real murderer. Arthur Hallam, the neurotisic nephew of the murdered man. Through Dr. Comyns, who attests the alibi, Bella meets Judge Revertor, and eventually marries him.

Feature: Alice Brady as Bella Cavallo and H. E. Herbert as Judge Revertor.

Program and Advertising Phrases: Sporting Life is Picture Number 200 Pictures in Advancement of Moral Crusade.

Crime and Villainy Exposed Through Cleverness of Pretty Girl.

Butler's Game of Fortune Justifies Her Conduct Through Heroic Sacrifice.

Night Life in New York Revealed in Realistic Representations.

Life Under the Bright Lights Creates Acid Test of Loyal Hearts.

Intensely Dramatic Episodes Combined With Forceful Love Theme.

Stunt Suggestions: Playing cards and poker chips can be used to frame lobby and window displays, but the story does not lend itself to much stunt work, and cannot be advertised with lithograph work and in newspaper displays. The story should be used in a very full, up the situation in the satirium and leave the climax only hinted at.

Advertising Aids: Two one-liners, two three-sheets, one six-sheet, one 24-sheet. Window cards, 11x14, 11x14, 22x28, Slides. Cuts, two one-column, two two-column, one three-column, one four-column cut of stars, and one one-column and one two-column cuts of star.

Released June 28

"THE FLY GOD"

Triangle Presents Roy Stewart in a Unit, First Wer is a Man's Fate Hangs on a Henpecked Husband and the Flight of a Fly.

CAST:
William Saunders.................Roy Stewart
Robert Allers...................Edward Pel
Mrs. Allers....................Claire Anderson
Jim Allers......................Aaardt Edwards
Edward "Shorty" Stokes.............Perry Challenger
"Wind River".....................Walter Perry

Directed by Cliff Smith.

The Story: Red Saunders, a rancher, befriends Bob Allers, a consumptive, and his wife when they are robbed of their horse and money. Allers is on his way West, having received a purely humanitarian motives Red gives Allers a position as bookkeeper, but when Allers discovers the money is not what it seems necessary he tells Red that he is anxious to resume his journey. Red makes a collection from his cowboys and presents it to Allers, telling him that Sharp, the thief, returned it. But that night Allers meets Sharp, and is about to thank him when the thief fires at him. Allers, in defense, kills him, and is arrested by the sheriff and his brother. The jurymen, with the exception of Tom Cummings, who was present at the time, have received instructions from the district attorney and the sheriff as to the kind of verifying scenes and Admiration, purely of the window, and Cummings remarks that if it should touch the upper pane Allers is not guilty. In his flight it strikes the upper pane, and Cummings succeeds in convincing the men that Allers is not the murderer, and a verdict of Not Guilty is rendered.

Program and Advertising Phrases: Earn your Sensational Lampoon of Frontier Justice as Represented in New York Sporting Life.

Thrilling Scenes and Exciting Episodes Mark Realistic Photoplay. The Way We Were in Dealing With Crime Makes Exciting Drama.

Gripping Photoplay Spiced With Exciting love Scenes and Adaptation. Lovers of Sensation Will Find in This Photoplay an Abundance of Thrills. Suspense Maintained Throughout Exciting Scenes to Surprise Climax.

Stunt Suggestions: The story does not offer much in the way of stunt work. If you can get or make a large model house fly or even an enlarged picture of one you can do a good job of it. This is the star of the play, telling that it decided a man's fate. Use the one-sheets for window work, and for the newspapers dwell on the fact that this was a henpecked husband's one chance to assert himself.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds and postcards. 25c, one Photoplay Slides. Electors and mat. Triangle Magazine. Press sheet.

Released June 28

"THE KAISER'S SHADOW."


CAST:
Paula Harris....................Dorothy Dalton
Hugo Wagner....................Thurston Hall
Clement Boyd....................Edward Ceci
Dorothy Dalton..................Phoebe Hergesheimer
Lorraine Frederick..............Ottis Hoffman
William Kremlin.................Charles French

Directed by Thomas H. Ince.

The Story: In an American, invents a "ray rifle." Kremlin, a German spy, is able to get the plans, has his assistant, Hugo, kidnap him and his bride. When searched, Boyd discovers the plans are gone. It develops that Paula has them, and hides them in a shade roller from which they are stolen by Hugo. Paula confesses to the bride that she is not a German spy, but is in the espionage service with her man's house is surrounded by United States secret service men, and Hugo reveals the fact that he is also in the secret service. Kremlin is shot, and happiness comes to Paula and Hugo, who have learned to love each other and to the fact that each thought the other was an enemy.

Feature: Dorothy Dalton as Paula Harris, Dorothy Wilding as Hilda Boyd.

Program and Advertising Phrases: Mystery Drama Showing Hun Intrigue and the German Spies in America Forwards to Kaiser's Dirty Work Meet Disaster.

 Hun Plotting Outwitted by Clever Girl Who Placed Her Trust to Justice. Popular Story, "The Triple Cross." Brought to Screen Under New Name. Mystery Plot Developing Thrills as It Speeds to Surprise Conclusion.

Deep Mystery, Sudden Thrills, and Sensational Episodes Feature Great Melodrama.

Stunt Suggestions: In your newspaper work make what capital you can of the fact that this story is especially necessary since the title has been changed. This is a strangeдреск service work, and it is melodrama rather than propaganda (though it throws an interesting light on old methods), and should be advertised as such. If you can get hold of someone who can paint, a black man suit and an outsearch-light, paste an outline of the Kaiser on white papered fences and letter the title, house and playing date in white. For house art use an outsearch-light, paint a black horse and carriage on searchlight, paste an outline of the Kaiser on the lens, and place so that the shadow is thrown on the sidewalk. Invite your patrons to come and walk on the Kaiser's shadow.


Released July 1

THE CINEMA

Paramounts and Artcrafts

Available for the Next Year

The following is a list of Paramount pictures which have been released during the last year, for which there will be available for booking during the season of 1918-1919:

The Amazons.
Bab's Diary.
Bab's Burglar.
Bab's Matinee Idol.
Seven Swans.
Rich Man, Poor Man.
Prunella.
Uncle Tom's Cabin.

Pauline Frederick.

Double Crossed.
The Hungry Heart.
Mrs. D sprzedaż's Choice.
Mme. Jealousy.
La Tosca.
Reformation.
Bar Final Reckoning.

Pedora.

(Continued on page 130.)
What is the real name of your House?

"Let The Simplex Twins Draw Your Crowd"

If you christened a nigger-baby "Snow White" that wouldn't change the color of its skin, would it?

On the same principle, there's no use of adopting the name of some famous Simplex-Projection Theatre if you haven't got Simplex Projection.

The real name of your House is written on the screen by the Twins in the Projection Room.

If that name is "NEVER AGAIN" the Simplex Twins will put a better name there. They will beckon to the crowds to come again and again and then many more times.

Like the Engine in an Automobile, your Projectors don't show, but ...
 mounday Stone has it
Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collis-
ion, Submarines, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Fling-
ing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere
in the World, Scientific, Industrial, In-
test, Animal or Bird Life, Magic, Colored or Non-Flam-

"MAYBE STONE HAS IT!"
145 W. 45th St. Bryant 2747. New York

Universal Picture Company

Motion Picture Camera
more speed
better results,
at half the price.

Write for 4 new features.

Burke & James, Inc.
240 E. Ontario St., Chicago

SPECIAL ROLL TICKETS

Your own special
Ticket, sent printing,
any color; accurately numbered; every roll
guaranteed. Coupon
Tickets for Prize Drawings.

FOR PRICES

Five Thousand

Six Thousand

Ten Thousand

Fifteen Thousand

Twenty-five Thousand

Fifty Thousand

One Hundred Thousand

$1.15

2.50

5.15

8.75

15.75

26.40

98.60


We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 12
reels; and Million Dollar Mystery, 46 reels. We also have a large stock of
other commercial film in all lengths for all parts of the globe.

Established 1906

THE FILM EXCHANGE
126 West 45th St., New York City

Emil Bennett.
Keys of the Righteous.
Naughty, Naughty.
The Biggest Show on Earth.
A Desert Woolen.
The Vamp.
The Point of Fire.
J. Stuart Blackton.
The Judgment House.
The World for Sale.
Wild Youth.
Missing.
Dorothy Dalton.
The Price Mark.
Love Letters.
Flare-Up Sat.
Love Me.
Tyrant Pawn.
The Matting of Marcella.
The Kaiser's Shadow.
Green Eyes.
Maie. Petrova.
The Law of the Land.
Exile.
Fannie Ward.
On the Level.

The following is a list of Artcraft pic-
tures which have been released during the
past season of 1917-1918 and which will
be available for booking during sea-
son of 1918-1919.

Mary Pickford.
Love. Love.
The Sweetest Lie.
A Poor Little Rich Girl.
A Romance of the Redwoods.
The Little American.
Rebecca of Sunnybrook Farm.
The Little Princess.
Stella Maris.
Amarnity of Clothesline Alley.
Miles.
How Could You, Jean?

Douglas Fairbanks.
In Again, Out Again.
Wild and Woolly.
Down to Earth.
The Man from Painted Post.
Reaching for the Moon.
A Modern Musketeer.
Headin’ South.
Mr. Fix-It.
Say! Young Fellow.

George M. Cohan.
Broadway Jones.
Seven Keys to Baldpate.
Hit-the-Trail-Holliday.

Elsie Ferguson.
Barbara Shepley.
The Rise of Jenny Cushing.
Rose of the World.
The Song of Songs.
The Lie.
A Doll’s House.
The Dangerous Age.

Geraldine Farrar.
The Woman God Forgot.
The Devil Stone.

William S. Hart.
The Narrow Trail.
The Silent Man.
Wolves of the Walls.
Blue Blazes Rawden.
The Tiger Man.

Sidney Yates.
Shark Monroe.

Huddle Gaines.

Cecil R. De Mille.
The Whispering Chorus.
Old Wives for New.
We Can't Have Everything.

D. W. Griffith.
The Great Love.
The Enemy Within.

FOR SALE

$5.00 for $4.17

W. S. S.

25 cents Starts You.
SITUATIONS WANTED.

LADY organist, experienced in picture work, desires change, extensive library, first-class en-
semble. Address M. F., care M. P. World, N. Y. City.

BOB BROTHERTON, 15 years laboratory work—Selig, American, Balboa, wants job. 1227 E. 54 St., Los Angeles.

WANTED position as manager of picture theater. Capable and efficient. Excellent rec-
ord. E. E. Perryman, 619 Fourth Avenue, S. Nash-
villle, Tenn.

ORGANIST (male) will consider change; high class exclusively; trial during vacation. Address Arliss, care M. F. World, New York City.

WANTED—Position as manager of picture theater. Capable and efficient. Excellent rec-
ord. Eight years’ experience; also first-class operators. Would purchase interest in business. F. E. Perryman, 619 Fourth Avenue, S. Nash-
villle, Tenn.


BUSINESS OPPORTUNITIES.

WANTED to rent or buy moving picture theater in any city and will stand closest investigation regarding profits and probabilities. Only better class theater and location considered. No nicked shows. Might also consider partnership, investing capital in A1 proposition. Address M. F. Y. V., care M. P. World, N. Y. City.

TO LEASE—Open air motion picture concession, Platform, 60th St., with adjoining hall, 600 sq. ft. wings, curtains, accessories. Motion Picture Cameras, etc. 259th St. and Riverdale Ave., N. Y. City. See Brund, 12 No. Broadway, Yonkers, N. Y.

THEATERS FOR SALE OR RENT.

ONCE IN A LIFETIME, a business proposition of unusual merit is placed on the market for various reasons which can only be told in person; we offer one of the leading and most successfully conducted vaudeville houses in United States, admission ten to thirty cents; annual business about one hundred seventy-five thousand dollars; with net profit of about seventy-five thousand. This proposition ran entirely by hired help, as the stockholders are interested in various other lines; real estate equipment, good will and business to be sold, value five million dollars; half cash will be accepted. LEWIS, “The Movie Broker,” 588 Kilgore St., Duluth, N. Y.

FOR SALE—Theater, 297 seats, two Power’s machines, Wurlitzer one man orchestra; no better located a city of 25,000 population; an up-to-date place; investigate. Retiring from business, will sell worth the money asked. J. H. Theurer, Anderson, Ind.

EQUIPMENT FOR SALE.

FOR SALE—200-500 theater seats. Herman Ellis, Practical Home Picture, 45 W. 33d St., New York City.


ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Mutoscope, also Film Cal-

cium Lights and everything for the movie; write for list of machinery placed on account. MOV-

ING PICTURE SALES CO., 540 Plymouth Place, Chicago, Illinois.


CAMERAS, ETC., FOR SALE.

HERE’S the biggest snap of the season—$500.00 Universal M. P. Camera, tested and guaranteed, in perfect condition; our price for quick sale $167.50. Have you a copy of our quarterly Motion Picture Cameras? Yours for the asking. Get in touch with us today. Telegraphic orders shipped same day. Address “ROBERTSON,” 100 No. Dearborn Street, Chicago, Illinois.

GREAT SITUATIONS BROTHERTON, 3628 W. Madison St., Chicago, Ill.

GOOD NEWS FOR ALL INTERESTED IN MOTION PICTURE CAMERAS! We purchased from the Cameo Film Company of Chicago 6 Extremely Good Cameras which we are able to sell at record breaking low prices for quick ac-

ceptance. Here they are: 1st: 400 ft. Pilgrim Professional Regular and Trick Crank, outside focusing. Eren F:3.5 lens, a $200.00 value. 2nd: London Prestwich, latest model, all adjustments, Automatic Focus, Slide Vari-

ar F:3.5 lens. A $275.00 value at $150.00. 3d: General Patent Cinematograph, Illi-

nate magazine. A straight working camera of beautiful appearance. Heliar F:4.5 lens, $150.00. 4th: 200 ft. Universal, slightly used but perfect. Fitted with F:3.5 lens, 6 extra magazines and a Universal panorama and tilting top tripod. A $500.00 outfit complete at $215.00. 5th: 200 ft. capacity Special Prestwich Model, regular and trick crank. A $400.00 value. 6th: Well built camera, not F:3.5 lens, $235.00. Ideal for cartoons and all around work. Complete with panorama and tilting top tripod, $150.00. 7th: Universal 6 mm. lens, especially built camera, 6 lenses, including Telephoto Still Unperforated 12 mm. lens. A $400.00 value. 8th: Fano-

ram and Tilting Top Tri- poded and Carrying Case. A $1,900.00 outfit at $525.00. Never before have such bargains been offered. Every one guarantees the guarantee of Motion Picture Cameras. BASS CAMERA COMPANY, 100 N. Dearborn St., Chicago, Ill.

LISTEN—Cameramen, theater operators, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogues concerning your interests. Eberhard Schnellen, 219 Second Ave., N. Y. City.

200 FT. DAVSCO M. P. Camera, 50 MM. B & W, excellent condition, with panoramic and tilting top tripod, $87.50. DAVID STEIN-

COMPANY, in business since 1883—1627-610 Madison Street, Chicago, Illinois.

THE LATEST AND GREATEST BASS BARGAIN NO. 1, IS NOW READY FOR FREE DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses; a thor-

oughly comprehensive and valuable list. Be sure to get a copy before you spend a cent on Home of Camera Values. The Harley meter for motion photography at $5.00 is worth its weight in gold.

BASS CAMERA COMPANY, Charles Bass, Presi-

dent, 100 No. Dearborn Street, Chicago, Illinois.

FOR SALE—A Moy motion picture camera, 90 ft., six magazines, tripod, four Goers, lenses, all in perfect condition, also portable projector. Wm. J. Wilkinson, 42 West 35 St., N. Y. City.

FILM FOR SALE OR RENT.

FOR SALE—1,700 feet of Eastman negative stock for motion picture film, Cheap. Wm. J. Willett, 204 West 8 St., N. Y. City.

EXCEPTIONAL war feature, excellent perfect condition, special lithographs, mounted, unsigned. One hundred and twenty-five dollars, balance C. O. D. United Film Service, 3625 Ohio St., St. Louis, Mo.

FOR SALE, the following serials: Crimson Stain Mystery, 30 reels; Mysteries of Myra, 31 reels; Beatrice Patrice, 36 reels; and the follow-

ing features: Ocean Wave, 5 reels; Jockey of Death, 5 reels; The Centaur, 25 reels; Flower of Faith, 5 reels; Dante’s Inferno, 5 reels; new silent. National Film Exchange, 145 West 45th St., New York City.

MUSICAL INSTRUMENTS WANTED.

USED PIPE ORGAN WANTED—Must be in good condition. Price must be right. Address Organ, M. P. World, N. Y. City.

MUSIC, ETC.

FREE MUSIC AND ORCHESTRATIONS—to introduce our catalogue containing the latest song hits of all music publishers, we will send a free piano copy or orchestration of latest hit to any theater, club, party or social leader. Write on theater stationery and enclose 3 cent stamp, to postmaster, Broadway Music Service, 1452 Broadway, New York City.

"WE NEVER DISAPPOINT"

FROMLOW FILM LABORATORIES INCORPORATED

220 WEST 42ND STREET, NEW YORK

MUSIC WITH THE NOTATION: Not as simple as it appears.

The Advertisers Who Use the Columns of The Moving Picture World

Represent the “Class” of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser

It Also Adds Force to Our Advertisers’ Messages
List of Current Film Release Dates
ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Enchanted Profile (One of the O. Henry Stories—Two Parts—Drama).

The Girl and the Craft (One of the O. Henry Stories—Two Parts—Drama).

The Coming of Faro Nell (Wolffe Tales—Two Parts—Drama).

Faro Nell, Lookout (Wolffe Tale—Two Parts—Drama).

Sisters of the Golden Circle (One of the O. Henry Stories—Two Parts—Drama).

Dismissal of Silver Phil (Wolffe Tale—Two Parts—Drama).

The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).

The Saga of Faro Nell (Wolffe Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of Quigley (Two Parts—Drama).

Mountain Law (Two Parts—Drama).

The Raiders of Sunset Gap (Two Parts—Dr.).

O'Gerry Rides Alone (Two Parts—Drama).

The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).

His New Job (Two Parts—Comedy).

A Night Out (Two Parts—Comedy).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).

A Widow's Camouflag (One Part—Comedy).

Love's Lucky Day (One Part).

Oh! the Wives (One Part—Comedy).

CRYSTAL FILM COMPANY.

Romeo and Juliet (Two Parts—Comedy).

What She Did to Her Husband and Almost Lost Her Life (Split Reel—Comedy).

What's in the Trunk? (One Part—Comedy).

Reno's Remarriage (One Part—Comedy).

The Lady Detective and His Wedding Day (Split Reel—Drama).

Troubled Waters (One Part—Ortho).

Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DIAMOND COMEDIES.

Way Up in Society (One Part).

His Fatal Fate (One Part).

Her Ambitious Ambition (One Part).

His Matrimonial Moans (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EDEN COMEDIES.

The Bully (One Part).

The Janitor (One Part).

Mercy, the Mummy Mumbled (One Part).

A Reckless Rover (One Part).

Are Working Girls Safe? (One Part).

ESSAY COMEDIES.

Slippery Slim, Diplomat (One Part).

Slippery Slim and the Lethal Agent (One Part).

Slippery Slim's Stratagem (One Part).

A Snakeville Epidemic (One Part).

A Hot Time in Snakeville (One Part).

Snakeville's New Sheriff (One Part).

Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolshevik (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).

The Honor of Product (Maciste) (Six Parts—Drama).

Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Pilgrims in Exile (Two Parts—Comedy).

Bunco Billy (Two Parts—Comedy).

Billy in Harness (Two Parts—Comedy).

Booze and Bombs (Two Parts—Comedy).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Six Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

(All Two-Part Comedy-Drama).

Dog vs. Dog.

The Man in the Fire.

Kid Politics.

A Boy Built City.

The Case of Bemile.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-Part Dramas).

In the Shadow of the Rockies.

Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

May 6—His Smothered Love.

May 7—Battie Royal.

June 3—Let's Loops the Loop.

June 17—Two Tough Tender Feet.

July 1—Her Sewn Idols (Two Parts).

PARAMOUNT-ABRUCKELE COMEDIES.

Mar. 18—The Bell Boy.

May 9—The Moonshiners (Five Parts—Drama).

July—Good Night Nurse.

FAMOUS PLAYERS-LASKY CORP.

Paramount Pictures.

May 27—The Prodigal (Five Parts—Drama).

May 27—His Own House Town (Five Parts—Drama).

May 28—Believe Me, Justin Pierce (Five Parts—Drama).

June 2—Mating (Five Parts—Drama).

June 2—Love's Conquest (Five Parts—Drama).

June 9—Hattie (Five Parts—Drama).

June 13—The Headless Way (Five Parts—Dr.).

June 23—The P'iffy of France (Five Parts—Drama).

June 26—A Desert Woof (Five Parts—Dr.).

July 1—The Heiress (Five Parts—Drama).

July 1—Sandy (Jack Plefcox—Five Parts—Drama).

July 8—The Chums of the Chin (Charles Ray—Five Parts—Drama).

ARTCARD PICTURES.

May 29—Old Wagon for New (Five Parts—Dr.).

May 29—Selfish Yates (Five Parts—Drama).

June 2—A Devil's House (Five Parts—Drama).

June 16—May—Young Fellow (Five Parts—Drama).

June 26—Hit the Trail Holliday (Five Parts—Drama).

June 26—Hit the Trail, You, Jean? (Five Parts—Drama).

June 30—Silk Miracle (W. S. Hart—Five Parts—Drama).

July 1—Silk Miracle (W. S. Hart—Five Parts—Drama).

July 8—We Can't Have Everything (C. B. De Milile—Five Parts—Drama).

PARAMOUNT-BRAY PICTURES.

June 10—Subjects on Reel—Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hunt.

June 17—Subjects on Reel—Women in the World of Work; Scene Gems of America; Beauty to Order; Cartoon by Wallace Carstairs.

June 24—Subjects on Reel—Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention, War Garden Jints No. 5, Animated Technical Cartoon by Dean Parmice.

July 1—Subjects on Reel: Schematoscopics, the Art of Correcting Injurious Postures; Films with the Deep Sea Anglers; Animated Technical Drawing by B. Dean Parmice.

PARAMOUNT-BERTON HOLMES.

June 3—The Melting Pot of the Pacific.

June 10—The Temple of Simon (Sees). June 17—Yesterday in Silver City.

June 21—The Tonga Isles (Sees).

July 1—Auckland, the Metropolis of New Zealand (Sees).

BENJAMIN CHAPLIN—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 8—The Slave Auction (Ninth Reissue—Parts).

Apr. 15—Under the Stars (Twelfth Reissue—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
THE MOVING PICTURE WORLD

July 6, 1918

Hampton DelRuth
Editor and Supervising Director

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**Greater Vitagraph Inc.**

**Feature Releasing**

**American Standard Motion Picture Corp.**

130 West Forty-sixth Street, New York City.

**Tom Thumb Comedies.**

**The Blackmailers.**

**George Kleine System.**

(Montgomery Flagg One-Reel Comedies, "Girls You Know, Made By Edison.")

April 24—A Good Sport.

May 8—The Stunt (Buckety Series).

May 22—The Spoiled Girl.

June 5—The Lonesome Girl.

**Betzwood Film Company.**

Sandy Burke (Kentucky Mountain).”

**Bluebird Photoplays.**

$5,000 Reward (Five Parts—Drama) .-0036.

A Broadway Scandal (Five Parts—Drama).—0038.

Midnight Madness (Five Parts—Drama).—0047.

Which Woman (Five Parts—Drama).—0050.

The Eagle (Five Parts—Drama).—0065.

After the War (Five Parts—Drama).—0076.

July 6—The Enemy (Harry Carey—Five Parts—Drama).—0085.

**Christie Film Corporation.**

Los Angeles, Calif.

May 6—A Regular Patty.

May 15—Love and a Gold Brick.

May 20—A Breach Affair.

May 27—Their Honeymoon Baby.

June 3—Part-Time Love.

June 10—Her Slumbering Hero.

June 17—Snoozers.

June 21—War Gardens.

July 1—Kids.

July 15—Just Like Dad.

July 22—The Way Out.

**Educational Films Corp.**

(The Following Are One-Reel Scenics)

May 15—The Happy Man and the West No. 1.

May 22—Following the Course of the显示

May 29—The Silent Wonderlands of the West No. 2.

Ditmores' "Living Book of Nature.'

May 6—Wild Babies (500 feet).

May 20—The Friendly Bee (500 feet).

May 13—"His Last Will" (Katzenjammer Kids) .—(500 feet).

May 20—"Discussion of Mutt" (Katzenjammer Kids) —(500 feet).

**First National Exhibitors' Circuit.**

Charlie Chaplin in "The爬山." 

Ambassador Gerard's My Four Years in Germany.

Tarzan of the Apes (Elmo Lincoln & Reid Marksby).

Passing of the Third Floor Back (Sir Johnstom Forbes-Robertson).

Tempered Steel (Mme. Petrosa).

The Life Mask (Mme. Petrosa).

The Light Weeps (Mme. Petrosa).

Daughter of Destiny (Mme. Petrosa).

Edgar Lewis' "The Sign Invisible" (Mitchell Lewis).

Herbert Breson's Empty Pockets.

Herbert Brenon's Fall of the Romanoffs (With Illudor).

Alimony (Josephine Whiddett).

Pershing's Crusaders.

**First National Exhibitors' Exchange.**

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(Distributing the following Christie Comedies for Greater New York, New York State and Western New Jersey.)

Apr. 15—Red Crossed.

Apr. 22—Here Comes the Groom.

Apr. 29—Something to Think About.

W. W. Hodkinson Corp.

(Parolles Plays).

May 13—Rose of Paradise (Five Parts—Dr.)

May 20—Her Honor (Five Parts—Drama).

June 10—Patriotism (Drama).

**Jewel Productions, Inc.**

The Price of a Good Time (Seven Parts—Dr.)

The Doctor and the Woman (Seven Parts—Dr.)

The Kaiser, the Beast of Berlin.

**Kino Deluxe Productions.**

June — The Unchastened Woman (Seven Reels—Edison.

**Select Pictures.**

May—The Lesson (Five Parts—Drama).

May—De Luxe Annie (Seven Parts—Drama).

May—The Ordeal of Rosetta (Five Parts—Dr.)

The Shawl (Clara K. Young—Five Parts—Dr.)

Cecilia of the Pink Roses (Mariel Davies—Six—Dr.)

Good Night, Paul (Constance Talmadge—Five Parts—Dr.)

The Whirlpool (Albie Brady—Five Parts—Dr.)

(Special Releases).

The Barrier (Seven Parts—Drama).

The Wild Girl (Five Parts—Dr.)

**William L. Sherry Service.**

219-220 Avenue, N. Y. City.

The Street of Seven Stars (Doris Kuyson—Five Parts—Drama—De Luxe).

A Child of the Underworld (Keeney Production).

Marriage (Keeney Production).

**World Pictures.**

May 27—The Oldest Law (Five Parts—Drama).

June 3—The Interloper (Five Parts—Drama).

June 10—the Cabaret (Five Parts—Drama).

June 21—The Man Hunt (Five Parts—Drama).

June 23—A Woman of Redemption (Five Parts—Drama).

July 1—Heart of a Girl (Barba Castillon—Five Parts—Drama).

July 8—Times (Kitty Gordon—Five Parts—Drama).

**World Comedy Releasing.**

May 27—Main I-2-3 (Two Parts—Patsy Tinsley).

June 8—Fired (Two Parts—Marie Dresser).

**State Right Releasing.**

**Arrow Film Corporation.**

Times Building, New York.

The Struggle Everlasting (Harry Rap Production).

The Accidental Honeymoon (Harry Rap Production).

The Million Dollar Mystery (Six Reels—Dr.).

The Finger of Justice (Five Parts—Dr.)

**Atlantic Distributing Co.**

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Dr.)

The Devil's Playground (Seven Parts—Dr.)

**Bear State Film Company.**

220 S. State St., Chicago, Ill.

The Visitations (Drama).

**Century Comedies.**

1800 Broadway, New York.

Balloncimatic

Automaniac

Neptune's Naughty Daughter

Her Bacheloret Career

She Did Not Have Broncho Billy's Gun

Oh, Baby!

What Shall We Do With Father?

**Commonwealth Pictures Corp.**

Chicago, Ill.

The Frozen Warning (Drama).

**Fox Film Corporation.**

May 12—Peg of the Pirates (Five Parts—Drama).

May 25—The Theory of the Case (Five Parts—Drama).

May 25—The Firebrand (Five Parts—Drama).

May 28—Blue-Eyed Mary (Five Parts—Drama).

May 30—The Young Partners (Five Parts—Drama).

June 16—We Should Worry (Five Parts—Drama).

June 23—The Search (Five Parts—Drama).

June 30—The Kid is Keener (Five Parts—Drama).

**Fox Standard Pictures.**

Mar. 17—Woman and the Law (Five Parts—Drama).


Apr. 7—The Blindness of Divorce (Five Parts—Drama).

June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

**Fox Re-Issues.**

The Bondman (William Farnum—Five Parts—Drama).

A Fool There Was (Theda Bara—Five Parts—Drama).

**Fox Sunshine Comedies.**

Mar. 8—A Husband's Wife (Two Parts).

Mar. 15—A Self-Made Lady (Two Parts).

Apr. 7—A Wailer's Wasted Life (Two Parts).

May 2—A Neighbor's Keyhole (Two Parts).

June 2—Woman's Petkins and Tame Lions (Two Parts).

**Mutt and Jeff Animated Cartoon.**

Apr. 29—Helping McAodd (Half-Reel).

May 8—A Fisherman's Cartoon (Half-Reel).

May 12—Occipital Headache (Half-Reel).

May 19—Superintendents (Half-Reel).

May 26—A Bladder's Bother (Half-Reel).

June 2—The Tale of a Pig.

June 9—The 110,000 Derelicts.

June 16—Life-Savers.

June 25—Meeting Theda Bara.

June 30—The Seventy-Five-Mile Gun.

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“Movies” are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening’s entertainment or instruction; attached to any ordinary light socket, it practically runs itself.

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Write for Catalogue G-2

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List of Current Film Release Dates

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501 Fifth Ave., N. Y. City.

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COSMOPOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN.
1406 Broadway, N. Y. C.
The Depths of the Sea (In a Series of Four Parts—Educational).

FOURSQUARE PICTURES.
720 Seventh Avenue, New York.
The Eagle's Eye (Kodak No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Juke.
Should She Obey?
The Great White Traill.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORP.
Times Building, New York.

God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Legars Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Pictures).

JESSE J. GOLDBURG.
1105 Times Bldg., New York City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liar.
Fate and Fortune.
Parson Pipp.
The Ring and the Ringer.

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
Dizzy Heights and Daring Hearts.
His Wild Days.
Walters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
The Sins Ye Do.
Bride of Hate.
The Crad.

(The Following Are Norma Talmadge Productions.)

THE DEVIL'S NEEDLE.
(The Following Are Wm. S. Hart Productions.)
The Devil's Double.
The Last of the Mohicans.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimclic.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Tuesday—Dan.)
March—His Golden Romance (Two Parts).
April—All "Pur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).

KING BEE FILM CORP.
729 Seventh Avenue, N. Y. City.
May 1st—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

PIEDMONT PICTURES CORP.
720 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PIONEER FILM CORP.
120 West 46th St., New York City.
The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Beasts (Two Parts).

HARRY RAYE.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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17 West 44th Street, New York City.
Josh Hinman Comedies, Featuring Fanny Fritcher, One Release a Month.
June—Fabulous Fortune Pummblers (Two Reels).
July—Fred's Fanciful Foundling (Two Reels).
Aug.—Fred's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flier (Two Reels).
Oct.—Fred's Privileged Plance (Two Reels).

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.
Featuring Shorty Hamilton, One Picture Per Month.
May—Denny from Ireland (Five Reels).
June—The Small (Five Reels).
July—The Ranger (Five Reels).

(The Following Are Two Real Hart Productions.
Released in Order Listed.)
The Curse of Eve (Six Part Drama).
Francis Ford Producing Company (Representing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—the Fourth Generation (Six Reels).

THE Bayard Gard Patrol (By Noel Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—By Noel Shipman).
Bill Stoner's Pomp (A series of one-reel patriotic comedy-dramas issued semi-monthly).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Mr. Coon.
Mose is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

TRIANGLE FILM CORP.
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.

The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steiger Production).
Men.
The Crucible of Life.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. H. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bagnards (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Real Hart Productions.
Released in Order Listed.)
The Bad Man.
The Fugitive.
The Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Kaythorne Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorned.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Breske Halirweise Productions.)
Satan's Pawn.

M. WIESSBERG.
Wm. A. Brady Playhouse, 157 W. 46th Street, N. Y. City.

Stolen Orders (Eight Reels—Drama).
Gundlach Projection Lenses
give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

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Guaranteed Rebuilt Moving Picture Machines
We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

- Simplex, Complete with Lenses, Hand Drive: $125.00
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Latest Exclusive Dealers to the Moving Picture Trade
390-392 Wabash Bldg. CHICAGO, ILLINOIS
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Dealers in Motion and Standard and Simplex Moving Picture Machines, National Color, Minus Screens, and Everything for the Theatre

Educate Your Audience to Help Fight Censorship
Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment... We want no "legalized" censorship of moving pictures.

We have prepared a series of nine different stereopticon slides which crystalize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will live up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Concerning

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

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The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM
means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Wanted to Purchase
for
GREAT BRITAIN and IRELAND
THE RIGHTS
of 4, 5 and 6 Reel Subjects
Sound plots, good photography.
Also open to entertain
BRAND OF COMEDIES AND SERIALS
Reply
MUNDELL, LIMITED
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4500 CINE-MUNDIAL 4500
4500 What? 4500 Paid Subscribers!
An actual, bona-fide, paid-in-advance, genuine, confirmable, sworn-to-by-affidavit, dyed-in-the-wool, glory-be-to-Jupiter, monthly circulation. In addition to these 4500 paid subscribers, add 1500 surplus copies to take care of our news-stand circulation in the largest film centers of Latin America and our local needs, and you see revealed thus before you that the healthy, vigorous, actual

Monthly Total Circulation of CINE-MUNDIAL is 6000

The enormity of Cine-Mundial's success is best reflected by comparison with other of the general Spanish and Portuguese export periodicals, none of which, though their total circulation may vary from 10,000 to 22,000, make any attempts to claim more than a meager proportion of paid subscribers.

WHAT DOES THIS MEAN?
It shows that Latin America and Spanish-speaking Europe have been successfully penetrated by American-made film productions. It shows that Cine-Mundial and the New York film exporters know what they are doing. It proves that Cine-Mundial should receive the monthly advertising support of every wide-awake film concern.

Cine-Mundial takes this opportunity of thanking its many advertisers for their announcements in its coming July edition, now on the press.
Each issue of Cine-Mundial has been growing by leaps now for more than a year. But the jumps in advertising, editorial, news and service pages in our July, 1918, edition is more than a mere jump. It is a leap, a bound, a veritable vault.
Three months ago Cine-Mundial knew it was growing rapidly with 2,700 paid subscribers. In the last 100 days, however, 1,800 odd more subscriptions have been paid for—now 4,500—altogether 6,000—

and STILL GROWING!
New York, March 23, 1918.

Attention J. C. Hornstein, Manager

Dear Mr. Hornstein:

We have just installed the VELVET GOLD FIBRE SCREEN at our Heights Theatre—181st Street and Wadsworth Avenue, New York City. This screen has replaced another Gold Fibre Screen and we wish to state that the screen you have just installed, together with the two Power's 6-B Cameragraph machines and special lenses, are giving us better projection than we have EVER had heretofore.

Very truly yours,

L. & B. AMUSEMENT CO., Inc.,
Per S. G. BOCK, Sec'y and Treas.

P. S.—We forgot to state that, in conjunction with the VELVET GOLD FIBRE SCREEN and Power's machines, we are using the Hallberg MOTOR GENERATOR.

Mr. Landau and Mr. Bock have placed another order for complete UTE equipment same as above for another theatre. It is a SAFE BET that UTE SERVICE SATISFIED THEM. YOU TRY US!

We Guarantee Perfect Screen Results

Distributors of
POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS—GARDINER VELVET GOLD FIBRE SCREEN—NATIONAL CARBONS—ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

United Theatre Equipment Corporation


Executive Offices: 1604 Broadway, New York
Largest Moving Picture Equipment House in the World
A Name Is As Good As Its Service
It is through SERVICE that the name
Power's Cameragraph has made good

It Serves
ARCHITECTS who include only the high grade in their specifications.
LECTURERS—many of them—whose work demands perfect screen projection.
AT THE FRONT—afloat and ashore—aboard nearly all the battleships
and in the Y. M. C. A. and Knights of Columbus camps by the hundreds.
THEATRES AND INSTITUTIONS—Countless thousands throughout the
world—where it is recognized that

"Power's" Assures Service

Nicholas Power Company
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK
Mae Murray

in a Sensational Picture of American Back-stage and Cafe life but seldom seen on the screen. By H. Sheridan Bickers, the famous London Critic...

"Her Body in Bond"

.....the gripping story of a young wife's great temptation, staged in sumptuous luxury.....

A feast for the eye and a thrill for the heart

Reserve Now——Your nearest Universal Exchange or UNIVERSAL FILM MFG. CO. 1600 Broadway, New York. Carl Laemmle, President.....
FUNNIEST CHAPLIN FILM

"CHASE ME CHARLIE"

A CHAPLIN JINGLE

with an hour of continuous fun.

Taken from the famous Essanay-Chaplin comedies—Being a British version of Charlie Chaplin's greatest laugh makers.

Jingles by Langford Reed

Essanay

Perfection Pictures

George Kleine System Distributors
Every week, as regular as clock work, the Universal Animated Weekly and Current Events proves as big a drawing card in hundreds of theatres as the week's biggest feature. And why shouldn't they, when millions of Americans are more eager to see what "Our Boys" are doing than to see a story on the screen, that's after all only a story?

Here, in fascinating pictures you get "All the World's Biggest and Best News First"—the pictures everyone wants to see. Cash in on the demand for news pictures by booking both the Universal Animated Weekly and Current Events. You can book either one or both, on the most equitable terms.

Universal Film Mfg. Co. - 1600 Broadway, New York
Largest Film Mfg. Co. in the Universe
Carl Laemmle, President
Something BIG Is

Something BIG Is

COMING!

A word to the Wise from this Original, Efficient and Successful Organization Is More Than Sufficient.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY
NEW YORK
Bigger Today Than Ever Before

"The Kaiser"

"The Beast of Berlin"

With the smashing Italian victory, plus a million of our irresistible fighters on the battle-front, "The KAISER, the Beast of Berlin," has doubled and tripled in value. Positively BIGGER TODAY THAN EVER, and admitted by thousands of Exhibitors to be the most amazing money-getter since picture-making began. There is

No Picture like it in the Whole World's Market

From every corner of the Nation—trade press, newspapers, critics and millions of people—has come an avalanche of praise of this huge masterpiece. As propaganda, it smashes every precedent—as thrilling dramatics, it will stand for years untouched—evidence that JEWEL accepts nothing but the very biggest in money-getting attractions.

"It's a Jewel Production"
SIMPLY amazing have been the receipts on "The KAISER, the Beast of Berlin." Records of actual cash taken in on every-length runs of big productions, up to a week and two weeks, have been smashed, obliterated, annihilated, shattered into smitheresens!

Has put hundreds of Exhibitors on Easy Street
Hundreds of Exhibitors who have been only drilling along have suddenly made enough money with "The KAISER, the Beast of Berlin," to put them on Easy Street. It has brought home a first bank-roll to scores who never dreamed that so much money could be netted on any picture. Many have already played it three times—and we can show you money records challenging credulity, yet every record is TRUE—with facts and figures to back it up.

"It's a Jewel Production"
PUBLICITY in staggering volume has flooded the Nation on "The KAISER, the Beast of Berlin." Papers heretofore hidebound and conservative have thrown their columns wide open on this production. Publicity from quarters never heard of before has deluged the JEWEL Offices—advertising this huge triumph to every man, woman and child in the United States.

No picture Ever Produced even Begins to Approach the Publicity given "The KAISER, the Beast of Berlin"

This means every word it says. Exhibitors who never dreamed of paying the price, have thanked us in letters of congratulation for insisting that they book it, paying the highest prices in the history of the business for a picture of this length.

"It's a Jewel Production"
IMITATORS, watching every move of JEWEL PRODUCTIONS, have tried in vain to copy this picture's points of pulling power. Copy cats, realizing the simply unheard-of cash business of "The KAISER, the Beast of Berlin," are now offering the "Just-as-good"—"The nearly-like-it"—the substitute. Yet not one has come within miles of "The KAISER, the Beast of Berlin." And Exhibitors have not been caught by the "just-as-good" conversation. To a man they still say that—

The Original still Stands
Supreme as the Most Amazing
Money-Getter of the Age

We have mountains of letters on the almost unbelievable sums of money taken in on "The KAISER, the Beast of Berlin." Scores have played it two, three and four times—many, for a full week on REPEAT. Exhibitors themselves have even sold this production to brother Exhibitors. Your nearest JEWEL Exchange will tell you more—loads more. Wire today for booking—and demand repeat booking dates later.

"It's a Jewel Production"
That's the Date We're Thinking About!

WE are not concerned with next September. It is almost here. It's a year from next September that we are thinking about. We are planning far into the future.

On September 1st, 1919, Paramount and Artcraft Pictures must show a substantial year's growth in prestige, in artistry, in popularity with exhibitor and patron.

On September 1st, 1919, our organization must hold even more of the honestly-won good will of the exhibitor.

There is only one way to do this. We must devote all our energy toward giving the Service essential to the prosperity of the exhibitor, we must bend every effort to provide him with the moving pictures that will bring to him steadily increasing profits.

We have promised the greatest year's output ever announced by a moving picture producer. Now our entire organization is out to make good that promise.
Lila Lee

"The Cruise of the Make-Believe"

HERE comes Lila Lee, the newest sensation in motion pictures. Her first one will be "The Cruise of the Make-Believe," from Tom Gallon's joyous tale. She's wonderful, this dark-eyed little sprite, and the exhibitors who first show her pictures will share in the glory the public will shower upon her.
Goldwyn's decision to make in excess of fifty productions in its second year is due to the pressure of the nation's exhibitors.

The twenty-six productions of our first year created a bi-weekly Goldwyn standard.

Every second week—or for one, two or three days in every second week—the new Goldwyn production then released gave the theatre in which it was played a tone and quality that at once brought increased business to the box-office.

Exhibitors soon found themselves puzzled over filling in the "Goldwyn day" or days of the in-between weeks.

Their public patronage sensed the tremendous difference between Goldwyn Pictures and "other pictures."

No man has to be hit with the force of a pneumatic riveter to feel a truth that affects his own pocketbook.

Before Goldwyn had been in business ninety days exhibitors were making the demand: "Give us a Goldwyn Picture at least once a week as a guarantee of sustained quality and patronage for our houses."

Our Goldwyn exhibitor patronage grew and grew until now there are in excess of 5,000 active contract accounts in force.

In time of war, at the height of the greatest crisis in human history, at a time when business "jumps at shadows" and takes as few steps as possible, the inspiring confidence of the exhibitors of America has forced Goldwyn to double its annual output of productions.

Great indeed is the law of supply and demand!
Goldwyn is Not Content
With Quantity—Quality Comes First.

The average motion picture viewpoint would be: "Oh, well, since the exhibitors want fifty pictures, we will give them fifty pictures."

Goldwyn has equipped itself to offer in excess of fifty productions next year.

Geraldine Farrar will have more dramatic and unusual stories than she has ever had before. We are avoiding the costume plays that the public taste now rejects.

Pauline Frederick will do the modern emotional dramas through which she won instant popularity when she came from the stage to the screen.

Rex Beach is doing for you what he has never done before—offering six Rex Beach productions in one year. Annually for five years his new picture has meant a profit-making festival for exhibitors.

Mabel Normand, with unrivalled talents and millions of admirers, will be presented in comedy-dramas, with chief emphasis laid upon the comedy.

Mae Marsh, having drawn tremendous patronage for exhibitors in "Polly of the Circus," "The Cinderella Man" and other big successes, will be starred again in emotional and romantic dramas.

Madge Kennedy, who won instant screen popularity, will greatly increase her appeal and drawing power in dramatic comedies like those in which she has proved herself a box-office money-maker.

Tom Moore has been made a star by you—the exhibitors of the country. His nation-wide success is assured in advance by the public's and your own liking for him.

Here you find no "deadwood" stars. Each of these personalities possesses the power to stand alone; each has challenge and a tremendous following.

And each will appear in productions of the quality and type that have made the Goldwyn name the best known name in motion pictures in the brief period of twelve months.

Goldwyn Pictures Corporation
Samuel Goldfish, President            Edgar Selwyn, Vice President
16 East 42nd Street                  New York City
Think of having comedies for your patrons that are made on the same careful and lavish scale with which some producers make their big productions. Comedies with the fire and humors of life in them; comedies that are not thrown together in haste, but are built skilfully to appeal both to your sense of fun and your intelligence. The instant success both with large and small exhibitors of

"Smiling Bill" Parsons

in Capitol Comedies

26 a Year
Every Second Monday

is due to the lively speed and humor of his stories; to the "finish" which makes them stand alone. Their latest metropolitan triumph is a booking at the Strand Theatre, New York; a solid booking at the Marcus Loew theatres, including the big Stillman Theatre, Cleveland; and in more than 2,000 other houses whose managers recognized a big hit the moment they saw it.

Capitol Comedies are distributed exclusively through the offices of Goldwyn in nineteen American cities. Have YOU booked them?

Goldwyn Distributing Corporation

Samuel Goldfish, President
16 East 42nd Street New York City
Protecting the Exhibitor's Investment

Exhibitor investments must be protected. This is essential to the future welfare of the industry.

Every wide awake exhibitor, be he large or small, must appreciate this.

Mr. Roth of the California Theatre in San Francisco, and Mr. Miller of the Lyric Theatre in Plymouth, Pa., are Co-partners in the Hodkinson Plan.

As far-sighted business men, they are convinced that the Hodkinson Co-partnership Plan offers them the only rock-solid protection possible.

When two men, whose investments differ greatly in size, agree so closely—exhibitors, large or small, the country over—should supplement the thinking they are now doing by action.

W.W. Hodkinson Corp
527 Fifth Ave. New York City
Hodkinson Service At All General Film Exchanges
A DISTINCTIVE note in screen comedy, founded on the famous E. K. Means story of the same name which appeared in *The All Story Weekly*. The inimitable drollery of real negro humor has been filmed in this bright, wholesome, fast-stepping comedy of life in Tickfall. This is a new creation in clean, rib-tickling humor which you will want to feature an extra day or two. Get that date now.

Produced by

**EBONY FILM CORPORATION**

Chicago
Six Dramatic Productions of Power and Sweetness
with
Gloria Joy
Incomparable Child Actress
Five Part Features
Sold as a Series
J. WARREN KERRIGAN

IN

"ONE DOLLAR BID"

Adapted from the Famous Novel "Toby" by Credo Harris
DIRECTED BY ERNEST C. WARD

A Star of Proven Popularity

Whose first two Paralta Plays, "A Man's Man" and "Turn of a Card," have packed theatres to their capacity wherever they have been shown.

The Greatest Success of His Career

Promises to be "ONE DOLLAR BID" which is a typical Kerrigan story, the locale of which is in the Kentucky Hills, and which pulsates with romantic moments, red-blooded action and climactic situations.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH "HODKINSON SERVICE" AT ALL GENERAL FILM EXCHANGES

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"TAKE IT EASY!"

Little Talks with Foreign Buyers—No. 15

By

President

PLEASE don't be finicky because shipping restrictions threaten. Be calm and don't mind changes in the existing order of things. Adjust yourself to them. Remember that conditions aren't normal, that the world is in very much of an upset. A war, involving the lives and destinies of a billion human beings, is going on. And some folks expect "business as usual!" Reasonable persons expect nothing of the kind, and are willing to gladly bear hardships and restrictions as long as they can stay in business. And foreign buyers of American film are assured of enough American film to keep running. They have no reason for complaint, therefore! They mustn't gloom. The earth and American films aren't coming to an end YET! They must remember that America is fighting for its life as a nation—that it is fighting to WIN—and that what is inconvenience in normal times is all in the day's work now.

Which Would You Choose

A GOOD PRODUCTION OF PROVED VALUE? or AN UNKNOWN PRODUCT OF THE PICTURE MILL?

One of the things you have learned is that a good picture will always stand repetition, whereas a poor picture makes no impression at any time. Many well-known successes have been greater sources of revenue later than they were at the outset.

"THE BIG SIX"

give you a chance to obtain in one collection, under one agreement, independently of all other bookings, six of the greatest productions in which

THEDABARA and WILLIAM FARNUM

have appeared since they have been screen favorites—the six productions which more than 5,000 exhibitors have practically unanimously declared to be the pictures they most desired to show again.

BARA

"THE BONDMAN"
"A SOLDIER'S OATH"
"THE PLUNDERER"

FARNUM

"A FOOL THERE WAS"
"THE CLEMENCEAU CASE"
"THE TWO ORPHANS"

And no one who has looked over the remarkable casts but realizes, without being told, that here are players no one manager of today could possibly assemble; that in these BIG SIX are more famous and better actors than now are to be seen in twelve ordinary pictures!


Comparatively few of the whole number of persons patronizing picture theatres today have seen any of THE BIG SIX, and those who have seen them will set the pace in the direction of the theatre that advertises its intention to show them. No! even a boche bomb raid could keep people away.

This is the time to sign for a clean-up. SOMEBODY IS GOING TO PROFIT BIG FROM THE OPPORTUNITY WILLIAM FOX IS NOW OFFERING. It will either be you or your competitor, and your chance of getting in is as good as the other fellow's. If you'll wire or write to your nearest Branch Exchange, WILLIAM FOX WILL DO THE REST.
GRAB IT!

Twenty Reasons

FOR BOOKING

"THE BIG SIX"

OF

1918

1—5000 exhibitors have requested that they be released.
2—They are the cream of the Fox output during three years.
3—They established William Fox as a producer.
4—They swept the country by storm.
5—They hold all records for big box office receipts.
6—They are known to exhibitors and public everywhere.
7—All who have seen them will be eager to see them again.
8—Those who have seen them are their best advertisement.
9—They will attract millions who did not go to picture shows prior to this year.
10—Good pictures will always stand repetition.
    —They are new productions in every sense of the word.
12—They have been re-edited and retitled.
13—They have been shortened and speeded up.
14—New scenes have been added.
15—They are in 5 reels or about 4500 feet.
16—They have more famous actors than now are seen in 12 average pictures.
17—They are the biggest productions available for summer business.
18—They absolutely assure a big clean-up.
19—They can be sold to packed houses at advanced prices.
20—They can be booked independently of all other productions.

Fox Film Corporation
WMILLIAM FOX
presents
WILLIAM FARNUM
in
Les Miserables
Released in August on a rental basis
CONTRACT NOW
Fox Exchanges
A FIGHT TO DEATH

William Fox presents

PEGGY HYLAND

in

OTHER MEN'S DAUGHTERS

by E. Lloyd Sheldon

Staged by Carl Harbaugh

SPECIAL FEATURES FOX FILM CORPORATION
THIS IS A FUNNY PLACE TO HAVE A CIGAR LIGHTER MUTH!!

WILLIAM FOX Presents
BUD FISHER'S
MUTT and JEFF
"HOSPITAL ORDERLIES" "LIFE SAVERS" "MEETING THEDA BARA"

Also
HENRY LEHRMAN'S
SUNSHINE COMEDIES
"WILD WOMEN and TAME LIONS"
"A NEIGHBORS KEYHOLE"
"A WAITERS WASTED LIFE"
They all want it!

Every exhibitor everywhere knows that the

ALLIES' OFFICIAL WAR REVIEW

containing as it does the official war pictures of

United States, Great Britain, France and Italy

is a box office attraction that is unexcelled. In it
may be seen weekly the soldiers of Democracy's
mighty army striving against the world enemy. In
each number the pages of History are turned in
such a way that all may read. YOU need it in YOUR
theatre!

A weekly selection of intensely interesting pictures
taken by Allied staffs and by U.S. Signal Corps and
Navy photographers, presented by

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

First Number Released July 1st

Distributed by Pathé
NAILED!

An Open Letter to the Committee on Ways and

Dear Sir: June 28, 1918.

On June 18th, 1918, Mr. Patrick A. Powers of the Universal Film Company appeared before your Committee as one of a delegation appointed by the National Association of the Motion Picture Industry.

In appointing Mr. Powers as one of its delegates it was the purpose of the National Association of the Motion Picture Industry to lay before your Committee certain facts relative to the film footage tax. It appears, however, that Mr. Powers took advantage of the opportunity thus afforded him to misrepresent the relationship between Pathe Exchange, Inc., and Mr. William Randolph Hearst; and also to question the good faith of the Committee on Public Information in awarding to this Company the contract for the release of the ALLIES' OFFICIAL WAR REVIEW.

By reference to "the Pathe-Hearst Company" and "Hearst-Pathe," etc., and other clever insinuations, Mr. Powers apparently left your Committee under the impression that there is such a company or organization actually in existence. Mr. Powers also informed your Committee that Pathe is a French Company.

It is the purpose of this letter to correct any false impression which Mr. Powers may have given and also to make clear to you the circumstances under which the contract for the release of the ALLIES' OFFICIAL WAR REVIEW was awarded to this Company.

In the first place Pathe Exchange, Inc., is not a French Company. It is an American corporation, incorporated under the laws of the State of New York and has no connection direct or indirect, remote or contingent with Mr. Hearst or any organization with which he is connected, nor does Mr. Hearst directly or indirectly own or control one single share of stock in this Company.

Long before the United States entered the war Pathe Exchange, Inc., entered into a contract with the International Film Service, a corporation controlled by the Hearst interests, for the release of news items in motion pictures photographed by International. As one of the considerations for the contract it was agreed that the news weekly should be known as "Hearst-Pathe News." Under the terms of said contract this Company reserved the absolute right to edit, cut, interchange and title all pictures submitted to it by International for release, at its discretion, and this we have consistently done.

In other words, our sole relation with the Hearst subsidiary is to distribute films made by it in just the same way that we distribute films made by other producing companies.

Relative to the contract for the release of the ALLIES' OFFICIAL WAR REVIEW, I beg to say that this matter was first taken up with us in conjunction with the Universal Film Company and the Mutual Film Company, the proposition submitted being that the three companies should jointly release the official war pictures; and the amount payable by each of said companies was calculated in proportion to the number of positive prints of news reels distributed weekly by the respective companies. The terms proposed were accepted by a representative of each of said companies, the Universal being represented by Mr. Cochrane. The agreement was signed by Mr. Hart as Director of the Division of Films and also by this Company, and we have in our possession, at this time, the original signed agreement; the duplicate thereof being in the possession of the Committee on Public Information. When the time arrived for the final execution of the agreement by the Universal Film Company, it, for reasons unknown to us, declined to do so. Competitive bids were thereafter called for, for the release of the ALLIES' OFFICIAL WAR REVIEW and this Company among other leading film companies presented its bid. It
Individual Members of the Means, Washington, D. C.

did not seek to make any profit out of the transaction and in fact we named a figure which, as experience has shown us, will result in actual loss. We of course know nothing relative to the bids submitted by the other film companies, but the contract was awarded to this Company in open competition with others.

When Mr. Powers appeared before your Committee on June 18th Mr. Treadway asked him whether the Universal Film Company was prevented from procuring war films.

Mr. Powers replied that he could not get a war picture except from the Creel Committee and indicated that the Committee on Public Information had given this Company a monopoly, stating:

“He (Creel) has allotted to one concern the exclusive privilege of releasing these pictures on the arrangement he has made. I do not know what bid these people (meaning Pathe) made but I know they have secured the exclusive right to publish these pictures;”

and further that his Company was unable to secure any official war pictures: that such pictures could not be shown unless obtained from Mr. Creel or purchased from Pathe, and he even went so far as to state that he had endeavored to buy such films from this Company.

In the issue of the Motion Picture World (post dated) July 6th, 1918, the Universal Film Company carries in its advertisement the following extract from a letter from Mr. Charles S. Hart:

“Each week beginning June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged $1.00 per foot for each foot of the film used by you.”

I want to bring especially to your attention these two contradictory statements. Mr. Powers represented to your Committee on June 18th that his Company could not obtain official War Pictures. In his advertisement he quotes a letter received from Mr. Hart several weeks there-tofore agreeing to place at his Company’s disposal OFFICIAL WAR FILMS.

It is only reasonable to assume that Mr. Powers, as Treasurer of the Universal Film Company, had full knowledge of the facts stated in the advertisement referred to when he appeared before your Committee on June 18th, 1918.

I think it only fair to this Company to have the real facts in the case explained to you in order that any impression created by Mr. Powers’ insinuations to the effect that this Company has any kind of a monopoly or is influenced or controlled in any manner by Hearst or any of his interests may be removed. I am sure your Committee wants the truth and nothing but the truth and we court the most scrutinizing investigation for the purpose of confirming each and every statement herein contained.

Very truly yours,

PAUL BRUNET
Vice-President and General Manager

PATHE EXCHANGE, INC.
25 W. 45th Street, New York
"The reception accorded ‘Moral Suicide’ convinces me that motion pictures will pay at the Lexington Theatre! The size of the audiences increased day and night!"

General Manager Cushing of the great Lexington Theatre, New York.

MORAL SUICIDE

the dramatic depiction of the slaying of a soul, with John Mason, Leah Baird and Anne Luther, has already been booked

at Rose’s Theatre, Chicago, 1 week
Miller’s Theatre, Los Angeles, 1 week
Tivoli Theatre, San Francisco, 1 week
Goddard’s Theatre, Sacramento, 1 week
Lexington Opera House, New York, 1 week
Goodwin Theatre, Newark, N.J., 2 weeks

Also many others. A great play with a great title. Now Booking

Written and directed by Ivan Abramson
Produced by Graphic Film Corp’n
Distributed by Pathé
"The best all-round company making comedies at present"—that's what the Bioscope of London says of the Harold Lloyd comedies. And the laughter that's heard around the world wherever these inimitable comedies are shown bears out the statement!

Produced by Rolin
Marcus Loew did big business with this picture

and so can You! For

"CECILIA
of the
PINK ROSES"

is a nationally advertised production starring beautiful

MARION DAVIES

It will win for you as it did for Loew!

Directed by

JULIUS STEGER

SELECT PICTURES
The great popularity of
ALICE BRADY
plus the dramatic brilliance of
"THE WHIRLPOOL"
makes this a production you can lean on for
sure box-office results.

Never has Alice Brady appeared to better advantage than in "The Whirlpool."

Scenario by Ede Ursell from the novel by Victoria Morton.
Directed by Alan Crosland

SELECT PICTURES
First U. S. Official War Feature

The U. S. Government is employing this Motion Picture to render an accounting to the Nation

How America's fighting sons are spending their lives
How American labor is backing them up
How our Government is spending the National Wealth

These sub-titles tell its story

The world conflict takes upon itself the nature of a Crusade. The Crusaders were the efforts of a new world striving after a better ideal than that of piracy and fraternal bloodshed.

We go forth in the same spirit in which the knights of old went forth to do battle with the Saracen.

Notwithstanding the sacrifice we shall gain from it a noble manhood and a deeper sense of America's mission in the world. Thousands of parents are asking "why are we giving up our boys?" It is most essential that they see and know. The young men of America are going out to rescue Civilization. They are going to fight for one definite thing, to save Democracy from death. This mighty exodus of America's manhood to the plains of Europe may well be called The Eighth Crusade.

The German policy of "the broken word" in execution. Germany creeps upon her prey.

Belgium: Her feet are placed mid Death, Desolation and Ruin but Honor crowns her brow.

German arrogance casts its shadow over America when the Deutschland rises like a serpent in our harbors.

The Lusitania, the object of Germany's colossal butchery. But, if those perished shall have aided in saving Democracy, how glorious their sacrifice.

Plots, fires, strikes, agitations fomented by German agents to strike terror in our hearts have but fixed our determination to conquer at whatever cost.

America's answer. April 6th, 1917. President Wilson goes before Congress.

"the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured—God helping her, she can do no other."

Of her wealth America has already given five billion dollars, oversubscribing the first Liberty Loan by $1,617,532,300.

America puts her hand to the plow.

When America entered the war the Government became the largest business corporation in the world with its interests affecting practically every industry.

Ten million questionnaires were sent to the Provost Marshal General by ten million of America's manhood ready to pour out their life blood for the ideals of their country.

Finger prints of every soldier are filed for reference and identification purposes.

Thirty-eight of these National Army cantonments have been built in the United States. Over a thousand buildings to house 1,500,000 men.

For the enormous task of clothing two million men the Government had to install machinery to lay in long folds the miles and miles of khaki necessary for uniforms.

Sixty thicknesses of cloth are cut at once by the portable electric knife. Six hundred and sixty coats are in this one length of folded material.

It is interesting to note that every woman working in Uncle Sam's tailor-shop has a near relative in the service.

Five and a half million shirts and nearly eleven million pieces of underwear have been turned out for our soldier family.

Six million blankets have been made, compressed to one-third their original size and baled for shipment.

Eight million five hundred thousand pairs of shoes have been supplied to the army.

Here's the supply of meat for one camp for one day. Two million boys have six million husky appetites every day.

The army bakers turn out 500,000 loaves of bread every day.

The Y. M. C. A. is always found wherever the army stops long enough to sit down.

The Knights of Columbus take good care of the Knights of Democracy.

The Masons have not forgotten the great brotherhood in arms.

The Hostess House of the Y. M. C. A.

Great shipyards have sprung up all over the country as if by magic. By autumn fifty ships will be turned out in these yards at one time.

When America calls the American workmen answers. Here is Labor swearing allegiance to the flag.

SHIP BUILDING

Mighty ships are being built in reply to Pershing's cry: "Build us a bridge of ships."
Every available wooden ship will help battle the German Monster.

An 8 inch Howitzer whose ultimate use is to shell the Huns out of the trenches.

These 14 inch guns are sixty feet long and weigh seventy-eight tons. They will hurl tons of American righteous anger into the Boche dugouts.

Here they are: Fourteen inch shells, every one destined to strike a blow for freedom.

The most dramatic incident in our participation in the war occurs when the Secretary of War draws the first number in the great lottery which created our National Army. An itinerant camp kitchen used at the front.

The national standby—beans. To see 'em every day makes a soldier so mad he could lick ten Germans.

Off for the day's training in the art which will help our Allies drive the Kaiser over the Rhine.

A practice advance. All must reach the enemy's lines at the same time.

United States Medical Corps ready to leave for France.

Supremacy in the air is the aim of America; to strike to earth the German vultures.

Our Navy! For nearly a century and a half it has maintained its stainless reputation!

Our warships are floating fortresses.

The smoke screen which hides from the enemy the movements of the fleet.

On landing, General Pershing is received by the French and British military authorities.

WITH OUR BOYS OVER THERE
FRANCE AT LAST

Paris opens wide her arms to the American fighters. Singing, shouting, weeping crowds make their own holiday.

Ceremonies at the Invalides in honor of our boys.

From left to right: Marshal Joffre, General Pershing; Mr. Dubost, Speaker of the Senate; President Poincare; Mr. Deschanel, Speaker of the Chamber of Deputies; American Ambassador William G. Sharp; Mr. Painleve, Secretary of War; Admiral Locaze, Secretary of the Navy; General Duball, Governor of Paris, and General Foch, Commander-in-Chief of the Allied Army.

Ambassador William D. Sharp pays tribute to the memory of Lafayette in the cemetery of Picpus.

Brand Whitlock, former American Ambassador at Brussels, says that martyrdom of Belgium and northern France shall not be forgotten.

The Signal Corps men string the wires nearer and nearer to the front.

As spring approached units were advanced further towards the trenches. Here the engineers are moving up.

Colonel of infantry and staff in front of a bombproof used as the Regimental Headquarters.

The 5th Platoon, Company H, of this regiment is made up of Indians, Italians, Spanish, Irish, Chinese and two native born Americans.

Six regular enlisted men from China—now good Americans fighting to make the world a decent place to live in.

In the aviation camps our boys are undergoing final training. America gave the world the aeroplane; America must excel in its use.

Just a little handful of our boys—and German prisoners say they didn't know any American troops were in France!

The famous "Blue Devils," the terrors of the Boche, teaching our boys the rudiments of modern warfare.

Here in Battery C on its way to the front is the first American gun to roar into the enemy's ears the President's message of "force to the utmost."

Ordered to the front, many of our boys are baptized. Chaplain Rollins officiates and their colonel acts as sponsor.

The following scenes were made in the first line trenches on the first day American troops occupied them.

Here an Algerian guide leads through the trenches.

One of our signal corps men keeping the trench wires clear. These wires are part of the army's nerve system.

Our boys at the nearest point to Berlin—as yet! A front line trench just 1500 feet from the enemy's trenches.

On the guard in the first trench.

The gas alarm!

The dispatch rider's steeds of yesterday and today.

An exploding shell added a few miles per hour to the speed of this car.

Secretary of War Baker visits France to learn at first hand the needs and accomplishments of our army.

Zowie! Here's the first German prisoners captured by our boys. Twenty-one men and two disgusted officers.

Each Hun is questioned separately in an effort to learn something in relation to the enemy's plans.

WOODROW WILSON
President of the United States
and
Champion of Humanity's Cause

"Pershing's Crusaders" calls the Nation to witness with its own eyes its glorious achievements.
"Is'nt diss chust a lofely war ve are running, Papa?"

(ANOTHER OF THE HEART BREAKING SCENES FROM)

"The GEEZER OF BERLIN"

WATCH FOR RELEASE DATE A Travesty on "THE KAISER - The Beast of Berlin" WATCH FOR RELEASE DATE
Rialto De Luxe Productions
130 West 46th Street,
New York City.

Dear Sirs:

I will open The Symphony Theatre with your production of "The Unchastened Woman," a screen adaptation of Oliver Morosco's Broadway stage success of the same name, and in which Grace Valentine is starred.

My decision came after viewing an unusual number of very fine productions which were offered for consideration as the opening feature of the Symphony.

After twelve years in the producing field of the motion picture art, I am glad to say that your production is one that fitly exemplifies the dignified policy of the Symphony Theatre to give its patrons the very best obtainable.

Your screen adaptation of "The Unchastened Woman" is splendid. The story itself is unusual. The artistry of the star, Miss Valentine, is an histrionic achievement. The supporting cast was perfectly chosen.

All in all I consider it a great production. It is the very quality of picture that the Symphony wishes to continually offer.

Give us more like it.

Very truly yours,

Aubrey M. Kennedy
President,
KENNEDY THEATRES, Inc.

Beyond doubt the most brilliant screen adaptation of the most brilliant dramatic success in a decade.
ANNOUNCING

Mary Miles Minter
in
"The GHOST of ROSY TAYLOR"

LATEST of the Minter features embodying exceptional box office value—a Saturday Evening Post story, by the celebrated Josephine Daskam Bacon—produced under the direction of Edward Sloman for the American Film Company, Inc.

Available July 8 at exchanges of the Mutual Film Corporation.

When exhibitors get together in the corner of an exchange and gossip about stars these days, you can always hear somebody say, "Yes, and that Mary Miles Minter is getting stronger at the box office every day." It's true—and there's some business for you and your theatre in—

"Social Briars"
"A Bit of Jade"
"Powers That Prey"
"Beauty and The Rogue"
"The Mate of the Sally Ann"
"Peggy Leads the Way"
"Her Country's Call"
"Charity Castle"
A kiss bestowed by mistake and its consequences—An innocent impersonation which caused distressing suspicions—Mary the adorable, as a chic little French scullery maid—A haughty and destitute heiress at hard labor in a reformatory—The golden haired beauty in a bewitching play—Supported by Alan Forrest, George Periolat, Kate Price, Ann Schaefer and others.
NOW READY

THE PAREX FILM

The Wm. L. SHERRY SERVICE

TO EXHIBITORS

You want good pictures, at a price that will yield the largest reasonable margin of profit. You want pictures with pep, human interest and drawing power.

It is my intention in opening my own independent exchanges to contract only for productions of this calibre. As one of the founders of the Paramount Pictures Corporation and one of the original State Rights buyers of high grade productions, I feel that I know the wants of the exhibitor and the class of productions most profitable to him.

After seeing their first productions and learning their plans for the future, I have obtained the world rights to the entire output of the Frank A. Keeney Pictures Corporation and the De Luxe Pictures, Inc. I can state positively that they are quality pictures, as good as can be produced.

WILLIAM L. SHERRY

THE FOLLOWING ARE

FRANK A. KEENEY PRESENTS

The Lady Beautiful of the Screen

CATHERINE CALVERT

“A ROMANCE OF THE UNDERWORLD”

PAUL ARMSTRONG’S Great Drama of New York Life

Directed by JAMES KIRKWOOD

“The Best Picture of its kind.” -N.Y. Evening Mail.

Released June 30

SHERRY SERVICE EXCHANGES

NEW YORK, 729 Seventh Avenue, AARON CORN, Manager

BOSTON, 16 Piedmont Street, GEO. F. WRIGHT, Manager

PHILADELPHIA, 514 Vine Street, H. F. BRINK, Manager

CHICAGO, 220 State Street, W. R. JUEBLOMANN, Manager

CLEVELAND, 823 Prospect Avenue, E. H. WELLS, Manager

DETROIT, 63 Elizabeth Street, J. R. MILLER, Manager

DALLAS, 1905 Commerce Street, W. M. CASSIDY, Manager

DENVER, 1723 Welton Street, NORMAN J. SENNOTT, Gen. Mgr.
FOR BUSINESS

The Wm. L. SHERRY SERVICE

TO EXHIBITORS

My success in the motion picture industry has been due to my square deal methods with the exhibitors, courteous treatment and prompt attention to all matters in connection with the bookings of productions through my exchanges.

You may rest assured that this well known policy will be carried out in my new enterprise.

The Sherry Service stamp will be a mark of quality and a guarantee of box office value.

Watch for big things coming.

WILLIAM L. SHERRY

MY INITIAL OFFERINGS

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

FROM HER OWN COMPANY

DE LUXE PICTURES, INC. IN

"THE STREET OF SEVEN STARS"

by MARY ROBERTS RINEHART

Directed by JOHN B. O'BRIEN

"An Unprecedentedly Beautiful Screen Idyl, All Smiles and Tears."—Billboard

Released July 7

ARE THE SHERRY SERVICE EXCHANGES

LOS ANGELES, 511 West Eighth Street, Wm. ALEXANDER, Dick.Mgr.
MINNEAPOLIS, 14 North Fourth Street, A. A. NELSON, Manager
KANSAS CITY, 921 Walnut Street, R. E. RIDDICK, Manager
PITTSBURG, 804 Penn Avenue, B. T. LION, Manager
SAN FRANCISCO, 100 Golden Gate Ave., CHAS. LUNATZ, Manager
ATLANTA, 61 Walton Street, A. S. DICKENSON, Manager
SEATTLE, 2022 Third Avenue, L. A. TODD, Manager

St. Louis Exchange will be ready for business by the time you read this.

729-7TH AVE., NEW YORK DANIEL J. SAVAGE, Gen. Sales Mgr.

Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Frank A. Keeney's
BIG BOX-OFFICE
ATTRACTION
“A ROMANCE
of the UNDERWORLD”

A PICTURIZATION OF
PAUL ARMSTRONG’S
GREAT DRAMA OF
NEW YORK LIFE

STARRING

THE LADY BEAUTIFUL OF THE SCREEN

CATHERINE CALVERT

WITH AN ALL-STAR CAST INCLUDING
DAVID POWELL, EUGENE O’BRIEN,
EDWIN FORSBerg AND SYBIL CARMEN

IN SIX THRILLING PARTS
SUPERVISED AND DIRECTED BY JAMES KIRKWOOD

FOR PARTICULARS ADDRESS THE NEAREST
WILLIAM L. SHERRY SERVICE EXCHANGE
OR
WILLIAM L. SHERRY, 729-731 W. 3RD ST., N.Y.C.

KEENey GENERAL OFFICES, 1493 BROADWAY
RAY C. OWENS, Gen. Mgr.
Theodore C. Deitrich presents

DORIS KENYON

Heading her own company,
DE LUXE PICTURES, INC., in

THE STREET OF SEVEN STARS

"An unprecedentedly beautiful screen idol! all smiles and tears," by MARY ROBERTS RINEHART

Read what the critics say of The Street of Seven Stars:

"A clean entertainment, full of heart interest that will appeal to all classes. Book this picture."—P. S. Harrison in Motion Picture News.

"Breezy, whimsical, light bit of pathos, fun and romance that will please folks everywhere."—Wid.

"This is indeed a picture de luxe, a step forward in motion picture building. It registers the biggest kind of a hit. This unprecedentedly beautiful screen idol, all smiles and tears, will afford pleasure to the world at large for many a day and should be booked all over the country. Doris Kenyon is in a class by herself, being of the spiritual type of feminine loveliness."—Marion Russell in Billboard.

"If all pictures contained as much that is new and entertaining, there would always be something to look forward to."—Aileen St. John Brennan in Morning Telegraph.

"It is pleasing to the eye, and Doris Kenyon is bewitching and radiantly beautiful."—Exhibitors' Trade Review.

"Doris Kenyon is charming. Entertainment, story and photography are good, and the technical handling and acting throughout are very good."—Dramatic Mirror.

"Doris Kenyon radiantly beautiful in a sweetly simple story."—New York Review.

"A pretty story, full of quiet pathos and keen insight into life."—Moving Picture World.

"It is irresistible. Doris Kenyon lends a charm and fascination to the picture that are quite distinctive."—N. Y. C. Evening Mail.

READY NOW

Directed by JOHN B. O'BRIEN

Released through the WILLIAM I. SHERRY SERVICE
Offices in all principal cities
TOM BRET COMEDIES

"His Vinegar Bath"
A riot of fun!

"Twin Bedrooms"
A laugh every second!

"Why Not Marry"
Droll, exciting and funny!

And others coming right along.

Scene from "His Vinegar Bath"

TITLES like Tom Bret wrote for the Drew comedies.

WHIRLWIND PANTOMIME like Jimmy Aubrey, the "King of Komedians," made famous in Pathe and Vitagraph "Big V" releases—

Tom Bret Comedies featuring Jimmy Aubrey
are as clean and refreshing as the breath of Spring, and as lively as an Irish dance!

A FEW STATE RIGHTS AVAILABLE

Wire, Call, or Phone

Now booking at the American Standard Exchanges:

NEW YORK ATLANTA KANSAS CITY ST. LOUIS
DENVER CLEVELAND MINNEAPOLIS NEW ORLEANS

American Standard
Motion Picture Corporation

126-130 West 46th St., New York

H. W. LAMB, President.
WM. STOERMER, Gen. Sales Manager.

Tom Bret says:
"A stitch in time
is worth two in
the bush. Buy
War Savings
Stamps now and
cancel the Kaiser
later on."
Which Is Your Choice

A committee of the National Directors is considering the applications of five national distributing systems for the physical distribution of the product, released through the Affiliated. After investigating the service and terms offered by these companies, a distributing system will be selected by a referendum vote of all the directors. Advise your national director today of the distributing organization which, in your opinion, offers the most efficient service for simply the physical handling of pictures. An exhibitors' booking office will be maintained in each unit to do all the selling, arrange all bookings, fix all prices and classify theatres.

AFFILIATED DISTRIBUTORS' CORP.
1476 Broadway, 524 Longacre Bldg., New York
Over Big Everywhere

WM. S. HART

IN THE

LION OF THE HILLS

PLAYING THE BIGGEST HOUSES

Following Territory Still Open

Ohio
No. Illinois and So. Wisconsin
So. Illinois and East Missouri
E. Penn. and So. N. Jersey
Michigan
Indiana and Kentucky

Mississippi and Louisiana
Texas, Oklahoma and Arkansas
Iowa and Nebraska
Washington, Oregon, Idaho & Montana
California, Arizona and Nevada

MUST ACT QUICKLY
WIRE IMMEDIATELY

BERNARD H. BERNSTEIN

923 Longacre Building, Phone, Bryant 468 New York City
Gaumont Summer Productions

The only INDEPENDENT news service.
Edited by the same experienced staff which has specialized in photographic news events for many years.
Official War Pictures from the Allied Governments.
Every important happening illustrated.
Hundreds of loyal cameramen always on the job enable the Gaumont news reels to score their many scoops.
The fastest photographic equipment ever invented prints the Gaumont News and Graphic
ONE DAY AHEAD OF ANY OTHER NEWS REEL.

The HAND of VENGEANCE
The startling twenty-reel serial for the STATES RIGHT MARKET.
Now ready.
And it's a wonder!
Only ten episodes—but thrilling situations enough for twice as many.
Telegrams from exchangemen and exhibitors all over the United States indicate that all territory will soon be closed.
Get in line if you want this great 1918 money maker.
Activities in Detroit Film Circles Last Week
Advertising for Exhibitors
Advertising for Busy Managers
Affiliated Districts, Eight, Meet 
Alaska to Have Fine Picture Theater
American Film Company-Outlines Plans
At Leading Picture Theaters
Baxter of Denver's Isik Early on the Job
Binnsingham a Leading Picture Show Ctr.
"Brief Debutf of Tiddy, The" (General Film)
"Britain's Bulwarks" (Pathe)
Buffalo Exhibitors Face Difficulties
Caruso, Enrico, Becomes a Screen Star
Chaplin, Charlie, Has 16th Picture Taken
Chicago News Letter
"City of Tears, The" (Bluebird)
Coming Year to Make Industrial Record
Congressmen Inquire About Picture Making
Draft and Business, The
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Explosive Regulations, Commission Announces
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Famous Players Plans Amuse Interest
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Film Trade Notes of Week for Kansas City
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"Fly God, The" (Triangle)
Foreign Trade News
Fox Leases Victoria of St. Louis
Fox Shows Government 500,000 Feet of Film
Gerard Print, Loss of, Stirs Officials
Gehman Film Trust Carries Universal Title
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"Golden Wall, The" (World)
Goldwyn Branch Managers
Goldwyn's Eastern Managers in Session
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Facts and Comments

More than ever are we astonished as time goes us opportunity for contemplation at the performance of the committee of the National Association of the Motion Picture Industry, which went to Washington the other day to talk to Chairman Kitelin and the Congressional Ways and Means Committee. That committee was supposed to give the Congressmen some ideas regarding the way to tax the motion picture industry. A careful reading of the proceedings fails to reveal just what information, if any, was communicated. Several of the delegates hastened to assure the Congressmen that the industry wanted to pay its share of the national requirements, but in the next breath they went on record as being against increasing the admission tax. The Moving Picture World rises here to ask that if admission taxes are not raised who is going to pay the tax?

Everybody knows that if an increased tax is levied upon raw stock or the finished product the cost of a completed reel of pictures will be increased. Everybody knows that if the cost of making pictures is increased that the rental price will be increased. As the exhibitor pays the rental price any increase along that line will fall on him. If not, then who will pay it? Plainly there is no escape for the exhibitor paying the tax up to this point. This was made quite clear when the question came up last fall on the proposition to charge an additional 15 cents a reel on each release a week to cover the footage tax levied by the Government on raw and finished film. It is quite plain that any effort to place an increased tax on film will increase the cost to the exhibitor. It is useless to argue otherwise.

Now then if the exhibitor must pay additional rental, where is he to get the money? How is he to pass the tax along? Apparently the only way he can do that is to raise his admission price. Does the N. A. M. P. L. committee know of any other way? If it does the information would be gratefully received by several thousand exhibitors.

Another matter respectfully submitted to the committee from the N. A. M. P. L.: One of its members was interrogated by Chairman Kitchin on the question of footage tax in Great Britain. Mr. Kitchin made the statement that Great Britain imposed a footage tax on film, and the N. A. M. P. L. man admitted the statement to be true. If he had been at all conversant with the question he would have known that no footage tax is imposed by Great Britain on film made and used in Britain. The British footage film tax is on exports and imports; home-made film pays no such tax. Manufacturers of film there pay a high income tax and theaters collect an admission tax. If the N. A. M. P. L. can do no better than this something must be lacking in its service.

The latest indoor sport seems to be hectoring George Creel, chairman of the Committee on Public Information. Several people have had their innings in the game, and now the motion picture men are taking theirs. On this branch of the committee's activities Congress has been induced to ask Mr. Creel what he is doing and what contracts he has made for distribution, with whom and what he is doing with the money. Bob Cochrane started the row, which may result in clearing up the situation. If there is a colored gentleman hiding in the wood pile by all means let him be smoked out.

Concerning the activities of the Creel committee the Division of Films wishes exhibitors to understand that official war pictures are being released by all the different news weeklies every week. This service began June 3 and has continued without interruption ever since. “Don't let anybody tell you different.” The Division of Films is releasing “Pershing’s Crusaders” through the First National Exhibitors’ Circuit, and “Allied War Review” through Pathé, Inc.
A Great Theme
By Louis Reeves Harrison.

OVER and over again it has been tried in story form, but it can be told in a thousand different ways, each unlike the others, all of profound interest to spectators of any class or condition.

The making of a man.

Ditmars has shown us on the screen that some of the lower orders of animal life care for their young only a few weeks—after that the little ones are self-supporting, some almost from the moment of birth.

Of all living creatures the most helpless during infancy is man.

Left to himself he would soon cease to exist.

From the very first he is dependent upon others for food, shelter and clothes, and the complicated organization of modern society, tending more and more to specialization of work, brings about an interdependence rendering each of us almost as helpless as we were in times of elementary need. Even such a simple requirement as that of water to drink brings about the tremendous construction of costly aqueducts. The individual exists as he is only through organized social effort.

As an intense individual he is usually in a state of revolt.

Society says he shall do so and so. He must conduct himself according to certain rules and regulations or expect to be isolated, perhaps condemned to punishment. He is thus obliged to keep his attention strictly in line with that of his group, unless he can command the attention and respect of his group long enough to start a revolution of common opinion. As a rule, however, he is a mere drop of water engaged in trying to alter the course of an entire river. He can only do that at some moment of flood, when he carries a mass of others along.

Each man of native power thus feels a sense of responsibility.

Native power he must have, but it will be wasted unless directed along lines indicated by high intelligence. Even his physical strength, great though it be by inheritance, must be nourished and trained, and that may depend upon the place where he is born and raised, the circumstances in which he is brought up.

Thus his story becomes one of environment.

It may be a brilliant and fascinating story, full of adventure and romance, yet show at every step the effects of his early training, his mental differences from other men, the effect of his associations, even of his religious views, or lack of them. The latter influence may be parental—an enormous number of great scientists, literary men, artists and creative geniuses are descended from ministers, deans and pastors. Then his social environment counts heavily.

But greatest of all is the effect of his education.

Very decided genius may be a substitute for education—the man may educate himself—but a very small proportion struggle up from a condition of neglected instruction, rarely one or two in a hundred. Some ninety-eight per cent. of the achievements in the world which count have come from men of well-trained minds. The logical necessity of a fine education, well-believed in here, can thus be enforced.

Here is splendid opportunity for some Griffith, Blackton, Porter or Ince.

Given a maximum amount or superior education in a community, even in a family, and we have the rich ground in which ability can best grow and flourish. While this purpose could be submerged, made subordinate to that of story interest and entertainment, it would show how education enables a man to select and successfully pursue a career out of the ordinary. It would be entirely practical to demonstrate that education is the determining factor of individual progress, so that all who grasp the story's meaning could cheerfully assent to improvement in our methods as one of the best and most economical of public measures.

In that question the whole human race is concerned. Why not give the leading roles to leaders of men? The inconsequential hero can never satisfy the public today.

Picture him a true man, self-doubting at times, yet overcoming difficulties through an education which is the "bread of his soul."

Let us see the making of a man.

The Scope of Screen Fiction
By Edward Weitzel.

THE screen produces fifty playlets or screen novels to every drama seen on the stage, but the scope of the older art is infinitely greater than that of the shadow play up to the present time. Screen fiction is now very circumscribed. Its serious drama seldom departs from the simplest and most elementary form; its aims to do the thinking for its patrons: to point out the right from the wrong much in the same way that a parent endeavors to instruct a child.

Vice is punished and virtue rewarded at the end of the fifth reel with such regularity that it is easy to forecast before the end of the first thousand feet the happy fate of the hero and his sweetheart and the unpleasant doom of the villain or his partner in crime, the simous but seductive vampire.

No argument can be advanced against the use of this formula, of course. It occupies an honorable place in popular esteem, both on the stage and on the screen, and has an influence for good that should not be understated. But it does not truly reflect life in all its phases.

A Higher Form of Screen Fiction.

A marked tendency among some of the producers of playlets, and also of one or two critics of the screen, is to decry anything that may stir the spectator deeply, the claim being advanced that people go to the moving picture to be entertained and do not want their feelings harrowed up by death scenes, especially where a little child is involved. This point is well taken in many cases—but the objection comes from the handling of the incident, not the incident itself. A perfect work of art never offended the sensibilities of a human being worthy the name, and the major portion of the men and women who attend the moving picture theaters is not deficient in right feeling when it knows that the anguish depicted on the screen is the natural outcome of the story. Who that recalls the death of Little Paul in "Dombey & Son" ever fails to realize its beauty and its chastening influence? The allusion already made to the class of fiction that very nearly dominates the screen, shows that it follows a form of stage drama that is not of the highest type. Commerciaally successful, like the drama of "Everywoman" with its obvious and crudely sketched types, these examples of screen fiction demand nothing of the spectator but a childlike faith and receptivity. He is taken by the hand, and human existence is shown him shorn of most of its sidelong and much of its truth.

The hero is without a blemish and the villain's soul
is devoid of one decent instinct. Everything is symbolized and every precaution taken to save the spectator from using his own gray matter. Once virtue always wore a black cloak, while virtue attired herself in one of red. The screen innocence is soonest recognized by her modest white nightgown; infamy by the richness and dashing of her silk pajamas. This is not an artistic error—for the grade of art it represents. No art can exist without its conventions. But is it ever going to be worth while commercially for the screen to show life whole? There is no question of its artistic advantage. Galsworthy did it in "Justice." He did not take either side of an argument. He showed his audience a slice of life as it is, with all its complexity, its strength and weakness, its suffering and compassion, and left it to the man in front of the footlights to find his own moral. The play appealed to the brain as well as the emotions. It was successful in London and New York. It broke no records on the road, but in London it started a much needed prison reform, and in this country it gave a fine company of American actors an opportunity to achieve a signal success.

Will the same grade of fiction make a place for itself on the screen?

**Moving Picture World Man Honored**

**F. RICHARDSON,** who has for many years conducted the Projection Department of the MOVING PICTURE WORLD and who is also editor of the Projection Department of Cine Mundial, the Spanish edition of the MOVING PICTURE WORLD, is in receipt of the following communication:

Buenos Aires, Argentina, May 14, 1918.

Mr. F. H. Richardson, Cine Mundial, 516 Fifth Avenue, New York City.

Dear Mr. Richardson: I have the honor to notify you that the Board of Directors of the Association of Moving Picture Operators of Argentina, at the meeting held on the fifth of the present month, voted to tender to you appointment as honorary general director of the society. All the members of the society approve said appointment, which enables us to include in the society so honorable a gentleman and one of such recognized talent.

Board of Directors Association Moving Picture Operators of Argentina,

By Bruno T. Tedeschi, Secretary.

The above named society is, we are informed, the largest association of its kind in all Latin America and even larger than any in Spain. The honor done Mr. Richardson is significant as showing how firmly Cine Mundial, the Spanish edition of the MOVING PICTURE WORLD, is becoming entrenched in Latin America. It is pleasing that Mr. Richardson should have gained such standing with the Spanish speaking men in so comparatively short a space of time, particularly in view of the difficulties he encounters in his work in Cine Mundial. Mr. Richardson does not himself speak Spanish, hence it is necessary to translate communications to his department into Engish and then translate his reply into Spanish.

**DEATH OF SOL J. BERMAN.**

Sol J. Berman, manager of the New York exchange of Jewel Productions, Inc., died on Tuesday morning, June 25, at his home 801 West End Avenue, New York, aged 32 years. He leaves a widow and a daughter. Interment was made at Beth Alom cemetery, Cypress Hills, New York, on Friday, July 13.

The deceased entered the film business as an office boy for Clarke & Rowland in that firm’s Pittsburgh office several years ago. Mastering the details of the exchange business, he was appointed manager of the firm’s office at Des Moines, Iowa, to the frequently vacant position of assistant manager for the same company, but later went into business for himself. Then he was in the employ of the Mutual and eventually New York City to assume charge of the New York exchange of the World right after the death of Reginald Select before joining the Jewel organization. He had many friends in the business and his death will be felt keenly.

**Loss of Gerhard Print Stirs Officials**

Fear That Thief May Attempt to Use Subject in Neutral Countries to Disadvantage of United States.

The officials of the Department of Justice have been in hand the task of locating the missing prints of Ambassador Gerard’s “My Four Years in Germany,” which was stolen from the projection room of the Globe theater, at Fifth street and Fifth avenue, Brooklyn, on the night of Wednesday, June 15.

The disappearance of the film took place under suspicious circumstances, which has led the Brooklyn police and the Department of Justice to believe that the film was taken by the purpose of shipping it into some foreign country, where the print could be duplicated and exploited to the advantage of pro-German interests. For several days past all outgoing steamers have been zealously watched, but as a result of the rigorous rules applying to the shipping of films abroad there seems to be small chance of its getting past the Government officials.

There is however the possibility that the parties responsible for the theft of the film intend to smuggle it into Mexico and Central and South American countries. With this idea in mind representatives of the Department of Justice are now maintaining a sharer watch on the border.

It has been known for some time past to Ambassador Gerard and his film associates that representatives of German propaganda are highly desirous of securing a copy of the picture, it being their evident intention to try to use the same in such a way as to make the production appear to their advantage. If this were done in countries like Mexico and Chile, where pro-German influences are strong, there is no doubt the picture could be made a large financial success. It might also exert considerable influence favorable to Germany's war aims.

Whoever took the film from the Globe theater chose an unusually opportune moment to execute the theft, as Rudolph Sanders, proprietor of the theater, was taken home with an acute attack of appendicitis the day before the film disappeared and has been confined there ever since.

**Operators Are Declared Non-Essential**

Those Within Draft Age Must Secure Other Employment, Pittsburgh Delegation Is Informed.

Representatives of the Pittsburgh motion picture operators' union, who visited Washington last week, were informed that the members of their trade would not be exempted from the recently announced "work or fight" regulations promulgated by the provost marshal general. They were given an opportunity to confer with officials of the office of the provost marshal general, arrangements having been made by Congressman Garland.

The officials of the provost marshal general's office hold no general views on the matter, but feel that it is perfectly feasible, in the event that men not in the draft cannot be secured in sufficient numbers to replace the operators who must go into more essential industry, to send women into the booths of the theaters to operate the projection machines.

**KUNSKY PREPARING FOR OPERATOR SHORTAGE.**

With the possible shortage of motion picture operators due to the draft, Mr. Kunskey, owner of Kunskey Enterprises, operating ten theaters in Detroit, are planning to install a school for women and men who are over the draft age. George W. Trendle, secretary of the Kunskey Enterprises, believes the government will draft the operators into the war plants, and that it is up to exhibitors right now to start training women and other older men for the work. We are not going to wait until the worst has happened, but we are going to prepare for it," said Mr. Trendle.

**Trends in '18 Schooling Berman.**

In 1918, famed director Robert Berman not only capitalized on the growing popularity of silent films, but also made a name for himself as a visionary in the fledgling industry. His contributions to the field of film education were significant, as he had seen the potential in teaching the next generation of filmmakers. Berman's commitment to schooling was reflected in the dedication he showed to his work. His passion for the industry was evident in his own schooling as he poured over books and studied the art of film.
Players Ask for More Equitable Taxation

July 13, 1918

Point Is Made Before Congress Committee
That Large Incomes of Screen Actors Are for Few Years Only

DECLARING that the members of the motion picture industry were neither urged nor desired any reduction in the income tax, Grant Carpenter, of Los Angeles, Cal., assistant secretary of the Motion Picture Service Association, appeared before the House Ways and Means Committee in Washington last week to point out some of the inequalities and inequities of the tax law.

Mr. Carpenter explained that the Motion Picture War Service Association is an organization formed primarily for the purpose of unifying and concentrating the patriotic work of the 175,000 people employed in the motion picture business.

Among the officers of this association are David Wark Griffith (chairman), Mack Sennett, to enjoy Taylor, Cecil De Mille, Mary Pickford, Charles Chaplin, Lois Weber, Douglas Fairbanks, W. S. Hart, Jesse L. Lasky, Marguerite Clark, and William Fox.

"In order that there may be no misunderstanding of our purpose in this hearing," declared the witness, "we state positively and unequivocally that we neither urge nor desire any reduction in the income tax. The members of our association are not only willing, but eager, to bear their full share of the burdens of the war, and they consider it a privilege to serve our country in this crisis. We ask merely the opportunity to call to the attention of the committee that the results of the income tax will flow from a material increase of the present rates.

"Especially do we ask for a heavier tax on unearned income than upon earned income, adopting as a definition of 'earned income' the phraseology of the English law as follows:

"Income arising in respect of remuneration from any office or employment of profit or in respect of any pension or compensation given in respect to past services of the individual, or of the husband or parent of the individual in any office or employment of profit, and income derived from the exercise of a profession, trade, or vocation.'"

Compares Income from Art and from Dividends.

"Income derived from any other source, therefore, shall be deemed 'unearned.' This definition is obviously based upon a recognition of the difference between tangible and intangible capital, and income derived from each element, and that derived from cumulative effort. Permit us at this point to draw a comparison between the individual who derives his income from his capital, and the individual who derives his income from dividends on investments. I have in mind a woman in one of the art's who began only last year, after years of poverty and years of apprenticeship, to earn large sums of money. Her intangible capital is the experience and the knowledge of her art that has been accumulated, and upon which she has only begun to realize.

"The tax, as now applied, takes almost half of her earnings. In the nature of her business she can not expect, under the most favorable conditions, to increase the popularity that brings her this income for more than a few years at the outside—and the hazards and risks of her employment—a brief illness or a scar on the face may end her earning power at any moment. During that period she may be taxed anywhere from 25 per cent of all the earnings of a lifetime, and at the end of it her capital is gone.

"On the other hand, take a man with a similar income derived from dividends. This man's income would not be subject at all under the excess profits law, nor would he pay an income tax. But suppose, that, when the war is over, and the tax removed, this individual's capital would be unimpaired, and he would perhaps enjoy a larger income on the increased valuation of his property through no effort of his own.

Declares Industry Has Suffered Depression.

Mr. Carpenter was asked by Congressman J. Hampton Moore, of Pennsylvania, whether or not it was a fact that the moving picture shows were doing a bigger business generally since the war began than prior thereto. In answer he declared that the industry as a whole has suffered a depression; many theaters have closed all over the country, and in Los Angeles, where 75 per cent. of the pictures are made, a production of $240,000,000 has largely been cut, and the falling off of business has impaired the earnings of the artists and actors.

Several members of the Ways and Means Committee suggested that Mr. Carpenter give further detail as to the salaries paid to the well-known stars, but he gracefully avoided that. He was also questioned at length as to the extent of the business done in Los Angeles.

In order to show why the law should be changed with respect to the motion picture people, pointing to the case of Charlie Chaplin, who, he said, was taken to the music halls by his father when he was a child, and he suffered all the privations up to a very short time ago, and served a long apprenticeship. The witnesses then declared that many of the professions could be found where the members thereof had gone through privations in the early years of their profession, and there has been heard the same sort of argument concerning John D. Rockefeller, etc.

He was asked by Mr. Moore if he, or the profession which he represents, would object if there should be a release of the excess profits tax so far as salaries are concerned, that the income tax should be increased so as to meet so far as that proportion would help out the exigencies of the Government.

"I cannot say as to that," was the reply. "I think that the people who represent the players would like to see the tax is right as it is. And they want to bear whatever is their share of the burden, and not more. In the final analysis, that is what the committee will have to decide.

Congressman Says Industry Has Done Wonders.

Mr. Moore—"I believe that, thoroughly, and the representatives of the motion picture pictures have been here, and they have spoken with equal evidence of patriotism, and they are willing to be taxed, and we have a great deal of confidence in the moving picture industry, and the moving picture artists, have done wonders to contribute to the success of the war funds. Now, the President has issued a call for $21,000,000 more, and the Secretary of the Treasury has said, speaking for him, that we must raise approximately $30,000,000,000 of that by taxation. We must go into the pockets of the moving picture actors and artists, and others, and raise twice as much by taxation as we did last year, and the problem we have is raising more, and without any change, lowering the tax unless we have been properly charged with inequality. I state this to you in all fairness, because I know that you come here in good faith."

Mr. Carpenter—"All that we are maintaining here is the question of the division of profits and equal principles, and we believe that unearned income should be distinguished and differentiated from earned incomes.

"We are not asking for an exemption. We are asking that there is the right to be taxed. We can earn our money in the picture people who earn their incomes by their efforts be excepted from the operation of the excess profits law, because their earnings have no connection whatever with the war. On the contrary, the war has depressed the business greatly and has reduced the earnings of the business."

Congressman Green, of Iowa, stated that the Committee very likely would remove the feature that the witness was objecting to, but the people the representatives are likely to pay more, and the witness replied "We do not object to paying mor, if it is equitable."

"There is one thing I want to say before I close," said Mr. Carpenter, "just a word. I want to call the attention of the committee to the services of motion picture acts. We believe that the picture people who earn their incomes by their efforts be excepted from the operation of the excess profits law, because their earnings have no connection whatever with the war."

The Stoll Film Company, Limited, of London has appointed Arthur L. Fullman, 302 Broadway, its American representative.
The Motion Picture Exhibitor

Ochs Is General Manager of Exposition
Elected at Meeting of Massachusetts League—National League Going Ahead with Plans.

At a meeting of the Massachusetts branch of the Motion Picture Exhibitors’ League of America at its rooms at 127 Pleasant street, Boston, Tuesday afternoon, June 18, National President Lee A. Ochs was appointed general manager of the motion picture exposition that is to be held in Boston this July.

The object of the meeting was to discuss the plans for running the exposition without the National Association of the Motion Picture Industry, which voted to withdraw at a recent meeting held in New York. At just one-half hour after the New York vote was taken William A. Brady signed a contract for $750 worth of space for his daughter, Alice Brady.

Mr. Ochs addressed the exhibitors regarding the exposition: “At a recent meeting in New York it was agreed that there should be two expositions, one in the winter and one in the summer,” he said. “They were both to be held under the auspices of the Motion Picture Exhibitors’ League of America and the National Association of the Motion Picture Industry. The one in the winter was to be held in New York and the one in the summer, to be held wherever the league chose. For the summer of 1918 Boston was decided upon as the convention city. The dates were all arranged for the exposition. When only three and one-half weeks away the National Association of the Motion Picture Industry withdrew and left the Exhibitors’ League to run the exposition alone.”

“The Motion Picture Exhibitors’ League is going to run the exposition, and if they can get the stars to come to Boston they are assured of making it a success.”

Mr. Ochs make the hard work in getting the producers to allow the stars to come to the exposition. He said that they would lose from three to six days. The stars would not work the day before the trip, the day of the trip and the day after; therefore the producers had to send the stars to the convention city. The stars would only work one day at the convention.

Mr. Ochs stated that the convention would be an absolute failure without the stars and asked the branch managers of the different film exchanges to use their influence toward getting the stars for the exposition. It was the plan of Mr. Ochs to have the opening night an Alice Brady night and have as many other stars present as he could get.

At a recent meeting Mr. Ochs organized a company called the Motion Picture Exhibition company. At a conference with Mr. Berkamp, attorney for Charlie Chaplin, he received the assurance of Mr. Berkamp that Sidney Chaplin and very likely Charlie Chaplin would be at the convention.

Presence of Five Stars Pledged.
Mr. Ochs then gave the names of the following stars that he was sure he could get: Billie Burke, Marie Doro, Charlie Chaplin, Alice Brady and June Caprice. He said Mr. Zukor of the Paramount and Arcterra was against the exposition, but if the other companies went into it he would. Mr. Fox of the Fox pictures and Mr. Powers of the Universal made the same statement.

Mr. Ochs said when the exposition was held at Chicago all the boosters came to Boston and made their plans for the Boston convention. They told of the big things that they would do at their convention and “now it is up to the Boston film men to put it over.” Mr. Ochs said that he would always be in the forefront of the work and try to make the exposition a success, even if they did have to run it without the National Association of the Motion Picture Industry being the fifth largest in the world and people would expect them to make the exposition a success, even if they did have to run it without the National Association of the Motion Picture Industry.

He went on to say that he expected over 100,000 people would see the exposition in Boston and that they would have the support of every newspaper in the city.

Mr. Ochs was in Chicago last week the American rang me up at my headquarters several times in regard to advertising space and agreed to run several pages of advertising a week,” said Mr. Ochs. The national president said the people wanted to see the stars and would pay money to see them and without them they could not make the convention a success. “They do not want to see one or two stars but forty or fifty of them, and that is sure to draw a crowd every night of the exposition.”

Mr. Ochs then read a list of the following who had already bought space in the exposition: William Brady, for his daughter, Alice Brady, $750; William L. Sherry, $750 for his stars, Doris Kenyon and Catherine Calvert; World Film Corporation, $500; Simplex projection company, twelve to fourteen hundred dollars.

Ochs Named Chairman of Success Committee.
A motion was adopted appointing Lee A. Ochs chairman of a committee to get into the details of the exposition and make it a success. Those appointed on the committee were: Lee A. Ochs, chairman; Alfred S. Black, of the Maine branch of the league; M. J. Lydon, president of the Massachusetts league; Sumner and Rhode Island; James; P. E. Lydon, of Dorchester; Ernest H. Horstmann, of Boston; J. Laurie, of the Modern and Beacon theaters, Boston; B. H. Cornell, of Boston; Leon Dalmun, of the Atlas Film Corporation, and Fessers dedicated to World Film Corporation, Boston; George Fecke, of the World Film Exchange, Boston; Harry Wasserman, Samuel Grant, of Boston; Stanley Summer, of the Fenway theater, Boston; Al Somberly, of the Bowdoin Square theater, Boston; Joseph DePalle, of Boston; Norman Hoffman, of Boston, and Charles H. Ross, of the Lancaster theater, Boston.

Mr. Ochs said that according to the contract with the lessees of Mechanics’ Hall they could not begin to move things in until the 10th of July and they would have to work fast, as they would have only three days after that before the opening night of the convention. Mr. Ochs said “If we can pull this convention through and still make ten or fifteen thousand dollars we will feel very well satisfied with our efforts, but we must allow for the enormous cost of newspaper and street car advertising. A night will be dedicated to the city and state officials and the soldiers and sailors, for on those nights we will issue compli-
O’Donnell Elected Pennsylvania Head

Following Two Day State Convention Keystoners and Their Friends Go to New Jersey for a Frolic.

THE annual state convention of the Exhibitors’ League of Pennsylvania was held in Philadelphia on June 24 and 25, was supplemented by an outing in Westville, N. J., which was attended by the exhibitors, exchange men, and those employed in the industry, accompanied by their friends and families. The alternates, delegates and alternates occurred on the second day of the convention, the result of which was as follows:

Judge J. O’Donnell of Philadelphia, was unanimously re-elected state president; Fred C. Nirdlinger of Philadelphia, first vice-president; George L. Bittender of Plymouth, second vice-president; Charles H. Goodwin of Philadelphia, secretary, and A. H. Nace of Quakertown, Pa., treasurer.


A resolution made by Dr. S. Steinberg condemning the music tax law and urging a hearty support to the Government’s war plate was unanimously adopted by the League.

A motion authorizing the chairman to appoint an executive committee of five in addition to the state officers, and with the addition of one member to be placed on the committee as each local is formed, was seconded and passed by the body. A resolution to furnish ways and means of furnishing a state organizer to organize new localities throughout Pennsylvania was also carried.

There was a lively time at the picnic and many contests were indulged in by the men and the fair sex. The fat man’s race was won by Judge O’Donnell, while Dr. Steinberg won the fat man’s high jump. Steve of the Metro won the 100-yard dash in a race where there were over fifty entries. A hotly-contested tennis match was won by the exchange men, who defeated the exhibitors by a score of 7 to 4. During the evening after the crowd had partaken of the picnic luncheon many speeches were made lauding the newly elected state president, Judge O’Donnell, and many toasts were offered wishing his success as the next National President of the League. The final event was the dancing contest, which was won by Daniel Heenan and Sam Blatt.

Maryland Exhibitors Hold Meeting

Defer Action on Election and on Music Tax, but Choose Delegates to Boston.

The annual meeting of the Maryland Exhibitors’ League was held at the Lexington Hotel, 210 West Lexington street, on Friday afternoon, June 21. Frank A. Hornig, president of the League, presided, and the meeting was called to order at 3 o’clock. Several matters of importance to the Maryland exhibitors generally were taken up, but action was held over until further investigations are made of conditions. One of these was the scarcity of operators and the other concerned the tax on music.

The annual election of officers should have taken place at this meeting, but on a motion made by Thomas D. Goldberg that the present officers hold their positions until another meeting is called, this action was adopted.

Judge Rome made a motion that a crab feast be held in the near future for the members of the League and their families. This motion was unanimously passed. A committee was appointed to make arrangements for the affair including Louis Schlechter, Milton Caplon and William E. Stumpf.

Quite a discussion ensued when the question came up as to how the Maryland exhibitors should go about fighting the music tax, since the money that they have to pay or go without certain music.

The final decision in the matter was that they will hold off from any action until they know what procedure will be taken at the Convention which is to be held in Boston.

Delegates from the Maryland League to the Boston Convention were then elected, as follows: Frank A. Hornig, of the Horn and Royal theaters, chairman; L. A. DeHoff, of the New theater, and J. Louis Rome of the Broadway.

According to the usual custom of the League, a committee of two was appointed to audit the books of the secretary and treasurer. These were Eugene B. McCurdy and Charles Nolte.


TENXAS MEN CONVENE JULY 8.

When the cool gulf breeze blows over the island city of Galveston during the second week in July, Texas amusement men will be there. Dates for the 1918 convention of the Texas Amusement Managers’ Association have been fixed for Monday, Tuesday and Wednesday, July 8, 9 and 10, and headquarters will be maintained at the Tremont Hotel. Thus early indications are that there will be a full attendance. Texas moving picture fellows always have a good time when they get together, and when they get together, such as those who attend say, the opportunity is greater to learn some valuable things about the conduct of their business. E. H. Halsey, of the Queen and Old Mill theaters, Dallas, is president of the association, which is a two years old and will celebrate its third birthday in July. F. C. Levy of the Strand theater, Fort Worth, is treasurer and a member of the board of directors.

VIRGINIA STATE CONVENTION DEFERRED.

The special A. E. A. Virginia state convention, which was scheduled to be held at Ocean View, Va., August 25 and 26, has been postponed to a later date, after the national A. E. A. convention to be held at Chicago, August 20. Due notice of the Virginia meeting will be announced in these columns.

FRANK KEENAN STAGES BENEFIT.

Frank Keenan was the master of ceremonies at a benefit performance by the Stage Women’s War Relief on Thursday, June 20, at the Mason Opera House in Los Angeles. The Pathé troupe staged a vaudeville show at Sadler’s with Miss Maude Adams as the headline act. It was her first appearance in vaudeville. Other distinguished players were Fannie Ward, also a Pathé star; Nat Goodwin, Julian Eltinge and a host of others. The benefit was a complete success.

LANG OF NICHOLAS POWER COMPANY IN COLON.

Arthur J. Lang, export manager of the Nicholas Power Company, has arrived safely at Colon. He was well received and gave a column interview in a local newspaper, in which he didn’t forget to say that “Everybody in the States is right behind the President.”
Colonel Roosevelt's Works to Be Filmed

Frederick L. Collins Will supervise the Production—

Accruing Royalties for Benefit of War Charities.

In the belief that his action will materially help the American Red Cross and other kindred war charities to the extent of many thousands of dollars, Colonel Theodore Roosevelt has consented to the picturization of his various books and writings under the supervision of Frederick L. Collins, president of the Petrie Picture Company. When seen at Oyster Bay regarding his important decision to permit the screen to visualize some of his most important literary works Colonel Roosevelt made the following statement:

"Several of the more important producers of motion pictures have approached me with plans for films based on the books that I have written, and any one of the offers seriously until recently, when it occurred to me that large sums might be realized for the American Red Cross or other war charities through the production and exhibition of such pictures. I have therefore consented to lend my name to a limited number of pictures to be produced and exhibited in accordance with a properly coordinated plan on the definite condition that all the royalties received by me during the war may be devoted to such war charities as I may designate.

"Knowing very little about the film business myself, I have placed my motion picture affairs in the hands of Frederick L. Collins, president of the Petrie Picture Company, who at a glance saw wide interests in the motion picture field, and who is, I believe, in a position to produce these pictures or to secure their production under his supervision in a dignified and successful manner.

"I shall be very glad to co-operate in every possible way with Mr. Collins and his associates in the hope that a considerable sum may be raised and help meet the war needs. The outcome of the undertakings, of course, depends not upon me, but upon the consideration and support of the great motion picture public. Exactly to the extent that the motion picture public approves these pictures it will help to provide additional means for backing the men at the front."

Possibilities for Charity Convinced the Colonel.

Speaking of the decision of Colonel Roosevelt to consent to the production of his works in film under his supervision Mr. Collins made the following statement:

"It is true that we have at last been fortunate enough to convince Colonel Roosevelt of the desirability of adapting his books and writings to motion pictures. When the first broached to him he was not at all favorable to the plan, but since that time he has come to the conclusion that thousands of dollars for the Red Cross and other war charities would be raised by the production of such a series of pictorial pictures at this time he began to see the matter in quite a different light.

"The uppermost thought in Colonel Roosevelt's mind today is to win the war, so he has very generously insisted that he should have the privilege of designating certain war charities among which, no doubt, would normally go any dollars that would otherwise be raised by the production of such pictures. At this time he began to see the matter in quite a different light.

"My associates and I have not as yet decided whether we will produce all of these pictures ourselves or arrange for their production, under our supervision, by other producers. Probably the films based on one article of Mr. Roosevelt's, will be produced by a different firm. As we have not determined finally the order in which the pictures should appear."

Some of Colonel Roosevelt's more recent patriotic writings of a non-political character, such as "Fear God—and Take Your Own Part," "Put the Flag on the Firing Line," and "The Hun Within Our Gates," should certainly be among the first films to be produced, although a picture of a more general character, based on "Theodore Roosevelt—My Autobiography," may be the first production to be released. Every attempt will be made in the production and distribution of these films to dwell more particularly on the dignity of the colonel's position and with a full realization of the opportunity for patriotic service, which his generosity has made possible.

DORCAS MATTHEWS' INJURY BECOMES SERIOUS.

Owing to injuries received more than a year ago Dorcas Matthews, wife of Robert Mckim, a well-known member of the Thomas H. Ince players, will be confined to her home for about two months.

Enrico Caruso Becomes a Screen Star

Famous Players-Lasky Confirms Story of Great Tenor's Appearance Before Camera.

THE Famous Players-Lasky Corporation has finally confirmed the report that Enrico Caruso has been signed as a Famous Player star and will begin work July 15, probably in the east. The negotiations were conducted through Julius Steger, vice-president of Famous Players, who is trying to induce the world-famous tenor to appear upon the screen. Confirmation of Caruso's engagement from Famous Players-Lasky Monday, July 1, although Mr. Steger had for several days before that insisted the deal was consummated, but always lacked Adolph Zukor's official O. K. "Pagliacci," greatest of all Caruso's operatic achievements, will very likely be the first picture produced for Famous Players. As customary, his deals for which celebrities are brought to negotiate screen engagements, "big money" is hinted at in the Caruso deal. In some papers it has been printed that the tenor will receive $200,000. From other sources the figure arrives at $100,000 with a percentage of the profits.

Julius Steger will personally direct Caruso's screen achievements, and it was with this understanding that the famous Italian operatic star signed the present agreement with Mr. Zukor. The International Film Service, Inc., where Mr. Steger is permanently associated, has consented to the arrangement.

Richard and Marion Davies production is under way, with Mr. Steger directing, and after the Caruso productions are completed Mr. Steger will supervise productions for the International in which Anna Case will be presented.

"The Finger of Justice" Turned Down

Anti-Vice Film Not Permitted by Commissioner Gilchrist

THE Rev. Paul Smith's anti-vice drama, "The Finger of Justice," which was reviewed favorably in last week's issue of the Moving Picture World, was not permitted to open at the Lyric theater, New York, Saturday evening, June 29. At the usual time for starting the performance the reverend gentleman appeared on the stage and read a letter from Commissioner Gilchrist, of the Bureau of Licenses, warning the Lyric Theater Company that its license would be revoked if it persisted in going ahead with the showing of the photoplay.

In the opinion of the commissioner "The Finger of Justice" is immoral, and the stand he has taken is based solely on that ground. The picture, it will be recalled, is the outcome of a vice crusade in San Francisco, which the clergyman conducted among the fallen women of that city. The women were driven out of their regular haunts and a delegation of over a hundred of them met Gilchrist and asked him: "What are you going to do with us?" The picture answers that question.

The matter has not been finally settled. The clergyman on Sunday night addressed an audience at the Church of the Strangers on the subject, and termed Commissioner Gilchrist "the Czar of the Movies." He also obtained an order from Justice Pendleton for the commissioner to appear before Justice Mullins last Monday morning and show cause. Decision went over until Tuesday.

At the Lyric theater Harold Bell Wright's picture, "The Eyes of the World," was shown Saturday night in place of the forbidden film. The next night William A. Brady's production of "Stolen Orders" was transferred from the Park theater to the Lyric for a run.

FAMOUS PLAYERS TO MAKE "THE SILVER KING."

The Famous Players-Lasky Corporation has purchased the screen rights to "The Silver King," one of the great successes of the English-speaking stage. This splendid old melodrama, first produced in the early eighties, will be made into the screen version by the Famous Players-Lasky Corporation, which has been recognized as the most capable of the Famous Players-Lasky Corporation's directors, and will be one of the nine special productions to be produced during the coming year, commencing September 1st, under the Paramount-Famous Players studios.

ENDERT MANAGING SEATTLE FOR UNIVERSAL.

George Endert, one of the most popular exchanges in the Northwest, became manager of the Seattle offices of Universal Film. J. B. Meldrum, resigned. Mr. Endert was formerly manager for Pathé and Paramount in that territory. He resigned from the latter organization to come to Universal.
Fox Shows Government 500,000 Feet of Film Under New Ruling Film Company Has to Unpack and Screen Subjects Destined for Export

A

n indication of the far-reaching effect of the recent Government order regarding film exports is given in a statement from the Fox Film Corporation that when the Government's ruling was received that corporation had to unpack and give a screening of 500,000 feet of film, which was all ready for shipment to all parts of the world.

When the order from the Treasury Department was received, the Foreign Department of the Fox Film Corporation had on hand cases of films ready to be shipped to Wellington, New Zealand; Australia, England, South America, and Canada.

At a moment's notice all these goods had to be unpacked, cut, and tagged official to the project of the Fox Corporation at 130 West Forty-sixth street, and then, for about a week, everybody in the Fox foreign department had to labor far into the night to get the shipments ready again. By dint of tremendous efforts the consignments were exhibited to customs officials, approved, and put back into their cases on time.

In addition to this there was a large quantity of Fox films in transit to various American ports for shipment out of the country. These for a time were threatened with delay at the hands of the Government's agents, but the modifications of the Treasury Department's original order, on solicitation of various film producers, allowed shipments in transit to go through without being censored by customs officials.

A brief history of the change in procedure will show how the sudden switch makes it more difficult for the exporter. Before June 1, the film exporter applied to Washington for an export license. After getting the license, the exporter was then in a position to ship immediately to the Allied countries without censorship and to South America after the film had been censored. Under the present system the exporter must first have the films for all countries, even Canada censored by customs officials. Then he gets his license. But he can get an export license only for the amount of film censored. Thus one of the most troublesome features of the whole change is that the exporter cannot tell how soon after he has had his films censored he can ship.

How much delay will be entailed by the new system cannot be estimated at this time, but it is not believed it will be a great deal. Even where the Fox people say they have been showing splendid co-operation and have been trying in every way to make things as easy as possible.

Goldwyn Starts String of Beach Stories

First of Half Dozen, on Which Work Begins Next Week, Will be "Laughing Bill Hyde."

GOLDWYN'S cameras will begin turning next week on the first of the six big Rex Beach productions that are to be the Goldwyn imprint next season. The first of this new series of Rex Beach pictures will be his popular story, "Laughing Bill Hyde." Goldwyn has done the unusual thing in this instance of enlisting the talents of Willard Mack in the preparation of the scenario from the Beach story and in giving the direction of the production over to Reginald Barker. This, in effect, means an all-star scenario organization, a star director and linking other identities with one of the most popular authors.

During the coming season, Goldwyn will provide exhibitors with six Rex Beach productions. It is quite likely that the other five will follow his previous success "Laughing Bill Hyde" will be "The Crimson Gardenia," "The Net," "Going Some," "The Silver Horde," and one other story as yet unnamed.

Those partially successful authors who are complaining all the time about their unsatisfactory relations with the motion picture producers might profit a great deal by emulating Rex Beach, whose experiences with the screen producers are at variance with those of nearly all other writers. Mr. Beach has never complained that his stories were unethetically produced or that the materialization pictures do not understand the successful writer or give him encouragement.

Primarily Mr. Beach himself is responsible for his tremendous success. The stories contain the essentials. There is never a dearth of dramatic material or action. The problem in the making of a Rex Beach story for the screen is to condense them into screen form—to get in all of the good stuff and get rid of the filler problems.

As proof of their success one has only to think of "The Spoilers," "The Barrier," "The Ne'er-Do-Well," "The Auction Block" and "Heart of the Sunset."

Carmel Myers Under Universal Contract

CARMEL MYERS, the star of many Bluebird screen successes, was born in San Francisco and remained a loyal subject of the Golden Gate until one day she was startled by the earthquake, when she left Los Angeles. Enrolling at the Los Angeles grammar school Miss Myers rapidly became popular, and started her dramatic career as Ellen in Scott's "Lady of the Lake." Later after a consultation decided that the part had best be played by the daughter of a school board she was slated to play the lead in the school play. The teachers after a consultation decided that the part had best be played by the daughter of a school board so Carmel quit school and fooled 'em.

In her father's library the gifted girl prepared herself for serious dramatic work. She read and studied and entered the films with a solid foundation of knowledge.

After some preliminary work with D. W. Griffith and under the Fine Arts banner in which she appeared in "The Heiress of Coffee Dand," "Nina, the Flower Girl," and other productions she went to Metro and starred with Harold Lockwood in "The Haunted Pajamas."

Carl Laemmle, president of Universal, discovered her among the ranks of the extra players and immediately pointed her out to his directors as a film star. The result that Universal put her under two years' contract.

Her first picture was "Sirens of the Sea," a Jewel production, with Louise Lovely and Jack Mulhall. Then came two more successes, "The Lash of Power" and "The Wife He Bought," Kenneth Harlan playing opposite in both pictures.

"My Unmarried Wife" was the star's next success, and was rapidly followed by "The Girl in the Wine Girl," "The Marriage Lie" and "A Broadway Scandal," Miss Myers recently completed "The City of Tears," which was released on June 24.

In addition to her work before the camera Carmel Myers is the sincere Red Cross worker on the salvage committee, and is constantly echoing the President's plea: "Win the war."

PERCIVAL TO MAKE SCREEN DEBUT.

Walter Percival is the newest recruit from the ranks of musical comedy stars to "go and do it." In the role of Beauty Blair in Metro's production of "Our Mrs. McChesney," Miss Barrymore's first screen vehicle of this season, Mr. Percival is making his first appearance before the camera and is particularly fortunate in the fact that as he makes his motion picture debut in Miss Barrymore's new play and also as the part of Beauty Blair contains some of the best comedy in the play.

Mr. Percival is well known to lovers of musical comedy, particularly in New York, for he holds the unique distinction of having played eight years without a break on Broadway, and during that time at but three theaters, the Broadway, Knickerbocker, and Casino.

MACHINIST MARTIN DISPOSES OF EQUIPMENT.

I. M. Martin, proprietor of the People's theater, Athens, Oregon, now a machinist in the United States Navy, stationed on the west coast, was in Portland a few days last week on his way to Athena to arrange for the disposal of the fine equipment of his house there. S. H. Elliott, his partner, now in Lebanon, was with him in Portland.

Mr. Martin built up a successful business in Athens on practically exclusive Universal service, and left his business only to go into the service of the United States for the duration of the war.
Eight Affiliated Districts Elect Officers

Butterfield Heads Michigan Unit, While Lustig is Chosen To Head Northern Ohio.

HAT the exhibitors' booking corporations associated with the Universal District Corporation are losing no time in making operative the booking plan of the Affiliated was evidenced last week by the election of officers in several additional units. The officers elected in each territory and at New York were:

Exhibitors Booking Corporation of Michigan—President, W. S. Butte- feield; vice-president, Howard C. Weld; secretary, James H. Stallings; and treasurer, Percy W. Harbeck.

Exhibitors Corporation of Northern Ohio—President, Henry H. Lustig; vice-president, William Burford; secretary, H. Gand- ling; treasurer, L. H. Frank and Joseph Hopp; directors, Sam Gold, Abe Oetzkoff, Jacob Cooper, George Hopkinson, Clyde Bates.

Exhibitors Booking Corporation of Upper Western New York—Pres- ident, H. Y. Tyler; vice-president, Charles H. Rockwood; secretary, Mrs. Elizabeth Craver; treasurer, Mrs. A. C. Zearing; directors, H. C. Miller, John T. Beene, and W. A. P. Samuels.

Exhibitors Booking Corporation of Southern Ohio and Eastern Kentucky—President, W. T. Stallings, vice-president, Harry Huddle; treasurer, Otto D. Dickman; and directors, John Weining, assistant secretary, John Hoelner, all of Cincinnati.

Exhibitors Booking Corporation of Illinois and Wisconsin—President, William Hoey; vice-president, William Burtford; secretary, H. Gandling; treasurer, M. A. Choyznki; and directors, L. H. Frank and Joseph Hopp; directors, Sam Gold, Abe Oetzkoff, Jacob Cooper, George Hopkinson, Clyde Bates.

Exhibitors Booking Corporation of Northern Kentucky—President, Charles E. Craver; vice-president, Charles E. O'Connell; secretary, Mrs. A. C. Zearing; and treasurer, B. V. Barton; directors, H. C. Miller, and W. A. P. Samuels.


The booking corporation in each territory handling the product released through the Affiliated maintains offices under the supervision of the officers of each corporation. Experienced managers have been chosen for these offices. In addition to this manager and his staff a representative of the Affiliated is assigned to each territory at the expense of the Affiliated to operate in the sale of bookings in excess of the units' quota.

The physical handling of the Affiliated product is to be placed with one national distributing system in order to provide uniformity of service and to insure the greatest degree of efficiency.

N. A. M. P. I. Nominate Directors

All Classes Have Named Their Selections To Be Elected at Boston Meeting—General Division Meets.

WITH the meeting of the General Division at the offices of the National Association of the Motion Picture Industry on Friday, June 28, nominations for directors of the association were completed. These selections will be considered at the annual meeting, which is to be held at Copley Plaza Hotel, Boston, on Friday, July 19, at 11 o'clock a.m. The full list of nominations includes these names:


At the meeting of the General Division the Interocen Forwarding Corporation, Inc., and Reginald Ward, Inc., were elected as members of the exporters' section, and the following were elected as individual members: George A. Strader, Herbert S. Clark, Morris Ryskind, A. M. Botsford, Patrick Kennedy, Ralph G. Gladstone, J. H. Stimson, Frederick Gage, W. H. Jackson, Norris Wilcox.

A committee of three was appointed to make arrangements for a luncheon to be given on Wednesday, July 24. It was also decided that the Honorable Lyle H. Packard, who had gone into the service of the Government should be absolved from the payment of dues during their period of service.

Start Sunday Opening Campaign in Ohio

Meeting Held in Columbus and Committee Chosen to Raise Funds—Will Act as Did Baseball Men in Similar Matter.

A MEETING was held in Columbus, Ohio, Wednesday, June 26, to start a campaign to amend the Sunday closing laws of the state so that theaters may operate without legal technicalities on the Sabbath. The campaign for Sunday closing has developed of late and several small towns have been closed up by the ministerial element.

There were about fifty representatives from every part of the state at the meeting in Columbus. The first move made was the appointment of a permanent committee, one man from each section of the state, to solicit all exhibitors in order to raise a fund for carrying on the campaign.

The method of procedure is to work to have the laws changed similarly to the way the Sunday baseball folks did a few years ago.

UNIVERSAL MANAGERS TO MEET IN CHICAGO.

An event which may have a far-reaching effect upon the present producing and sales policy of the Universal Film Manufacturing Company is scheduled to take place on Sunday, July 7, at Chicago, when the first convention held by the members of its sales organization in years opens for a three-day session at the Sherman House.

With the exception of the man in charge of the exchanges at San Francisco, Los Angeles, Portland, Seattle, Boston, and in Canada, every Universal exchange manager has been notified to be on hand in time for the opening of the first session.

The delegation leaving New York will be headed by Carl Laemmle and Joe Brandt. Harry Berman, sales manager of Jewel Productions, Inc., will accompany the Universal officials for the purpose of representing his company at the discussion of plans scheduled to take place.

WILLIAM FOX BUYS "THE STRANGE WOMAN." For the last two years all the women stars of the screen have had their eyes set covetously on "The Strange Woman," the powerful drama of American life which was produced by Klaw & Erlanger and ran a full season in New York City. The author, William J. Hurlbut, however, would not yield with the motion picture rights of his play at figures offered. William Fox made a bid for the play and his price was high enough to satisfy Mr. Hurlbut. Now "The Strange Woman" will be produced on a big scale by Mr. Fox. The play was bought for Gladys Brockwell, and will probably be produced in California.

"To Hell With the Kaiser" Opens

Initial Showing of Metro Production Is Greeted by Enthusiastic Throngs at the Broadway.

THERE was a large and enthusiastic body of spectators at the Broadway theater Sunday night, June 30, to re-echo the sentiment of the latest screen classics presentation, "To Hell With the Kaiser." Written by June Mathis and directed by George Irving, the picture is a succession of punches that will make the average good American feel that he is watching the German emperor get just what is coming to him.

The story is highly improbable, but its spirit is cleverly calculated to catch the popular taste, and it was received with rounds of applause and hearty bursts of laughter. The heroine is an American girl, whose sister is assaulted by the Crown Prince and whose father is killed when he attacks the Kaiser's eldest son. Melodrama of the most successful sort runs all through the picture, and the subtitles are skilfully handled in assisting the story to spread hatred of the Hun.

"To Hell With the Kaiser" is shown in a literal sense. The Devil appoints as the Kaiser's closest advisor, and the last scene is devoted to his reception at the home of his master. Lawrence Grant's impersonation of the leading part is in keeping with the character of the photoplay, and makes the man of destiny. During the intermission the actor came out on the stage and proved that he was quite as able at speaking as at acting for the screen. Olive Tell as Alice Monroe, Betty Howie as her son John Sundown, Marion Brow for her sister Zearing, and actor as Professor Monroe are the other leading members of the cast. A review of the picture is printed on another page of this issue.

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Commission Amenities Explosives Regulations

Interstate Commerce Body Approves Changes as Submitted and New Rules Probably Will Be Effective August 1.

T HE assistant chief inspector of the bureau of explosives, W. S. Topping, under date of June 25, writes to Frederick H. Elliott, executive secretary of the National Association of Motion Picture, outlining the amendments to the Interstate Commerce Commission regulations covering the transportation of explosives and other dangerous articles by express. These amendments were formally adopted May 27 and have been the subject of a special hearing. The regulations as amended will provide as follows:

Motion Picture Film No. 43 (a). Motion picture films must be marked as required for cargo containers with Specification No. 19. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Each package may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a wooden case enclosed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) Unexpended motion picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of such a package must not exceed 200 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "Motion Picture Films," and, in addition, must be marked "Not Discriminated," as proscribed by paragraph 24 (e).

(e) When non-inflammable motion picture films are packed in the same outside containers with inflammable materials, the outside container must contain at least an equal weight of non-inflammable material, and the total outside container must not exceed the quantity of gross weight permitted for inflammable films.

(f) Shipment of motion picture film with advertising matter attached to or bound with the film must be made only when approved, and Shippers desiring to include advertising matter with their shipments of motion picture film must place the same inside the outside box container in the film.

Note.—Shipping containers complying with Rule 43 (a), effective October 1, 1914, and paragraph 24 (e) of these rules, as applied for the shipment of motion picture films until December 31, 1918, provided the container is closed and properly labeled, shall be considered by the Commissioner as further that if fitted with telescopic covers the covers fit tightly against the shoulder of the box body.

Leather or webbing, if used, must be in good condition and tightly fastened.

Seal or rope must not be used.

Celluloid, fibreboard, pyralin, viscosoid, zylonite, etc., serar, including scrap motion picture films (cut or torn in pieces), must not be shipped by express.

Shipping Container Specification No. 32.—Metal cases or cans for outside containers must be made of sheet iron not les than 0.02 inch thick. The minimum weight of each case or can must not be less than 15 pounds. Each case or can must be marked "Shipping Container, No. 32," or, if so desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

1. C. C. No. 32.

The letters in this symbol must be at least on-half inch high. The symbol may be understood to mean that the container complies with all the requirements of this specification.

(b) Each container must be permanently marked with the number, and two hinged covers, if they are to be slip covers, must be securely fastened together. The covers must be closed, tightly fitting, and the contents of each container must be identified by a label or tag.

(c) Each container must be securely packed in the interior container in at least eight pieces, and the container must be securely packed in the outside container in at least 15 pieces. Each container must be securely packed in an outside container in at least 20 pieces.

(d) The exterior container must be made of sheet iron not less than 0.02 inch thick. Each exterior container must be marked "Shipping Container, No. 32," or, if so desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

1. C. C. No. 32.

Congressmen Inquire About Picturemaking

Chairman Creel Explains What Has Been Done by Government Agencies to Tell the Story of the War.

FOLLOWING the introduction of his resolution calling for an inquiry into the taking and disposition of motion pictures by the Signal Corps, Congressman Treadway of Michigan, chairman of the House Interstate Commerce Committee, before the House Commerce Committee, at which P. A. Powers, of the Universal Film Manufacturing Company, testified to the alleged monopoly given the Hearst-Pathé company for pictures taken by the Signal Corps men and others.

Mr. Treadway declined to discuss the actual testimony, but after the hearing called attention to the fact that these photographs were taken by Government men with the intention of giving them widespread distribution throughout the country. "Men of science," he said, "the public, before the public," said, "the fact that one concern has sole control over their distribution to the public, the general public viewing the pictures.

He recommended to be offered by George Creel when he appeared before the House committee on appropriate for the work of the Committee on Public Information, in which the committee's work would be taken over. "It seemed to me that the motion picture was one of the most important aids to our campaign of education and information," testified Mr. Creel, "as millions of people go to the movies, they are going to see what is going on. We worked with them in securing the best photographers in the United States. Those men went to France and made pictures there and the pictures were sent back to this country."

"Then we sent army and navy photographers around to the cantonments, to the factories and to the fields; we sent them to the training camps, and tried to make a photographic record, as far as we could, of the war. As far as we could and the people of this country are going to see the war going on. It was a psychological campaign."

PICTURE MEN ATTEND ROTARIANS CONVENTION

The convention of the International Rotary Clubs, which was held in Kansas City this month, had a Motion Picture division of which J. W. Farrell, of Orange, N. J., was chairman, and George Weida, manager of the Adfilm Company, Kansas City, vice chairman. A number of out-of-town film men who also are Rotarians were visiting the city.

Frank Newman, of the Royal and Regent, although not a Rotarian, gave valuable assistance to the members with regard to the exhibition pictures. He organized the Picture-men's committee which arranged for the taking of some pictures. The exhibitions included showings at Convention Hall and the local theaters. The distribution of reels to the downtown picture houses included subjects supplied by the government as well as subjects brought by different local Rotary bodies as a contribution to the convention.

ALICE BRADY ENTERTAINS SOLDIERS

Alice Brady is hard at work at the West Fifty-sixth street studios, on a production for Select Pictures. Miss Brady's evenings are given largely to the entertainment of men in uniform.
Goldwyn’s Eastern Managers in Session

Discuss Plans for Coming Year and Also Attend Entertainments Arranged in Their Honor.

The Goldwyn Distributing Corporation, in making announcement of its plans and productions for the year about to begin, adopted the procedure of holding regional conventions not only of its managers in its various zones, but of every Goldwyn salesman.

The meeting of the eastern division—the offices east of Pittsburgh and north of Washington—was held June 22 in the home offices of Goldwyn Pictures and Goldwyn Distributing corporations, and F. B. Warren, a vice-president of the latter.

Telegraphic reports from Alfred Weiss at Cleveland indicate an enthusiastic meeting of the men of the Central division there. In Chicago, under the direction of Nathan Ascher, Aaron J. Jones and Harold Bolster, the other vice-president of Goldwyn Distributing Corporation, a hundred per cent attendance was established for that section.

The Goldwyn men from the east had the advantage over their fellow-managers and salesmen in one respect, at least: they were able to spend half a day at the Fort Lee studios of the company, meeting and being photographed with the stars who were engaged in outdoor studio work for the day and winding up their day with an evening party at the New York Winter Garden, accompanied by executives of the company.

The morning business meeting at the New York headquarters of the company was confined entirely to a discussion of the new stars and of productions for the coming season, this talk being continued at a luncheon in a private dining room of the Hotel Astor. Immediately after the luncheon the entire party went to Fort Lee to see the big Goldwyn plant in operation and there be received by Geraldine Farrar and Madge Kennedy, both of whom stopped work for an hour to hear directly from the men who sell their Goldwyn productions what the exhibitors of the country want.

Willard Mack, head of Goldwyn’s scenario organization, also gave up most of his afternoon to a conference with the Goldwyn managers, and after going over the plant, A. Lehr, the general manager of the studios, together with Mr. Goldfish, gave the entire party their first look at one of Miss Farrar’s first Goldwyn productions and also the Goldwyn production in which Tom Moore is to make his debut as a star.

Branch managers of the Eastern Division in attendance at the conferences were Samuel Eckman, Jr., New York; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and R. Camp, Boston. George F. Lenahan, the Washington manager, was unable to be present, but sent in his stead Frank Price, Jr., head salesman of the Washington office.

Monte Katterjohn with Famous Players

MONTÉ M. KATTERJOHN, one of the best known of the younger scenario writers of the country, has been permanently engaged by the Famous Players-Lasky Corporation as a member of the scenario staff at the West Coast studios. Mr. Katterjohn has already written the continuity for "The Source" and "Broken Threads," two of the forthcoming Paramount pictures starring Wallace Reid. He is now at work on an original script for Lilac Lee, the new star of Paramount.

Mr. Katterjohn hails from Indiana. He began his career as a newspaper and magazine writer and also as a publisher. He in fact issued the first magazine for photo-playwrights.

In 1908 he began his screen career as a free lance and writer and later went to Universal as scenario editor; thence to the New York Motion Picture and later to Triangle. He is the author of numerous successful photo-plays, including "The Cloth Hopper," "Madam Who," "Carmen of the Klondike," etc. Besides many adaptations.

"I am happy to have become a member of the Famous Players—Lasky scenario staff," declared Katterjohn, "because it affords me the scope I have so long wished for. There is such a wide variety of stars that it is almost impossible to miss the mark in writing. If a story proves unavailable for one it may be exactly the thing for another. There is intelligent co-operation from author to exhibitor which takes in everything that is intermediate. The atmosphere is ideal for work of a creative character and the reputation of the Famous Players—Lasky for original pictures is such that it is a pleasure and a satisfaction to be affiliated with the organization responsible for the productions released under these brands. I have many ideas in mind for the various stars."

Mr. Katterjohn has a facility for substituting, a remarkably active imagination, a keen sense of dramatic proportions and balance and knows the picture business thoroughly. Thus equipped he may be expected to turn out his best work in the months to come.

CLAIMS EXEMPTION FOR GOWN TAXATION.

June Elvidge, World Picture star, has made application for a reduction in her income tax. This prayer for relief grows out of the enormous expense entailed on Miss Elvidge in consuming her roles in the dozen productions that she makes in a year. She contends that it is not alone impossible, but impracticable for her to use the same gowns in other productions—moreover, these gowns cannot be used in private life—and that the expense involved is absolutely necessary in pursuit of her profession and is just as essential as office expense to a business man, for which the Government permits a deduction to be made in his tax returns.

The outcome of Miss Elvidge’s application will be watched with great interest by the large number of moving picture actors who are similarly situated.

TAYLOR HOLMES SIGNS TRIANGLE CONTRACT.

H. E. Aitken for the Triangle Film Corporation has closed a contract with Taylor Holmes for a three years’ term with that company to make comedy pictures. It is the purpose of the Triangle to feature the well-known actor as a comedy star and present him in a series of program releases along the lines that made Douglas Fairbanks famous when Triangle introduced the latter to the film field about three years ago.
Charlie Chaplin Has His Picture Taken

Sits In for a Moment with Godowsky and His Family and Then Goes Back to Work.

The fact may not be generally known, but despite his acknowledged success as a screen actor Charlie Chaplin is one of the hardest subjects in the world to photograph with an ordinary camera. Publicity men innumerable have torn their hair because of their inability to get Charlie to pose for illustrations to accompany their stories dealing with various angles of his off-stage life and recreations.

The reason for this is that Chaplin puts every ounce of energy and interest into his acting, and when he has finished the day's work he wants to get as far away from the sight and sound of a camera as possible. He declares that when he is not acting, it is almost painful for him to have a camera pointed in his direction.

James J. Tynan, who recently succeeded Carlyle Robinson as personal publicity representative for Chaplin, has only succeeded once up to date in getting his employer to pose for his picture. This occurred on the occasion of a recent visit of the famous pianist, Leopold Godowsky, and his family to the Chaplin studios.

In response to the request of Godowsky Charlie took a few minutes off between the scenes of his second comedy now in process of making and sat for his picture. It is interesting to note that the comedian appears in his shirt sleeves, in the attitude of a man who has paused in the midst of real labor.

Definite news regarding the result of his industry will be released by the First National Exhibitors' Circuit in the very near future.

Editors Respond to Universal Letter

Many Newspapers Publish Editorials, Setting Forth That Motion Picture Screen Is Essential.

Evidence which proves conclusively that the majority of newspapers throughout the country are in hearty accord with the stand taken by moving picture men that this is an essential industry is now pouring in upon Universal as the result of a letter sent out some time ago by Carl Laemmle.

As told in this publication several weeks ago, the head of Universal wrote a letter to the publishers of all newspapers, in which he outlined the reasons which made it imperative that the screen be allowed to continue the work it is now doing. That this plea touched a responsive chord is evident in the analysis that has been made of the newspaper clippings received at the Universal offices.

Typical of the spirit displayed by the publishers is the editorial recently published in the Evening Herald of Los Angeles. The arguments advanced by Mr. Laemmle in his letter were utilized by this hard-working writer, and according to film folk who make their home in Los Angeles an extremely favorable impression was made upon the readers of that publication. The article was entitled: "Keep the Theaters Open as You Would Keep the Nation Cheerful."

Copies of the editorial have been sent to all of the Universal exchanges, and it is Mr. Laemmle's plan to have the publicity men of these branches supply them to publishers of the newspapers in their respective territories.

Although prominent Government officials have placed themselves on record as favoring the industry it is considered extremely important by Universal that the campaign be conducted more vigorously than ever. Not a single statement advanced by fanatics, zealots and pro-Germans which cast reflection upon the screen's activities should be allowed to go unchecked, while unremitting vigilance should be exercised so that movements injurious to the welfare of the industry be checked in time.

At Leading Picture Theaters

Programs for the Week of June 30 at New York's Principal Motion Picture Houses.

THE RIVOLI.—William S. Hart in "Shark Monroe." His latest Artcraft picture, written by C. Gardner Sullivan, is the featured player at the Rivoli the week of June 30. Katherine Macnamara leads all the new arrivals. West Indies, a comedy and the Animated Pictorial were also on the bill. The soloists were Julia Beverly and Lieutenant B. C. Hilliam.

THE RIALTO.—Official Italian War Pictures were shown at the Rialto and shared honors with "The Claws of the Hun," a Paramount picture starring Charles Ray. The photoplay was written by Ella Stuart Carlson and directed by Victor L. Schertzinger. Jane Novak plays opposite the star. Annie Fosher and Carole Clark were also on the bill. A Chester-Outing scenic and the Topical Review completed the screen numbers. The Strand Soldier Quartette were on the musical program.


FORTY-FOURTH STREET THEATER.—Thirteenth week of "Hearts of the World.

SYM'PHONY.—"Ruggles of Red Gap.

BROADWAY.—To Hell with the Kaiser."

LYRIC.—Fifth week of "Sealed Orders."

Guy Standing Now a Commander

Herbert, His Father, Gets Word of Promotion and Decoration of Popular English Actor-Sailor.

Herbert Standing, for years a distinguished player on the English stage, and the father of seven sons, all of whom adopted his profession, and now a Metro player, is receiving congratulations on the double honor recently bestowed upon his eldest son, Guy Standing, by King George of England. Guy was raised from the rank of lieutenant commander to that of commander in the Royal British Navy and decorated with the order of the British Empire.

The elder Standing has heard from private sources that Guy, who abandoned the stage at the outbreak of the war to enlist in the British Navy and who served for three years in the danger zone, had a part in the recent exploit of the British Navy in bottling up the harbors of Ostend and Zeebrugge.

HEARST-PATHE WILL CONTINUE WAR NEWS.

The fact that the Hearst-Pathe News will continue to contain the same live up-to-date war stuff as before, now that Pathe is also to release the Allies' Official War Review, presented by the Committee on Public Information, is learned this week.

The war pictures which will be shown in the Allies' Official War Review are exclusive. This assures those who play both the Hearst-Pathe News and the Allies' Official War Review that all of the war pictures in these releases will be different.

CANADIAN GOVERNMENT BUYS CAMERAGRAPHICS.

Through the Perkins Electric Company, Montreal, there were installed two Power's Cameragraphics in the Military Training Camp at St. Johns, P. Q. Also two machines each at Winnipeg and Calgary to the Government for educational purposes.
The Moving Picture World | July 13, 1918

**Miss Young to Build in Pasadena**

Citizens of California City Vote Heavily in Favor of Allowing Producer to Make Enlargements to Studio

HARRY GASON, manager of Clara Kimball Young, announces that Miss Young will build her own studio in Pasadena and that the site for the studio is practically determined.

In response to Mr. Gason's recent proposal to the Pasadena Board of Trade to establish a large motion picture studio there met with much discussion, due to the fact that here-tofore all motion picture companies have been barred from the Pasadena area, the proposition was given much public consideration by prominent business men of the city, and when the proposal was put to the vote at a recent citizens' meeting 155 out of 175 votes were cast in favor of the studio.

It is believed that Miss Young will spare no expense to make her studio site one of the beauty spots of Pasadena. The various studio buildings will be drawn on the old mission style of architecture, and will include the installment of a proper-organ.

Miss Young will also build a permanent home in the fall, probably in Pasadena. Her father and mother, Mr. and Mrs. Edward M. Kimball, purchased their home in Los Angeles last week.

Upon the completion of "The Savage Woman," which will be her next release, Miss Young will leave for New York, for the purpose of making a trip through the world, which will be started early in July. It is her intention while in New York to purchase an entire new wardrobe, consisting of gowns, hats, shoes, and all "trimmings." His company, "Cheat Cheaters," has been produced, and the matter of clothes and packing up settled, she will return at once to the West.

**Elmendorf Signs With Educational Famous Traveler Makes Long Term Contract Whereby Harvest of Negatives Will Be Available to Picture Men**

At last Dwight L. Elmendorf has decided to lend the public the use of his splendid collection of moving pictures, photographed during his years of travel all over the world. This he is doing through the Educational Films Corporation of America, with which he has entered into a contract for a series of his films. The signing of this contract places the Educational Films Corporation of America in the position of having signed, with one exception, all the great Nature directors in the field: Elmendorf, Bruce, Newman, Wright and Ditaros who are leaders in their respective fields.

Mr. Elmendorf was a pioneer in the fascinating field of exploring nature for the purpose of giving the public the results in the combined form of travel talk and motion pictures. He is one of the world's close-up photographers of distant objects by his use of the telephoto camera. His treasure of travel negative is now being looked over by President George A. Skinner of the Educational Films Corporation, and a sight for exhibitors' eyes the most timely scenes and subjects. These will include many of the locations of the present battlefields of Europe and of the great European cities that have been attacked by the Huns.

The first release of the Elmendorf films through the Educational will occur late in August or early in September, when they will appear at intervals of two weeks. Each subject is one reel in length, but if so desired five or six units of kindred topics may be shown together.

**Schlank Opens Middle West Offices**

Head of Capital Company Announces He Will Soon Come East to Open Exchanges.

The definite date for beginning to make its releases will be announced by the Capital Film Company within the next two weeks. The president and general manager, Mr. Schlank, has just returned to the company's executive offices, in Indianapolis, after completing a tour of the Middle and Western States, and has been superintending the establishing of exchanges and offices.

"Presently," he announced on his return, "I shall make a tour of the Eastern states for the same purpose, but, in the meantime, I have been assured by the men in the West, and from the exchange and appreciation of the exhibitors, that this company, as most exhibitors by this time fully understand, is dedicated to the making of one-reel, two-reel and three-reel pictures. Everywhere I have gone I find the demand for these increasing daily. We are preparing to satisfy on a large scale."

**German Film Trust Carries Universal Title**

Similarity of Names Causes Annoyance to Carl Laemmle and Associates—New Concern Seeks Film Control.

CABLE dispatches have lately created considerable annoyance among Universal's Famous Motion Picture Manufacturing Company because of the reported organization of a film trust in Germany carrying the title of the Universal Film Company. The word "manufacturing" is omitted from the Hun organization, but this fact may have been overlooked by persons who have confused the Laemmle concern with the German trust.

"The man who says Mr. Laemmle has any film interests in Germany is a liar," said R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, in an interview with trade newspaper representatives recently. "When Universal was organized the old Imp organization was the trust. In the consolidation of the trusts and distribution to Germany and other foreign countries Universal was designed to do a job."

The Universal Film Company of Berlin, according to recent cables, has been organized with the purpose of emerging from the war with Germany the supreme film power—if they can get away with it. The Deutches Bank, the Hamburger and American and North German Lloyd steamship lines and fifty individually rich Hunns have formed a $6,250,000 trade combine, with world control of films the objective.

**Universal Has a Woman "Salesman"**

Not Only That, But Miss Cross Is Traveling in the Mountain Country

TO Universal's Salt Lake office belongs the unique distinction of introducing to the film trade located in the exceedingly difficult "mountain territory" controlled by that branch the first "salesman" belong to the fair sex. This newest addition to the "Big U" sales organization is Miss Donzella Cross.

Miss Cross is no novice in the film business, for she had been connected with the executive organizations at Universal and had spent some time in Germany at the time of the consolidation with various other business enterprises in which expert salesmanship was necessary.

Miss Cross is a Salt Lake girl, a graduate of Northwestern University of Chicago, and also a graduate of the University of California; an accomplished musician and a skilled linguist, besides being "as clever as they make 'em."

She is making a trip through Utah and the adjoining territory and meeting with a success that makes Manager Hager feel his judgment was right when he selected her as a member of the sales force in Salt Lake.

**CARLSON BUILDING HOUSE AT COLUMBIA CITY**

The Houlton theater, Houlton, Oregon, has been leased temporarily from the proprietor by O. J. Carlson, who opened Saturday for a four-day-a-week run. Mr. Carlson is keeping his own business at Columbia City, and will be in charge of it in about two weeks.

**CHAPLIN FILM MAKES NEW YORK RECORD**

Records kept by Carey Wilson, sales manager of the First National Exchange, Inc., of New York, show that Charlie Chaplin in "A Dog's Life" has played in 535 theaters in New York City and State up to and including June 21. According to Mr. Wilson's calculations this record stands unique in the field of film exhibition during the current year.

**HERRICK TO ADDRESS CITY EDITORS**

Howard Herrick, publicity director of the Division of Films of the Committee on Public Information, has accepted an appointment from Clinton P. Steen, president of the National Association of City Editors, to make an address at the annual convention of the association, to be held in Pittsburgh on July 6. His subject will be "The Work That Has Been Accomplished by the Division of Films."
Fight on Censorship Helps Abroad

Paul Cromelin of Inter-Ocean Shows That Films Critics Have

A

INTERNATIONAL FAULT.

MERICAN exhibitors do not realize that their combat-
ning of unjust censorship here is reflected in the foreign
picture field," says president Paul H. Cromelin, of
Inter-Ocean Film. "Recently a very unpopular American
 censor was deposed and it will result in no censorship
 abroad. There is not a surplus of cense in foreign
to-day, and what censors there are seem to be very
fair. But just as the foreign film buyer looks to America
for pictures, the foreign picture buyer looks to Ameri-
can censorship field for points. And they have been
noting the growth of the censor-autocrat.

"Conversation with foreign buyers indicated to me that
the American idea of censor-autocrat was due for foreign
trial. So high are we regarded in film matters that whatever
is good enough for America is good enough for a foreign
country—if it has to do with pictures. If the censor-autocrat
was good enough for us! Well, it had to come, said the for-
bign buyers. And now they are sending with glee to their
home offices copies of the Moving Picture World telling
of the defeat of the autocrat. You may leave it to the men
on the spot to get this good news before the proper author-
ities. The fall of the autocrat will have as sharp an effect
on the foreign censorship situation, therefore, as on the local
one, and I congratulate the forces who have brought it
about."

Another side-light on this problem is reflected by recent
 correspondence received by the head of the Inter-Ocean
from his London house, which proves that American assail-
ants of the films have nothing on their British brethren in
seeking of an entertainment they have never attained.

"Occasionally our own trade press," says Mr. Cromelin,
"reveals the so-called 'singular' fact that some prominent
enemy of the movies has never been to see them. I have
read of a statesman of British cabinet and of well-known American reformers. But now a member
of our London staff writes that he is just returned from the
small English town of Carnoustie, where the Town Council
was discussing the opening of cinema house next week.
He says that two 'reformers' by the name of Heggie and
Pottinger were the chief foes of the local picture men, that
they had reason after reason for denouncing the films.

And then in reply to a question, they both admitted they had
never set foot in such dens of perdition."

Picture Company Organized in Sweden

New Concern Will Be the Largest in That Country and

 Probably Will Distribute Product Through Pathe

ACCORDING to advice received from Wallace J. Young,
United States Consul at Gotchung, Sweden, the local
press has announced that the memorandum of associa-
tion for a new film company has been filed. This company
will be the largest in Sweden and the next largest in Scandi-
navia to the Nordisk Film in Copenhagen.

The new company will do business under the name of
Fimaktiebolaget Skandia, and the promoters are A-Bolags-
gruppen Emissionsaktiebolag, Aktiebolaget Emissionsinsti-
itet, Aktiebolaget Investor, Hasselblads Fotografska Aktie-
bolag, H. Mannheimer, bank director, and Nils Bouveng,
director.

The company has a capital stock of $1,027,000 subs ribed
for in full, divided into shares of 100 crowns ($26.80),
and provision is made for its possible increase to $5,216,000.

The new concern will take over Hassel's Film House in
the city for taking pictures here in Gotchung, and also
Pathe Freres' branch business in Sweden. The new
company thus obtains sole right to the Pathe Freres moving
picture apparatus of 3 films for Sweden, Norway, and Fin-
land, in addition to which the new company, in selling its
products, can avail itself of Pathe Freres' selling organiza-
tion. Further, Goteborgs Biografakstiebolag, Bi grafaflke-
bolaget Sveafilm and Aktiebolaget Sveafilm are to be fused
into the new concern, in addition to which negotiations are
being carried on with several similar companies, which will,
in all probability, join the new enterprise. Thereby the
latter will come in possession of a large part of the first-
class moving picture show premises over the whole country,
which will give an immediate market for the company's
productions. Business abroad is expected to be made pos-
sible through the association with Pathe Freres.

The company expects to have under contract popular
Scandinavian actors. The studio will be that of the Hassel-
blad Company, at Sodra Liden (Goteborg). The present
structure will be enlarged and modernized so that there
may be production on a large scale. The new company will start
producing in May.

Goldwyn Campaign in Foreign Markets

Arthur Ziehms, in Charge of the Export Department, Has
A Varied and Picturesque Career.

T\n
O complete the initial phase of a world-wide campaign
for the introduction of a new brand of pictures in a
little over six months, a French company, has been accom-
plished by the Goldwyn Pictures Corporation.

Goldwyn productions are being distributed to-day, on a contract basis, with local ex-
changes, in Great Brit-
ain and practically all the territories com-
prised within the Brit-
ish Empire—Scandin-
avia, in Argentina,
Uruguay, Paraguay,
Chile, Peru, Bolivia,
Ecuador, all of Central
America and Mexico,
and final negotiations
are now in progress for
France, Italy, Spain and Portugal, the Dutch East Indies,
China and the Philip-
pinos. In North and
Holland.

Arthur Ziehms, the export manager of the
Goldwyn company, and
whose efforts are due
to his directing the
production of these trans-
cations, has had a remark-
able career, so much so that it could easily be mistaken for
the scenario of a serial thriller. At the age of sixteen and a
half years he joined the second regiment of the French For-
egn Legion and served in the Province of Oran, in Algeria.

His first leg to fall before the last in ships of eight
different nationalities, and in this way managed to travel
all around the world. His first appearance in the Philip-
mines, made some time later was as a member of the Sixth
United States Cavalry, and under General Pershing's com-
mand he participated in the Moro campaign in 1916-1919.

After leaving the army, Mr. Ziehms took over the
theatrical business in the Far East and was for six years
connected with the pioneering activities of Pathe Freres in
those territories. He opened and controlled the first up-to-
date cabaret as well as the leading theater in the archi-
pelago, the Cinema Savoy of Manila, which is still in
business.

As vice-president of the Oriental Theatrical Corpora-

Mr. Ziehms brought the first American musical comedy company to the Orient, of which the now famous Roscoe Arbuckle and his wife were members. Later on he was instrumental in financing and managing the tour through Hawaii, Japan, China and the Philippines of the first American dramatic company ever presented on the. Mr. Ziehms, who speaks and writes half a dozen languages, has been with the Goldwyn company since the last September. In these strenuous times his experience in the army has turned out to be as useful as his knowledge of foreign markets. He is a sergeant and drill instructor of Company D of the Seventy-first Regiment of the New York Guard.

**Brockliss Celebrates First Anniversary**

Sidney Garrett Completing Plans for the World-wide Film Distributing Organization.

On June 25, J. Frank Brockliss, Inc., celebrated the first anniversary of its entry into the export and import film industry. Sidney Garrett, the president of this successful concern, is conceded to be one of the most energetic executives in filmdom. Born in England, he came to this country five years ago, and for a period was engaged in the export and import business of general merchandise. With neighboring Brockliss decided to open a New York office he began looking for an executive subject to whom he could place confidence and in complete charge of the Brockliss affairs. He chose Mr. Garrett socially, and was so impressed that he made him an offer to go into business with him. Mr. Garrett accepted and since then the house of Brockliss has been building a business reputation for itself.

A few of the manufacturers that this firm represented in the past year include the Rex Beach Company, Arrow Films Corporation, Rita Jolivet Film Corporation, Selig Poly-cope Company and King-Bee Billy West Company. Sidney Garrett is also exclusive purchasing agent for the Munson-Film Company of Paris, Clément Mason of Australia and the J. Frank Brockliss, Ltd., of London. These companies have their own hiring organizations. The following subjects sent there give an idea of the volume of business done: "Charlie Chaplin" (First National), "The Barrier," "Lust We Forget," "Billy Wilder" (RKO), "Eschel's Law," "The Submarine Eye," "The Whip," "Blue Jeans," "Revolution" and "The Cold Deck." Mr. Garrett's latest venture has to do with the Spanish and Portuguese speaking markets, in connection with which Mr. Garrett has been busy during the past six months on a plan that will place his firm among the export leaders covering all the neighboring republics.

**Foreign News and Comment.**

The control exercised by the Eastman company on the output of raw stock for picture printing is doing a lot to get-ting on the nerves of the French manufacturers. Henry Conant, the well-known cinematographic writer, reminds the French trade from the columns of the Paris Cine-Journal that all film producing enterprizes in the United States (he means to the particular concern that controls a large part of the raw stock sales) and of the fact that up to the present all attempts at competition have ended in failure. Mr. Conant attributes the Eastman supremacy to the fact that in the United States an overwhelming advantage over all competitors in the possession of the necessary ingredients that enter into the manufacture of raw film, and suggests that in this age of advanced scientific discoveries such adaptations it should not be impossible to devise, through chemical research, a practicable substitute that could be produced in all countries. Judging by the general trend of the French writer's statements, it appears that European countries, the United States and exporters have brought out the fact that the govern-ment officials engaged in the supervision of pictures destined to foreign markets have been instructed to bar the shipment of all goods containing an unknown material. As we presume, is only the first step, and an attempt will no doubt be made soon to prohibit their exhibition in this country, as they do more harm here than anywhere else by breeding senseless hatreds and antagonisms, besides serving encouragement to certain predatory interests.

President Wilson's message to Latin America, embodied in his speech to the visiting Mexican editors, is bound to accelerate a reciprocal current of good-will in all the southern republics. It has already produced in this country many beneficial effects, and one of them, the importance of which cannot be underestimated, will surely tend toward the im-provement of our relations with our Spanish and Portuguese speaking neighbors and markets. The conversations with producers and exporters have brought out the fact that the govern-ment officials engaged in the supervision of pictures destined to foreign markets have been instructed to bar the shipment of all goods containing an unknown material. As we presume, is only the first step, and an attempt will no doubt be made soon to prohibit their exhibition in this country, as they do more harm here than anywhere else by breeding senseless hatreds and antagonisms, besides serving encouragement to certain predatory interests.

Our Washington correspondent reports that under a new ruling of the War Trade Board, cinema films and photog-raphy goods will be licensed for export to European Hol-lond and Denmark proper for the near future, which will probably be permitted for export to Sweden. That country, how-ever, is not included in this ruling because of the new agree-ment just concluded, an announcement regarding which will soon be made by the board.

The board calls particular attention to the necessity of competing with the rules and regulations heretofore pub-lished with respect to obtaining import certificates and adhering to applications for export licenses with the appropriate supplemental information sheet.

Hiller & Wilk, Inc., selling agents for the foreign rights to "My Four Years in Germany," announce the disposal of the rights to the following countries: India, Burmah, Ceylon, Dutch East Indies and Philippines, to David 2. Howells. The Australian Film Film Ltd., have the same right for Australia, Hong Kong and Straits Settlements. Ambassador Gerard's picture has been shown in the largest cities of Australia to most enthusiastic audi-ences, and Mr. Howells feels certain the reception it will get in the Philippines, Japan, China and India will tend toward establishing America's position in the world war to the Oriental peoples. To insure proper showings he is planning to have the picture exhibited under government auspices in the various countries. This transaction leaves open the following countries for which negotiations are now pending: France, Switzerland, Spain, Portugal, Italy, Holland, Russia, Poland, Baltic States, Mexico, Central America.

S. S. Krellberg, of the Trans-Russian Film Corporation, reports that negotiations have been concluded on its behalf by H. O. Kosc, general counsel, for the film world's rights, exclusive of the United States and Canada, of "Mothers of Liberty," starring Barbara Castleton and Walter Miller. Through its London office, negotiations are pending for the disposal of Great Britain, France and Italy. Through the New York office, it has already disposed of Japan and the Far East, and is now in touch with im-porters of Scandinavia and South America.

Julian Ajuria, of the Sociedad General Cinematografica
of Buenos Aires and Barcelona, is advertising Fox pictures in his main in regular American fashion. He uses many of the dailies for advertising purposes and in some of the trade papers is carrying as many as fifteen pages announcing Fox releases. By the way, Mr. Ajuria, who is in Buenos Aires at the present time, has declared in an interview published in one of the Argentinian papers that the Italian interests in Spain tried to stir a boycott of his American program among the exhibitors, and went as far as "to buy most the trade papers. This is a very serious charge—if he was quoted correctly.

Some of the Mexican papers that were running a novelization of the film "Bulls" in yesterday's chapter universal serial featuring Eddie Polo, suspended the publication when the part dealing with Mexican bandits was reached. One of the trade papers that took this action explained the affair in stating that, although there was no direct insult in the picture against the Mexican people in general, the tone of most of the last episodes could give rise to misinterpretations—and that the serial would not be shown in Mexico, anyway.

The Paralta program has been placed in Cuba by Leon Schlesinger, of the Inter-Ocean, and of World Pictures in the West Indies, by Ricardo Castro, manager of the Latin-American activities of the same company. The London and Paris offices plan a simultaneous drive on the European markets with the "Fulco" accessories, Inter-Ocean's latest acquisition.

Max Glucksmann, New York representative for Max Glucksmann of Buenos Aires, calls the attention of this department, regarding a recently published interview with Bernardo Herrera, to the fact that his firm has acquired the exclusive rights for the exploitation of "Damaged Goods" in Chile direct from the American Film Company, and have not disposed of them to any other house.

Vincente Blanco, member of the firm of Blanco & Martinez, arrived in New York about two weeks ago in search of new productions for his territory. He has already purchased the rights for Cuba on the serial "The Eagle's Eye." Most of the Spanish producing companies seem to be devoting themselves to this type of dealing with highlighted "Tragic Spain," a picture recently released in Barcelona, features Gallito, the famous matador, in the leading role.

"The Seven Deadly Sins" have been released on the Mexican market by one of the local exchanges. They are being distributed in serial form.

"The Submarine Eye" has been released in Mexico by Renau & Co., who operate one of the local exchanges.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cinemundial, 516 Fifth avenue, New York. We do not assume responsibility for answering inquiries, but in the inquiries usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cinemundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

49—A firm in Porto Rico wishes to secure the representation of producing or exporting company.
50—A man in Santiago, Chile, is in the market for new and used films.
51—A firm in Cairo, Egypt, desires to get in touch with American producers interested in the renting of their pictures on a percentage basis.
52—A man in Alacate, Spain, is in the market for serials.
53—A firm in Portlamar, Venezuela, is in the market for used films.
54—A man in Merida, Yucatan, 7 México, is in the market for new and used pictures.

TRANS-RUSSIAN SECURES "STOLEN ORDERS." S. S. Krellberg, president of the Trans-Russian Film Corporation, announces that after negotiations lasting two weeks, the company's general counsel, H. G. Kosch, has finally concluded arrangements with William A. Brady for the purchase of the rights to France and her colonies, Egypt, Scandinavia, China, Japan and the Philippine Islands, on "Houdini," a companion to "The Whip," and one of the successes of the year. It is understood that a record-breaking price has been paid for this picture. Prints will be immediately shipped abroad, and will open simultaneously in Paris, Copenhagen, Tokio and Hong-Kong.

EXPORT AND IMPORT GET ROLFE RIGHTS.

Ben Blumenthal, president of the Export and Import Film Corporation, has released that he has just completed negotiations whereby his firm has acquired the sole foreign rights to the forthcoming B. A. Rolfe productions.

The first release of this concern will be a sensational serial in the "Houdini" serial, and the "Kriz," whose name is familiar to theatergoers throughout the world and who has just completed an engagement at the New York Hippodrome, where his escapades have thrilled thousands at every performance.

Following this the B. A. Rolfe Company contemplates producing a series of special features in which Florence Reed will be starred.

A committee with all other releases of the B. A. Rolfe Company have been acquired for all the foreign territories by the Export and Import Film Company. The "Houdini" serial will be ready for release on or about the 15th of September, 1918, and we are informed that numerous offers have already been received.

Film Exporters Hold Fourth Meeting
Adopt By-Laws and Will Hold Election of Permanent Officers on July 11.

The adjourned meeting of the Film Exporters of America, Inc., was held at the Hotel Astor on Thursday, June 28, with Mr. Kosch June 23, as chairman, and Mr. Kosch June 27, as secretary. After the minutes of the previous meeting had been read and approved Mr. Howells, as chairman of the committee appointed to confer with the National Advisory Committee, reported that all the officers of that organization, owing to stress of business, had been unable to arrange for a conference. The committee was continued with instructions to report at the next meeting.

Mr. Kosch, as a member of the committee on cablergrams, reported that he had taken up the question of cables with the Federal Reserve Board and advised that all cable transfers of money would have to be used by all dealers and that all dealers would have to obtain certificates. Compliance with these regulations would facilitate all cables and mail.

The committee on by-laws, composed of Dr. Schallenberger, Mr. Thomas and Mr. Kosch, presented to the meeting a proposed set of by-laws prepared by Mr. Kosch, who has been acting as attorney for the association. These were discussed clause by clause and, with slight modifications, adopted.

Mr. Howells announced he had been informed that a decision declaring unconstitutional the one-half cent footage tax on films for export had been handed down by the United States Supreme Court. This matter was referred to Messrs. Howells and Schofield for investigation.

A committee on credentials was appointed to obtain applications for membership in the association, composed of Dr. W. E. Schallenberger, chairman; J. Wilk, L. Knocke, L. E. Thomas, D. P. Howells, and T. M. W. Schofield. This committee's report will be made at the next meeting.

It was tentatively resolved that the initiation fee should be fixed at $25 and the annual dues at $10.

The meeting was then adjourned to July 11, at which time the permanent officers will be elected.

Export Instructions Are Amended
Rules for Censoring Motion Pictures for Foreign Use Modified by the Division of Customs.

As a result of the visit of the committee of exporters headed by Paul Cromelin, the Division of Customs at Washington has issued a list of instructions to all others concerned the following circulars:

The instructions contained in Division of Customs Circular Letter No. 45 of May 29, 1918, are hereby amended as follows:

(1) The War Trade Board have granted R. A. C., license No. 5 for moving picture films exported to Canada, such films need not be submitted for censorship to the Commissioner of Customs, but they shall be immediately shipped to the Collector of Customs for comparison with the original. For purposes of comparison, copies of each and every print of the same subject to be projected, but only such number as he may require, as his representative copies are found to be identical with the original, all of the copies will be immediately shipped abroad, and will open simultaneously in Paris, Copenhagen, Tokio and Hong-Kong.

(2) The provisions of Circular Letter of May 26, 1918, do not apply to pictures received by the War Trade Board on or prior to June 8, 1918.

(3) When multitudinous copies of any given film are intended to be exported, only the original thereof will be censored, which, if approved, shall be sealed and retained in customs custody. After the original has been sealed, the censored copy may be submitted to the collector of Customs for comparison with the original. For purposes of comparison, copies of the same subject shall be projected, but only such number as he may require, as his representative copies are found to be identical with the original, all of the copies will be approved and sealed and retained in customs custody pending exportation.

L. S. ROWE, Assistant Secretary.
American Film Company Outlines Plans
President Hutchinson Tells of His Policies in Distributing Concern's New Exhibitors

URING a visit to the plant of the American Film Company, the other day I learned from the president, Samuel S. Hutchinson, that an entirely new sales plan for the company’s product will be formally announced to those in the near future. This plan will be announced to all American producers from the program with which they have been associated for many years past has made a way for the new policy, which has been carefully considered and planned.

The basic features of this policy, which will soon be put in operation by the American Film Company, are:
1. Dealing direct with the exhibitor in the matter of bookings.
2. The placing of personal representatives of President Hutchinson in all required distributing centers throughout the country, and the placing in their hands, sixty days ahead of release, of every American production turned out, thus affording exhibitors the privilege of a showing before a booking is made.
3. The decision of the American Film Company to make no more program features and to confine the company’s entire activity to making multiple-reel, special features at irregular intervals.

“The announcement of our new policy will mark another milestone in the history of the American Film Company,” Hutchinson said. “American productions have long been famous for their photography, careful direction and the drawing power of their stars, but in the past we have been somewhat dependent upon the wishes of our distributing organization and so have sometimes been forced to speed up studio work to meet inessential demands for a picture on a certain date. Now, I am glad to say, all that is changed. In the future American will control the distribution of its films as well as its manufacture. We will make each picture as a separate unit, taking as long as may be necessary to handle the task properly.

Will Have Representatives in Every Center.

“Just as we have perfected our forces for the making of pictures we are now ready to build our distributing organization. I shall have personal representatives in every distributing center throughout the United States. In these representative offices we shall be there to render service. I do not mean that we aim to teach the exhibitor his business or show him how to run his theater, for we have no such thought. We know the exhibitor has problems of his own, which he himself is best fitted to handle; but the personal representatives of the president of the American Film Company will be right there on the ground, in close daily touch with the exhibitor, and making daily reports direct to the home office. It will thus be possible for us to establish a closer contact between exhibitor and manufacturer than probably any other film producer has yet obtained. We can thus be of real service in many ways to exhibitors who have not been thought possible before, and which will in no way antagonize the theater manager. I am frank in saying that we hope to gain much direct benefit from our close contact with the exhibitor.

“Our productions will feature such favorites as Mary Miles Minter and Marguerita Fisher, and in addition we shall aim to make an occasional picture with an all-star cast. Such pictures will likely base their drawing power on the story itself more than on the players. In addition to these we will control the releasing of the features made by William Fox productions, presenting the athletic star, William Russell, whose drawing power is already known to the exhibitor who has presented one of these features within the past year.

No special limit has been set on the length of our multiple-reel, special features, but they will not be longer than is in harmony with the best interests of the exhibitor. We shall begin releasing early in the fall. Directors Edward Sodeman, Henry King and Lloyd Ingraham are already well along on the first three productions.

“You will recall that about six or eight weeks ago we announced that we were prepared to pay anywhere from $1,000 to $25,000 for stories suitable for American production. As a result of that announcement we have received hundreds of manuscripts, several offers of moving picture rights to certain popular novels and to several stage plays. From this material we have already chosen a number of stories, which will, we believe, prove superior to anything that American has heretofore secured, and we still have hundreds of manuscripts to look over, as every mail is bringing in new ones. Many of the authors, I am pleased to say, are men and women whose names are well up among well-known American writers. I shall have more to say about these authors in the future.

Sales Campaign Will Start in July.

“We expect to begin our formal sales campaign some time in July, though none of the subjects will be released until early fall. In fact, the exhibitors will be given an opportunity to see for themselves every picture that we release about sixty days in advance of its first public showing. As rapidly as pictures are completed prints will be placed in the hands of my personal representatives in each territory, and these representatives will screen the productions for interested exhibitors. “These new feature American productions will be booked largely in the order in which exhibitors make application for them. Of course, exhibitors who have found William Fox productions and Marguerita Fisher pictures real drawing cards will want to file early applications, while those who have not yet had the opportunity of knowing the fine drawing power of these stars will probably give the matter consideration in order to add them to their box office attractions.

“All exhibitors should immediately get in touch either with the home office of American or with my special representatives in each territory. Until such time as we formally announce the name and territorial office of each personal representative exhibiting seeking early bookings on the forthcoming productions should write direct to the executive office of American Film Company, 627 Broadway, Chicago. Every exhibitor who addresses the home office will be advised by mail just when and where the first of the new offerings can be seen and booked; and, as I have already said, the bookings will undoubtedly depend largely upon the order in which the applications are made.

“I wish specially to emphasize the fact that the new American policy will aim at quality in its productions rather than at number.”

Goldwyn Branch Managers Meet
One Feature a Week Will Be Released in Coming Year—Number of Productions by Various Stars Announced.

A MEETING of the Goldwyn branch managers and salesmen of the Middle West was held in the Blackstone Hotel, this city, Saturday and Sunday, June 22 and 23.

Harold Bolster, vice-president of the organization, came on from New York to conduct the meeting, which was pronounced by him a great success. The new plant and policies for the near year, beginning September 9, were thoroughly outlined and discussed.

Starting September 9 Goldwyn will release one production a week instead of one every alternate week as herefofore, and the releases will be as follows: Six Geraldine Farrar features, six productions of as many of Rex Beach’s works which have yet not been adapted for photoplay purposes, the first two being “The Silver Horde” and “The Iron Trail”; eight in which Pauline Frederick will star, eight by
Mae Marsh, eight by Madame Kennedy, eight by Mabel Normand and eight by Tom Moore. The first release, the title to be announced later, will have Geraldine Farrar. The new Goldwyn stars announced are Geraldine Farrar and Pauline Frederick.

Madge Kennedy was in the city during the meeting and afterward returned to New York. She has just finished "Friend Husband," which Mr. Bolster, during a brief interview, was enthusiastic in his praise of the branch managers and other workers in his organization. In his opinion they form the most efficient body of men of its size in the entire country. Mr. Goldwyn's second year, he announces, will be Goldwyn's "Success Year," although the first year far exceeded expectations.

Mr. Bolster gave a banquet at the Hotel Sherman Saturday evening to those in attendance at the meeting. He left for San Francisco Wednesday evening, where he made a stay of three days, returning to Chicago and then to New York. He will visit the Pacific Coast shortly afterward.

The branch managers present at the meeting were R. C. Robinson, Kansas City; W. Fox, Minneapolis; Paul Bush, St. Louis; and H. E. Bailey and W. E. Banford (assistant manager), Chicago.

Action on Amended Maypole Ordinance Deferred.

At the meeting of the judiciary committee of the city council, Monday, June 25, it was decided to postpone action on the Maypole ordinance until after the trial of Major Funkhouser.

Several women organizations attended this meeting and gave their approval to the Maypole measure on condition that the amendments were accepted. All of these amendments except one were accepted by Alderman Maypole. The amendment in question would give the second deputy superintendent of police the power to veto recommendations of the committee in case the vote on a picture was six to five. The censor board also would be given power to overrule the veto of the second deputy in case eight affirmative votes were recorded. Alderman Maypole withheld his decision until further consideration was given the matter.

The ordinance as amended would enforce the following provisions:

The censor board to be under control of the chief of police; censors to submit their recommendations in writing and the reports made a public record; the board to have power to recall and revoke permits; all censored pictures to bear the Chicago label, such as shown on pictures passed by the National Board of Review; permits for pictures to be held to run for at least six months; no permits to be issued while pictures are involved in court litigation.

The Funkhouser Trial.

The trial of Major Funkhouser before the Civil Service Commission, on charges filed by Assistant Chief Alcock, opened Monday morning, June 24, the first witness being the acting superintendent himself. He was on the stand all that day and most of Wednesday, June 26.

Concerning his testimony the Chicago Tribune has editorially commented that it seems impossible to have no doubt that Alcock is bent upon Major Funkhouser's official demolition, and that his animus is manifest. In brief space it charges that the acting chief's evidence up to the time of writing consists of very general statements and accusations, and expresses the opinion that as a matter of common justice the trial board should insist on the most detailed substantiation of his statements and accusations.

Nothing relating to the major's actions as a censor has thus far been touched by the whole proceeding, being confined to his actions as head of the morals department. A review of the trial so far, therefore, would have no interest for readers of these columns, as the testimony of witnesses from the red-light districts concerning the major and his aides would show.

One worthy lady—Miss Kate J. Adams, a former co-worker with the major in the vice crusade here—is much incensed against him. She is at a loss to know why he_spends a goodly part of the city money to have her shadowed by one of his men. The records in the suspended second deputy's office show that she was not shadowed until four days after she had closed her investigation, thus demonstrating that it was the general policy for the investigator to have checked on any of the reports made by her. Miss Adams, however, acknowledges her indebtedness to the investigator for the accuracy of his report as to her movements later.

Fuel Laws Must Be Rigidly Observed.

The executive committee of Chicago local, Illinois branch, M. P. E. L. of A., met Tuesday, June 25. The chief business before the committee was the consideration of a communication from Fuel Administrator Garfield regarding the extravagant use of electric displays in front of the theaters. He released soon after a week ago, declaring that conditions require the utmost economy in the use of fuel during the summer months. Members of the committee stated that quite a number of exhibitions were using electricity in the daytime, which was unaniomously declared an absolute waste. The committee therefore sent out a letter to every exhibitor in the city, irrespective of affiliation, drawing attention to this delinquency, and warning that stringent laws will be enforced against all offenders. The letter closed with the warning that lightless nights will return very shortly unless the strictest observance of light saving is followed.

In this letter the committee also drew the attention of exhibitors to the danger of using copyright music without license, as violations are now being rigidly prosecuted by music authors. The use of non-taxable music only was strongly urged by the committee.

Charles W. Taylor a Proud Father.

Charles W. Taylor, Omaha branch manager for Select Pictures Corporation, who attended the recent convention of the general officers and branch managers of that organization in this city, was one of the proudest men at the gathering. His unusual elation was due to the fact that a baby girl was born nine days before he left his home the morning of the first day of the convention. Both mother and baby were doing well, Charlie stated, and she sent a telegram, which was read at the Chicago meeting in the presence of Sherman managers and sheds, that Select men were present.

Mr. Taylor is well known in Chicago film circles, having been Chicago manager for several years with the General Film Company in the City Hall Square Building.

Select's Chicago Office Breaks Record.

Fred C. Aiken, Chicago manager of Select, made an announcement at the late Chicago convention which greatly enthused all present at the office. He declared that his office had broken all previous records during the week in which the convention was held, and both he and Ben W. Beadell, Chicago sales manager, received hearty congratulations from the general offices of the managers present.

Changes in Chicago Distributing Circles.

Merle E. Smith, formerly district manager of the George Kleine System for the Middle and Far West, was promoted on June 14 to the position of general manager of the entire system.

William H. Jenner, manager of the Fox Chicago office, resigned that position to accept that of assistant general manager of the George Kleine System.

H. W. Willard has succeeded William H. Jenner as manager of the Fox Chicago office. Mr. Willard formerly held the position of district auditor for Mr. Beadell, and afterward became assistant business manager for Triangle's Chicago office for two years.

Harry A. Scott, district manager of the George Kleine System in eastern territory, resigned that position June 15.

Metro War Picture Popular.

Starting July 7 "To Hell With the Kaiser" (Metro) will have a two-weeks' run at The Playhouse, on Michigan avenue. This strong Metro production is having great success in Chicago and seldom misses crowded houses.


"Sandy" (Lasky) in the last moment was substituted for "A Desert in Wooling" at Orchestra Hall for the week beginning Sunday, June 22. Assistant Manager Hill informed me that business was fair with this picture.

Charles Ray in "The Claws of the Hun" is the attraction for the week of June 30. This is a Thomas Ince picture.

Linick to Manage Chicago Office of Circle Film.

Fred Linick, formerly on the sales force of the Unity Photoplays Company, informed this office that he has been appointed manager of the Chicago office of the Circle Film Exchange, a New York organization, which at present is buying and distributing state rights features and single and complete comedies. The office is located at 112 North La Salle street, and the business in the states of Illinois, Indiana and Wisconsin will be handled from it. A. M. Gollos, formerly of the Photo Releasing Company, is the New York representative.
News of Los Angeles and Vicinity

By G. F. HARLEMAN

Teachers' Meddling Disavowed by Weidner

Assistant War Savings Director Says They Acted in Defiance of National Committee's Wishes.

MOTION picture exhibitors throughout the United States will be glad to learn of the official ruling just obtained for them by Joseph W. Engel, treasurer of Metro Pictures Corporation, from the National War Savings Committee. It is to the effect that any one who advises school children, their parents, guardians, or teachers, to stay away from motion picture theaters during the war is acting in defiance of the wishes of the National Committee.

Recently in California several public school instructors told their pupils that, were they really patriotic, they would avoid going to motion picture theaters and devote the money thus saved by them and their families to the purchase of thrift and war savings stamps.

When they were asked for their authority for such statements, according to Mr. Engel, they construed the wishes of the National War Savings Committee as expressed by G. A. Davidson, state director of war savings for California.

While indigent meetings were being held in Los Angeles and other large cities, exchange checks, and producers affected by these wild statements, Mr. Engel called the attention of the War Savings Committee to the motion picture industry's tremendous financial activities in behalf of the military effort, and to the great revenue which naturally would be lost to the Treasury if the public were mislead into staying away from motion picture theaters.

Mr. Engel's letter bore valuable fruit; for it obtained from Perry W. Weidner, assistant state director of war savings for California, a letter which reads: "The question of whether the theater industry—executives, actors, directors, writers, etc.—theater ticket tax, contributed by the people, truly, but made possible as a result of the government, because it is not in any degree maintained despite the many handicaps under which it operates.

Surely an industry so whole-heartedly American, so enthusiastically minded to help win the war, so capable of preaching the President's stamps, democracy and anti-Prussianism—certainly such a business the pleasure of the people and for the people, should not be further hampered by asking children and their parents to abstain from supporting it.

JOSEPH W. ENGEL

Treasurer Metro Pictures Corporation.

In reply to Mr. Engel's letter the following official statement of the National and California State War Savings Committees' attitude and intentions was written by Perry W. Weidner, assistant state director for California, and Mr. Engel was authorized to give this official statement to the entire motion picture industry. Mr. Weidner's letter is, in part, as follows:

We greatly appreciate the information contained in your favor of the 14th instant, and while we know that the tax burden upon all sources of your industry ran well up into seven figures, yet we did not realize that it reaches nine figures.

Several sources have been advised that some people are telling the people, especially children, to avoid motion picture theaters as a plan to have money with which to purchase War Savings Stamps. Such a movement is unauthorized either by the National or State War Savings Committees.

By Perry W. Weidner, Assistant State Director.

In addition to writing this letter, so clearly defining the government's attitude, Mr. Weidner informed Mr. Engel that he was forwarding the two letters above quoted and all pertinent data direct to Mr. Weidner at the office in New York.

Shed no light on the fact that the government is not only not opposed to attendance at motion picture theaters but indeed wishes eagerly to encourage it.

Triangle Players at Bear Valley

Two new players have been engaged by Triangle for Director J. W. McLaughlin's latest feature picture, "Beyond the Shadows," in which William Desmond has the leading role.

They are Hal Roach and Dorothy Mackaill. They have been employed for the summer season to work at the heavy, and Bert Apling, who also has an important part.

The McLaughlin company is now at Bear Valley for exteriors and it is expected that the director will secure some wonderful scenic beauties in the vicinity of the historic story of the Canadian North-West Mounted Police.

Since the completion of the Triangle's big Culver City studios for the mountains it was expected that not more than a week would be required on the exteriors, but a rainstorm was encountered, which may give the players two weeks in the mountains. With Director McLaughlin are William Desmond; his leading woman, Josie Sedgwick; Ed Brady, Ben Lewis, John P. Wilde, Hugh Sutherland, Bert Apling, John Lince, Graham Fettie and Alberta Lee.

Hart Ends First Year of Artcraft Contract.

When William S. Hart returned from filming the final scenes of "Riddle Gawne" he completed the first year of his contract with the Artcraft Pictures Corporation, through which his productions are being released. The Artcraft contract calls for eight pictures a year, featuring the famous Western actor, and "Riddle Gawne" is the eighth. The contract, however, does not expire with the ending of the fiscal year, but continues for some time to come. The William S. Hart Productions, Inc., will continue to produce at the company's own studio in Hollywood, and the pictures will still be marketed through Artcraft.

Plans for the second year of the contract have been practically completed and several stories are ready for Mr. Hart to begin filming. Of the eight pictures which were under consideration, one is a change from the average Hart production, although it is a Western story, as it deals to a great extent with military affairs, and Mr. Hart, in part of it, will be clad in khaki.
instead of in the usual Western attire, with which he is identified. The plot, however, will not be of the regular "war story" variety, and will be laid entirely in the Western Untouched States. Where there will be but little scene setting, except in the well-known Hart battles, in which revolvers and fists play the prominent parts.

Regarding the completion of the first year under his new arrangement, Mr. Hart says: "The accomplishments of the last twelve months have been a source of great gratification to me. I believe that they have formed the brightest year of my career to date. I also believe, judging not from my own viewpoint, but from the viewpoint of the public with which I am familiarized through various sources, that the future holds far more than the past. My pictures seem to increase consistently in popularity and art, and I am going to continue to work with the idea that success is still to be achieved. No man is a success when he admits it himself, for then ambition ceases, and success without ambition is a gun without a bullet—you can aim at anything, but you can't hit it."

**Fire at Diando Studios.**

Valuable films belonging to pictures under production by the Diando Film Corporation were destroyed in a fire of unknown origin at the studios on Saturday, June 15. W. A. S. Douglas, president of the company, estimates the loss at approximately $10,000.

The fire started in the concrete film vault and was discovered by Studio Manager John English. He received burns about the face and arms in saving some of the films. The prompt action of the studio fire force in going into the vault, beating the fire out, saved many thousands of dollars in positive prints and camera equipment.

Upon checking up the films that were saved it was found that many scenes from the "Wolf-faced Man" serial and the Baby Mary film had been destroyed. The one most valuable scenes lost was a stunt performed by George Larkin for the serial, which required two hundred extras for atmosphere.

An investigation conducted by Mr. Douglas and Mr. Osborne, chief executives of the company, has failed to discover the cause.

**Los Angeles Film Brevities.**

Olga Grey, who was with the Triangle playing forces for a short time during which she supported J. Barney Sherry in a most unusual role picture, "Panaties," is again at the Triangle--Culver City studios, having been especially engaged for an important part in Director Christy Cabanne's new picture, the temporary title of which is "The Mayor of Filbert." Sam Landers, who has cranked the camera for Mr. Cabanne on many of his past pictures, will be responsible for the photography in this feature.

William Dowlan has been engaged by Triangle and is now handling the most unusual feature picture at the Culver City studios, "Allis Mary Brown," a screen version of the novel by Chasson Furgeson, and the leading role. Dowlan has been directing Mary Miles Minter until recently. Before joining the American forces he was a director at Universal. In this new film, E. Wagenhowere, Furgeson essay a dual role, that of a college youth who turns crook and works in the disguise of a pretty young stenographer.

Buff Jones, champion rope thrower and bronco rider, is no longer a member of Director Cliff Smith's western company, which makes triangle thrillers with Roy Stewart as the hero. Jones is now wearing Uncle Sam's "o. d." He has enlisted in the army and is employing his talents breaking horses and for Uncle Sam's officers at the remount station near Jacksonville, Florida.

Director Jack Conway, Earle Williams and a company of Vitagraph players have returned to Los Angeles after spending eight days on location near Santa Barbara, the exception of Earle Williams, who returned a day before the others, the entire company suffered from eye trouble due to working on location with artificial lights.

On Harry Carey, Universal's cowboy star, was conferred a signal honor recently by the Los Angeles Advertising Club, when he was chosen to act as grand marshal of the parade of club members from the Southern Pacific station to the organization's headquarters, staged in honor of the visit of Celestine J. Sullivan, special envoy from President Wilson to the Associated Advertising Clubs of the World. Sullivan brought to the Angeleno a message from the nation's Chief Executive urging every member to attend the convention of the associated clubs at San Francisco, July 7 to 11, inclusive. Carey with his band of Universal cowboys welcomed the official emissary with a fusillade of gun shots and a series of war whoops.

Mary MacLaren's second Universal special production has just been completed under the direction of Ida May Park. The photodrama is an adaptation of the story, "Bread," by Evelyn Campbell, who first achieved fame in the films by playing the role of Ophelia, in which Dorothy Phillips recently starred. "Bread" is the story of a young girl whose whole scheme of existence is changed by the entrance of a loaf of bread into her life. Included in the cast are Kenneth Harlan, Edward Cecil and Virginia Chester.

William Russell has commenced work on his fourth feature at the head of his own company, "All the World to Nothing." Henry King, who has produced all of the features with this star in since he formed William Russell Pictures, is again handling the directing end of the picture. Winifred Westover, who made her debut as leading woman for Russell in his last feature, has been held over to play opposite him in his present story.

With Carmel Myers as the star, a Bluebird phosphotography version of Margaret Wildderman's well-known novel, "Why Not?" has just been completed at the Bluebird's west coast studios. Thomas Holding and Philo Mcullough have the principal masculine roles. The production was directed by Jack Williams and was produced by Jane Williams. The story concerns a small legacy, who uses the money she inherits to make the dreams of those about her come true. The play abounds in picturesque California scenery, as Mount Wilson, Bear Valley, Seven Oaks, and Unknown spots of Southern California were used as locations.

Director Stuart Paton has taken the Diando serial company to Newhall for several days. A mountain side will be photographed, in which George Larkin and Betty Compton will be racing. Fifty boys are with the company and all of them are camping.

After an illness of several weeks Harry Pollard, best known for his direction of Margaritha Fisher productions for Universal, is back at the Bluebird west coast studios. Pollard started to direct "Which Woman?" starring Priscilla Dean and Ella Hall, but was taken ill early in the production, and the directorial megaphone was turned over to Tod Browning.

Edith Roberts, who first claimed film fame as the leading woman of the Lyons-Moran comedies, has become a full- fledged Bluebird star and henceforth will be seen in comedies of her own. She is the leading woman for her first Bluebird production, a screen version of Ethel M. Kelly's play, novel, "Turn About Eleanor." It was made under the direction of Tod Browning. Thornton Church, Hal Cooley, Lottie Kruse and Winifred Greenwood are prominent in her supporting cast. The script was written by Bernard McConville.

Lois Weber's next production, starring Mildred Harris, will be another story from the pen of Marian Orth, author of "The Price of a Good Time." Production on this new play has already started at the Weber studios in Hollywood, with a notable cast surrounding the clever star of "The Doctor and the Woman," "The Price of a Good Time" and "For Husbands Only." Lew Cody, who was seen in the leading masculine role in the latter named photodrama, will also play opposite Mildred Harris in this newest Lois Weber creation. "Orange Blossoms" is the tentative title given by the story, and it will be made at the Weber studios under that name.

**ROUSSEAU GOES TO SPARTANBURG.**

Arthur E. Rousseau, for three years secretary of Pathe Exchange, Inc., has resigned. Mr. Rousseau will go to Camp Wadsworth at Spartanburg for military training. He is conversant with the English, French, Flemish and German languages. Mr. Rousseau was born in Roulers, Belgium. He came to the United States in December, 1913, and a few months later entered the service of Pathe. In August, 1914, he became secretary of the corporation, which office he has held ever since.

Mr. Rousseau has been succeeded by Lewis Innerarity, a lawyer and banking authority of Baltimore.
**Coming Year to Make Industrial Record**

**World Works Points Out to Exhibitors Great Opportunities to Capitalize Remarkable Financial Conditions**

THE coming season will mark the biggest year in the history of the motion picture industry, in the opinion of World Pictures. This is not the hope born of desire but is the deduction based on certain incontestible facts. In the last issue of World Works, a house organ published by the corporation and distributed among its employees, attention is called to the fact that opportunity is crying in a stentorian voice; that she is close at hand and exhibitors should not neglect the chance of reaping the reward that accrues to the alert and industrious.

An enumeration of these facts follows:

- **Farm Products.** A billion-bushel wheat crop. The states particularly interested are those north of the Mason and Dixon line.
- **The largest oat, barley and rye crop in the history of the United States.** This will be of vital benefit to the northern states.
- **The biggest yield of flax.** Minnesota, North and South Dakota and Kentucky will cash in.
- **A bumper crop of tobacco.** Kentucky, Virginia, North Carolina, Tennessee, Missouri and Connecticut are the principal producers.
- **All of these products will be sold at prices that insure a tremendous income to the farmer and makes him a creature of wealth.**

**Cotton and Corn**—The United States crop forecast on these two essentials indicates an enormous yield. All southern states will profit on cotton. Kansas, Nebraska, Iowa, Missouri, Illinois, Indiana, the principal states of the corn belt, will reap greater than the proportion of the cereal.

**Fruits**—The reports for the apple crop show that New York State alone, as an example, will produce over 1,200,000 barrels, the largest crop recorded. Other states interested are Washington, Oregon, Missouri and Michigan. On small fruits the South, Wisconsin, Michigan, Ohio, New Jersey, Delaware and New York are particularly fortunate, and first-class conditions existing insure large supplies.

**Beet Sugar**—Colorado, Utah and Wisconsin report large increase in first-class growing conditions.

**Labor Conditions.** Inasmuch as the demand exceeds the supply, this will result in absolute elimination of unemployment. The highest wage scale in the history of the world will be paid to industrial and farm workers. The inevitable relations existing between employer and employee insure a settled condition existing in permanency of employment.

**Railroad Prosperity.** The increase of freight rates that have just gone into effect means $700,000,000 additional income. The greater portion of this will be spent for rolling stock and other equipment, the manufacture of which gives employment to millions, at higher wages, and the entire United States will be favorably affected.

**Cotton Mills and Products.** Depleted stocks, both here and abroad, must be restored. Mills in New England and southern states will be kept busy.

**Shipbuilding.** The tremendous tonnage contracted for by the Shipping Board will make for banner business in not alone such communities as are affected by the steel industry allied to the order. Those states that are the center of the lumber industry will be favorably affected through the construction of wooden ships. This applies to Washington, Oregon, Maine, North and South Carolina, Virginia, Arkansas and Louisiana, all of which are timber states.

In view of the fact that over three million tons of new shipping is promised this year the new ship yards located in the states named and all others are being constructed in Massachusetts, Connecticut, Jersey, Delaware, Maryland, North and South Carolina, Georgia, Florida, Louisiana, Texas, California, Oregon and Washington, together with the states bordering on the Great Lakes, will secure unprecedented prosperity because of the shipbuilding activity. The influx of labor to these shipbuilding points and the distribution of wages running into billions will be of tremendous moment to the thousand and one industries already in receipt of contracts.

Such states as producers of raw products as iron, coal, copper, lead and zinc will have their laps filled overflowing with wealth.

The sheep raising states will also participate in this wonderful prosperity. Wool commands the highest price known in the history of the world.

**Munitions Manufacture**—In order to relieve freight and terminal congestion the government has ordered all munition work scattered. This will send to the Central States tremendous contracts that heretofore have been given to manufacturers located near the coast. This is of particular interest to Indiana and the Dakotas.

And in all with bank vaults crowded with gold and rates of interest low, the desire for entertainment by men, women and children must necessarily become intense and the roofs, steeples, sliding down ropes and otherwise emulating a circus acrobat in his initial Paramount picture, 'Under the Top,' under the direction of Donald Crisp. Mr. Stone works with a will, likes it and has made a splendid impression by his democratic manner and pleasant personality.

'Lisa Lee, our new 'find,' has just arrived and will start work immediately.

'Ethel Clayton will also start on her first picture as soon as Robert Vignola returns to the studio. Mr. Vignola was on his way East, in fact he had already reached Albany when he received his 'sailing orders' to return.

'George Melford has almost finished the Wallace Reid picture, 'The Source,' Cecil B. De Mille has practically finished cutting 'We Can't Have Everything.' It was shown recently in the projection room, and although not presented in finished form, was unanimously voted a positive success by those who saw it. It is full of laughs and big scenes and presents a novel story.

The property, construction and scenic departments have been very busy of late with the various sets for the new stars, Fred Stone's story, in particular, being a cinematic joy. Calls for many novel effects that are uncommon to the film studio, such as tents, cages for wild beasts, the animal themselves, vast throngs of extras, performers for the circus and so on. Mr. Stone is a remarkably cool performer. Various other stars and companies are already in the midst of great activities for the summer and on the whole our studios will easily establish production records on the West coast in the coming months.'

**MANAGER NAT BARACH JOINS THE COLORS.**

Another star has been added to the service flag of World Pictures. Nat Barach, manager of the Indianapolis branch of World Pictures, left June 20 for Spartanburg to enter the ranks of Uncle Sam's boys to take up the fight to make the world safe for democracy.

*THE MOVING PICTURE WORLD* 199
Baxter of Denver's Isis Early on the Job
Stays on It, Too, Right Up to the Closing Hour, With Open Ears for Comments of Patrons.

By a Goldwyn Executive.

A MAN, woman or child cannot walk out through the doors of the Isis, saying "I like this show" or "I don't like this show" without coming into instant contact with S. L. Baxter, the owner of the Isis, for, from early morning until the hour "goes dark" around the business in person instead of by proxy. He has seen too many absentee owners of picture houses go to the wall through incompetent management to risk having anything happen from similar causes to his own profitable and splendidly managed Isis.

If the departing patron has said, "I don't like this show," Baxter goes after him with even greater certainty than if the expression was favorable, saying: "Would you mind telling me what things you didn't like? I own this theater and am trying to present in it the things you—and two hundred thousand other "yous" in Denver—like. If I cannot have here at the Isis at least three—and maybe four out of five—of the things you like, then I am going to lose your patronage after a while; and that is just what I do not want to do."

One is correct in the surmise that thus approached the patron invariably reveals the source of his dissatisfaction. It is correct, too, to assert that the patronage of Baxter's Isis theater comes very near picking its own programs for that house.

Five-Cent Admissions Now Only a Memory.

S. L. Baxter has a twinkle in his eye in surveying the era of advanced prices in the present day Denver as compared with the midnight, seated prices that existed when he became the exhibitor of Colorado's chief city. So firmly on the five-cent scale—indeed only for that period, but seemingly for the future as well—that when the houses were ten cents some of the newspapers of Denver made vigorous outcry against the admission of the people of a democratic amusement at a democratic price of admission, and invited the grand jury to take action against the early kings of the local cinema.

Baxter is one of the pioneers among Western exhibitors; a man who sat in at the beginning, kept ahead of competition for many years and stands at the forefront in picture presentation in this modern era, in which showmanship has developed to a point where it is rated as being 50 per cent. responsible for the success or failure of a production.

"The things a veteran exhibitor must guard against most of all," says this alert exhibitor, "are getting out of touch with what is going on in the city. Neither of these things will ever happen at the Isis, for I drive myself too hard. I know the newspaper business from long association and friendship with newspaper men of all types. I have been absorbed in the absorption of a newspaper paper point of view. I have sat at a newspaper office and seen the news arrive over the desks of the news and cable editors that it has always been a passion with me to watch imagination, if not knowledge, of the editor whose hands the dispatches fall. The success of a newspaper is determined by the originality and power with which the editors or owners invest their news."

A Showman Must Create an Atmosphere.

"Exactly the same thing can be said of a motion picture showman. He must create an atmosphere. He must know angle. He must have vision and imagination. If he possesses these things, he has a chance to strike that is an adequate 50 per cent. in quality he can increase the percentage of power of the picture as high as ninety or even ninety-five per cent."

"But my greatest interest lies in knowing my patronage, not merely by sight as they pass in or out of the Isis, but by name and address. I am the man that the patron of the Isis, by his own volition, self talk with each other. For years my programs at the Isis have been hand-picked by my audiences in conjunction with the programs. This is left to chance or accident. The same time of error in selection rarely ever happens a second time in the Isis, because there are too many of my patrons ready to say, 'Mr. Baxter, I don't like that feature and here are my reasons.' There are even more of the Isis patrons who say, 'Mr. Baxter, this is the kind of picture we want at the Isis.' There is a distinct Denver taste in pictures and we have catered to it."

Baxter a Liberal Advertiser.

Mr. Baxter is the Goldwyn first run in Denver and has had fine success with the Goldwyn stars and productions, thus duplicating the records made by Goldwyn exhibitors throughout his territory. He is a liberal advertiser in the daily newspapers of his city and receives excellent editorial co-operation from the publishers of Denver.

At the present time the Rocky Mountain News and Times seem to be giving the advertisers of their city the most liberal and intelligent co-operation through the medium of well-developed motion picture departments. But the powerful Denver Post brings tremendous results for its amusement advertisers and rates as perhaps the finest of the papers, as it is making friendships with everyone in the industry in Denver, from Francisco Messrs. Tannen and Bonfield are shown members, the owners of a circus for many years, operators of varied amusement enterprises and the employers of the late F. W. White. One of the great drama writers of the country, who on each Sunday for years published the most distinctive theatrical article in the entire field of American journalism.

"Pershing's Crusaders" Widely Used Term.

That the term, "Pershing's Crusaders," which is the name given the first United States official feature film, is rapidly becoming a phrase of national significance is evidenced by scores of press clippings being received daily at the publicity office of the Committee on Public Information's division of films.

Not only do newspaper reports reveal the fact that "Pershing's Crusaders" has become a national byword, but it also has been found that the phrase is being used repeatedly in scores of advertisements directed to friends and relatives of soldiers and to the fighting men themselves.

An official of the First National Exhibitors' Circuit, through whose exchanges "Pershing's Crusaders" is being distributed, ascribes this highly interesting development to the tremendous popularity of the film "Pershing's Crusaders" and to the nation-wide publicity that the picture has received.

TWO MORE MONTREAL EXHIBITORS FINED.

Two more exhibitors of Montreal, Quebec, have been found guilty of permitting unaccompanied children to see moving pictures, as a result of the continuation of the campaign by the local police authorities to enforce the law which prohibits the admission of unaccompanied children into a theater. The two exhibitors, Harry Poulos and George Gladianos, were found guilty by Recorder Semple and each is sentenced to pay a fine of $50 and costs each. A few days before their conviction, "Pershing's Crusaders" was shown in Montreal for the same offense, and before that another group of local theater men were similarly accused and found guilty. There are not many more exhibitors in Montreal. The theater trade has created a film censorship board and has tended to discourage Montreal exhibitors in their efforts to continue in business despite war taxes and other heavy assessments.

INFORMATION COMMITTEE MAKES STATEMENT.

An impression prevails that the Government is not supplying any war film to be used in the news weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review.

Charles S. Hart, director, states that the division of films is supplying material to the news weeklies regularly. The Allies' Official War Review is an entirely separate release, issued weekly by the division and distributed through Pathé.

SERGEANT GILL WOUNDED AT CHATEAU THIERRY.

Sergeant M. Gill, of the United States Marines, who played the part of the Bible reading sharpshooter in the trench scene of George Kleine's patriotic picture, "The Unbeliever," was among the severely wounded in one of General Pershing's casualty lists. It is assumed Sergeant Gill fell in one of the attacks at Chateau Thierry. From the mimic to the real warfare was but a short step in this soldier's life.
Reversing Old-Time School Proverbs

Present-Day Educators Not as Enthusiastic as Their Forefathers In Using Old-Time Proverbs.

By Rev. W. H. Jackson

IN THE good old school days when writing was taught by means of “copy-books” and a two-fold lesson imparted by always using a proverb as the writing example, wisdom was instilled into the young mind while learning to write. It is not surprising that one who learned to write by copying “Procrastination is the thief of time” say a hundred times, finds it hard to forget the wisdom forced upon memory’s eternal tablet. Equally difficult is it to forget that other helpful piece of wisdom, “Strike the iron while it is hot,” for this was another of those precious truths written upon the mind and the paper at the same time. After many years, how often have we been thankful for that foresight in the days of practice, when finding such a happy method of forcing home a truth while teaching a practical need; how many a time have these well-learned lessons come to the aid of the scholar in after years and proved helpful in a day-and-age-antic world even when the most essential need of those wise times. This same method of teaching is unfortunately now no longer common, indeed if it were the scholars would be horrified to find that their teachers were often practicing the very contrary to the teaching of the precept.

In a recent issue of this paper it was necessary to point out that the evil which occupied our attention with an undue effect to the loss of the time stolen, but it was further deliberately applied to the theft of the educational advantages now so needed by the youth of the land. Although the article in question was written as a result of positive experience gained among teaching authorities, it was never for a moment supposed that a school journal would, through its editor, stand for such a reactionary policy, yet, strange to say, the writer has a letter before him in which the Editor of a School Journal informs us that he is an advocate of waiting until “after the war” policy before giving the scholars the immediate benefits of the unlimited powers of the moving pictures; though he believes that the necessity of procrastination or the benefit of “striking the iron while it is hot,”

The Essential of Moving Pictures.

The war has not been all misfortune; along with many other benefits following in its train, we can only be concerned here with the fact that we have learned that the moving picture has become an acknowledged essential. In the last issue of the Moving Picture World, Secretary McAadoo, George Creel, H. A. Garfield and Herbert Hoover have given their testimony to the essential nature of the moving pictures; there are at the present time no four men in the world whose opinion and word is of more importance or value, and why? All of these men believe that it is both wise and timely to “strike the iron while it is hot,” put their belief into unerring practice.

These men, each in his own way a national leader, found that the moving picture was the greatest teacher in the world. One found that for nation-wide publicity the picture gave him the best results, another seeking to advise the nation on matters of food conservation turned to the moving picture for both precept and example. Another and perhaps greatest of all, when seeking to raise such a vast amount of money wherewith to finance many nations, found the moving picture his first and greatest helper.

Tens of millions of people were taught the fundamentals of the principles on which they were based, all without ever the knowledge of the scholars. No school teacher, whose profession is to teach and use the best teaching agencies think differently, and are going to wait “until after the war,” they don’t believe in the truth taught by “striking the iron while it is hot,” they prefer procrastination. What an absurd position! Suppose Secretary McAadoo had said, “Wait until after the war,” where would he have gotten his millions of dollars? Where would the Red Cross drive have been but for the enthusiasm of the pictures? Suppose Secretary Garfield had said, “Wait until after the war”; it makes one indignant to be called upon to deal with such narrow views, and this indignation is the deeper when we have to think that people with educational interests entrusted to them are the leaders in procrastination, and will allow the iron to chill before they will strike even a very tardy blow to mould it into shape; there is evidently something beneath the surface which is hidden for very shame, in the hope that the time between now and “after the war” will give it occasion to pass away or else to appear in a less discreditable form. The great glory of the moving picture lies in the fact that when given the opportunity it has always proved itself an educational tool, and in the non-extensive vision of the leaders in school thought. It is, as it were, a new beginning. It is now a government acknowledged essential. From this we are bound to fear that school teachers dread the fact that when given full scope in the school it may become the essential all the more does it not really wish to have it—yet we have some idea of it.

The Passing of Narrowness.

Another great lesson taught by the conflict and strife now raging is that many of those narrow ideas of but a few years ago are passing away. In politics, religion, in all ways of strong partialism there has been such a coming together that many of us have found it difficult to place their parties. Men are now nearly as discreditable; men have grown tolerant and broad, and in their growing have grown great; breadth is greatness, narrowness is always small, narrowness is not half as good as the narrow. The passing of narrowness, if it is not beneficial, is a rut always a narrow gauge road, the greatest misery is that this growth in principle has not yet reached our public school system, not because of the hindrance of the public but because of the non-extensive vision of the leaders in school thought. If further proof were desired it can readily found in those schools where more wide awake leaders have put the pictures to the test and have found them helpful to the well-being of the young people; the enthusiasm of these men is unbounded and they are among the first to lament the lack of progress among their own class.

Contrasts Between the First and the Last.

The President of the United States at the break of the war sent for a leading moving picture man and asked him to organize a Red Cross Moving Picture Bureau. The Secretary of the Treasury of the United States sought the help of the moving pictures to educate the people along those necessary lines which would lead them to such an understanding of the occasion that a great financial drive might be successful. At the present time the government is maintaining a moving picture bureau for the purpose of bringing from the war an educational message which might be published under governmental direction for the perfect instruction of the people of the United States. These leaders of the nation are first to know, and to use their knowledge of the unlimited powers the pictures, their first knowledge has been vindicated not only by results but by their written testimony. Leaders of scholastic thought, however, think differently; they are last thinkers; for them “after the war” is time enough; the scholars might know too much and too soon; they must be guarded and protected lest they make too much progress; to learn too quickly may be not for good for their nerves; they must go slowly, for school is taught slowly and they must hew close to their traditions. In all the camps and cantonments the moving picture is the first thing installed for teaching purposes, governmental instruction by moving pictures is commanded, everything is taught by means of the pictures;
how thankful we ought to be that our cantonments are not in the hands of those who are going to wait "until after the war" before using the pictures for teaching purposes. It is true that this kind of neglect is needed to better describe this crime against the youth of our schools, it is a compliment to call it ignorance because it more nearly approaches willful and criminal neglect. To those of us who are daily able to see the governmental and other pictures in this New York center of advance picture teaching, there always comes a feeling of sadness that there are thousands upon thousands who cannot enjoy the privileges which are ours; this feeling naturally inspires the efforts to do all in our power to have other multitudes share with us this great blessing. Who then can describe our feelings if we approach those through whom this result can be best obtained they answer "not yet," "we are too busy with less important things which we prefer to do."

**Latest From Robert C. Bruce**

**Regions Covered by Noted Photographer Include Wyoming, Montanas, Idaho and California with One Great Shot in Redwood Country.**

Robert C. Bruce, whose beautiful sceneries of the Great West are eagerly awaited by Rialto and Rivoli patrons in New York and by the patrons of many other first-run houses throughout the country, has just emerged from the California wilds, where he has been filming Yosemite Park, as well as the forests of giant redwoods and the Mount Shasta range in the northern part of the Golden State.

Mr. Bruce writes to the Educational Films Corporation that so far this season he has obtained about 12,000 feet of exceptionally good film and he feels exceedingly pleased with his progress. From now on—he is working in Oregon and Washington—he must "jump very fast," as the forest fires are starting earlier than usual and these cause an atmospheric haze that interferes with the best photography. Among the Bruce subjects which will be released late this summer are "The Tenderfoot," "The Logging Drive," and "The Tides of Yesterday." The last named is a poetic idyll on the order of "A World o' Dreams" or "The Trail To The Sky." It is founded on Longfellow's poem, "The Tide Rises, The Tide Falls" and is a picture symphony of the sea in daylight, twilight, darkness and sunrise.

"For three years," Mr. Bruce writes, "I have been trying to get a good logging picture—not the fake stuff but the actual smashing of a log jam and the drive of the giant logs down the roaring current. I believe I have at last achieved this in my new picture, "The Logging Drive," which will also give a vivid presentation of logging and lumbering among the redwoods."

Besides expeditions to the Teton Mountains, Wyoming; the Montana mountains; the Priest River and Shoshone Falls country in Idaho; the Shasta range and Lake Tahoe in California, Mr. Bruce and his party have completed an extensive scenic study of the Yellowstone National Park. The human and animal crew included a cowboy guide, two helpers, a raw recruit from the film colony of San Francisco, a great dane, the wire-haired terrier Buddy, and the usual horses and pack animals. The film friend from San Francisco obligingly posed for Mr. Bruce in the role of "The Tenderfoot," the title around which Bruce has grouped one of the reels. The theme is said to enable him to combine his well known humor and gay insouciance of spirit with the grandeur of the magnificent Yosemite subject.

Recently the supply of Bruces available for distribution by the Educational has been running rather low, so it will be good news with the advent of the Nature director's art that he is practically ready with another series.

**Interesting Educational**

One Industrial Subject, One Military, One Zoological, One Scientific, and Two Travel Subjects.

Reviewed by Margaret I. MacDonald.

"Making an American Cheese" (Universal).

In the 7th issue of the Screen Magazine will be found an interesting and well-illustrated story on the making of American cheese. The milk heated in vats to 86 degrees Fahrenheit is treated to the proper quantities of vegetable coloring matter and rennet extract, after which the milk coagulates frequent tests are made for the thickness of the curd. With wire grids the curd is cut fine to drain out the whey. As the curd grows thicker it is molded into small strips for salting, after which it is packed into forms in which it is pressed for eighteen hours. Good cheese should be about one third butter fat we are told, and each batch is tested to prove this quality. The full process of manufacture takes 24 hours, but it is months before the cheese is cured ready for eating.

"Britain's Bulwarks No. 9" (Pathé).

This instructive subject pictures intimately a visit of King George and Queen Mary to the French front. They visit the hospital at Etaples, meet the Prince of Wales, Sir Douglas Haig and King Albert of Belgium. They also inspect aeroplanes, tanks, flame throwers and study other things included under the general heading "the black arts of war."

"From Nature's Curiosity Shop" (Universal).

An interesting collection of curious little animals mostly of the lizard family are shown in the 7th issue of the Screen Magazine. Among them is the Peruvian Tegu, very strong for his size, and also very fat and fond of chickens. The Gila monster, whose bite is very poisonous, is shown. The Mexican Horned Toad we are told is also really a lizard, and has an ingrowing disposition. The Zonure, a spiky resident of the African deserts and first cousin to the American lizards, is introduced in a slightly peevish condition. The last of this interesting group is the shingle-backed Australian lizard.

"Schematography" (Paramount-Bray).

An interesting example of the advancement of American universities in the preparation of the millions of young men and women who each year enter their doors for the purpose of acquiring an education, is shown in the 126th issue of the Pictograph. This picture, made through the courtesy of Teachers College of Columbia University, shows how the physical welfare of the students is kept constantly in sight by a system of charts. On entering the college each student has a schematograph or outline photograph made which shows the exact contour of body and limbs. By comparing this with the outline of a normally developed person the differences are immediately apparent. These are corrected by exercises.

"British East Indies" (Post Film-Pathé).

A travel number picturing life in Trinidad in an instructive way. The native bakers perform some surprising feats and might give lessons to bakers in other parts of the
THE BEING NOW FORGETS

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world. Views are shown of native beauties, wearing their beads and other ornaments, and the children are seen at work and play, and numerous activities of the natives as a whole, such as washing, cooking, building houses and the like, are included.

"Basse Terre, Island of Guadeloupe" (Pathé)

A Pathé film recently shown at the Rivoli theater, New York City, was more than usually attractive as a number, and was entitled "Basse Terre, Island of Guadeloupe." This island is a member of the West Indies group and has, since its settlement by the Caribs, been a haunt of the Caribbean Sea. Terre Basse is a quaint old town in which are to be found most picturesque spots, century old buildings and bridges, and native types plying their daily round of business. An old man can point to the corner into which the sugar cane is being industriously fed by natives is one of the interesting features of the picture.

"The First Flyer"


THE latest of the L. M. Glackens animated drawings for the Bray Studios, Inc., appears in the 126th release of Pictograph, and is a unique study in animation showing the development of bird life from the reptilian state to feathered songsters of the present day. His illustration, which is intensely interesting, also traces the basic principle of the flying machine to a close study of the bird structure.

It is a well known fact that during the early period of the earth's history there were no birds. The earth was almost entirely submerged beneath a shallow sea of water in which reptiles of all kinds and sizes lived. As the waters subsided, these reptiles, by necessity assumed new habits and new forms and it was from these that the bird-life originated.

The first flying reptiles were strange, scaly creatures that glided rather than flew. Gradually however, their wings became of greater importance until they reached a stage of development that in 1824 was achieved by the bird with its power of flight than on their speed on the ground. Nature then gradually changed their structure to aid them in their new surroundings, by replacing their scales with feathers; their webbed feet with hollow bones and their long tails with broad feathery appendages.

Man's mastery of the air was made possible by close study of birds and Mr. Glackens shows how similar are the feathers designed after birds. Starting with the ill-fortuned Langley airplane, the development of the heavier-than-air flying machine is traced to the wonder machines that are now used over the battle fields of France.

"A Baseball Review"


THE first installment of a series of pictures taken by Mr. W. J. Hammer, in which all the stars of the Big League will appear, was exhibited at the Rivoli during the week of June 16. The subtitles for these series were written by Arthur ("Bugs") Eber of The New York Evening World and contain considerable humor. The baseball film, and this means no doubt at least two-thirds of the nation, will, to use a slang phrase, "eat up" these delightfully familiar studies of their favorite experts of the ball and bat. The picture also takes a fair enough shot at individualism; nor does it forget to remind us of the numbers of the Big League members who are now directing their famous curves against the Hun. Marty McHale in the making of this series has established a screen record of American athletes which may later prove invaluable.

Bray Contracts for New Series

W. L. Finley of the Oregon State Fish and Game Commission to Contribute to Pictograph—First Number Introduces Wild Babies.

THE Bray Studios, Inc., have contracted with W. L. Finley of the Oregon State Fish and Game Commission for his year's output of animal studies. Mr. Finley is now engaged in making a fresh series of pictures the first of which appears in the 126th issue of the Paramount-Billy Murphy series. This particular number demonstrates how wild babies take care of themselves while their parents are absent hunting dinner for them. The series includes grizzly and mountain lion cubs, fawns but a few years old, and a whole family of tiny deer-mice.

Mr. Finley has spent a life-time among the creatures of the field and has, to a marked extent, caught their habits as few men have. His work has taken him into every nook and corner of the great state of Oregon where wild life abounds, and he has been unusually successful in filming the life history of the children of the forest and mountain.

"Mount Lassen in Action"

An American Volcano in Eruption Constitutes Feature of Recent Release of Educational Films Corporation of America.

ON JUNE 16 one of America's most remarkable sights was presented in photographed form to the public. This picture owned by the Educational Films Corporation of America, was shown at the Rivoli, New York City, during that week, and it is a revelation to those unacquainted with the activities of the Sierra Nevada, the most formidable member. Northern California is the fighting ground of Mount Lassen. The release of "Mount Lassen in Action" through the regular exchanges of the Educational Films Corporation of America will take place the second week of July.

"Mount Lassen in Action" is indeed a remarkable picture. It shows the eruptive activities of the home-made California volcano that discharged its death-dealing stream of hot lava upon a large area of the Northern part of the Golden State in 1915, causing both loss of life and vast injury to crops.

One of the most impressive things in the film is the solid wall of lava two score feet high that stopped abruptly in front of a peach orchard. Later on, the tops are shown of fruit trees almost engulfed in the white hot flood which is now solid stone; and under the great lava bed itself are remains of human habitations and habitats, submersed crops, drowned orchards and petrified animals.

J. J. Hammer, a free lance photographer of Red Bluff, Cal., took the pictures. There were weeks of watchful waiting on the part of the patient cameraman to catch old Lassen in action, many times his efforts being thwarted by the drifting clouds across the Vulcan face of the quaking monster. Finally, on a clear day, he "got" Mount Lassen, billowy vapors, black furnace emanations, eruptive energy and all.

In and around the mountain are such charming motion picture locations as Tartarus Lake, Devil's Kitchen, the Steaming Fainpot, the Cinder Cone, the Boiling Springs and apparently many other locations. There can be seen hidden inside spits, sneezes, snorts, hisses, growls, and thunders. Every once in a while, too, he entirely forgets that he is in polite, civilized U. S. A. and disgorges the liquid wrath of the crater like Aetna or Kilauea.

A PICTURE WHICH MAY BE SHOWN ANYWHERE.

One of the commonest inquiries coming to the educational department of the Moving Picture World concerning any picture is “Can this picture be shown anywhere?” By anywhere” the writer usually means a school or a church; the common and natural idea being that if a picture can be shown in an educational or religious institution it is all satisfactory.

Recently a film has recently appeared a good picture which puts this “anywhere” theory to a peculiar test. "Hit the Trail Holliday" can be shown anywhere. We doubt, however, if it will be so freely shown; the “anywhere” in this instance may mean the local church, the corner theater, or places of a somewhat opposite character will have to hesitate about showing this film. It is doubtful if this picture will be allowed anywhere where liquor interests are in control; it will certainly be a ban when the church is in session, neither will it be shown where there is any dependence upon the young men of the land to furnish the next generation of drinkers—no, this picture will not be shown in the "anywhere." The inquiries we will say that this picture may be shown in any church where "Billy" Sunday would be allowed to speak; it ought to be shown everywhere where it will be helpful to young men; yes, and even young women. It will be helpful to show how a young woman was helpful in becoming the mainstay of her father in a crisis. "Hit the Trail Holliday" is one of the best pictures to “point a moral or adorn a tale.” It is full of humor with pointed wisdom, its logic is irresistible, its convicting powers are sure, victory for higher and right
living will prevail wherever shown, it is the best picture of its kind and the educator advises all its readers to use it. A review of this timely picture appears on page 1756, June 22, 1918.

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**Items of Interest.**

Rev. Paul Smith's seven-part anti-produce campaign "The Finger of Justice" for which the State rights are being sold by the Arrow Film Corporation is eagerly consumed and the building by educators. This picture which was reviewed in our issue of July 6, is one which should be given wide exhibition. It is entertaining as well as serving excellent propaganda in the nation-wide anti-produce campaign for which the Rev. Paul Smith is instrumental in starting are said to be authentic. The Web, an evil resort around which the propaganda picture area on the Mexican border symbolize the famous Barbary Coast. A series of propaganda pictures are now being planned by Mr. Smith and his associates.

* * *

An enlightening series of views taken at a modern poultry plant are included in the Universal Screen Magazine No. 81. One of the things in which the amateur poultryman will be most interested is the trap-nesting of the hen, the marking of eggs from the stand-nested thoroughbreds, and the method of keeping each hen's eggs separate in the incubator. This issue also contains interesting closeups of chameleons, showing one changing his skin; and of the manufacture of concrete.

* * *

An Official War Film, entitled "Following the Flag to France" was exhibited at the Lexington Theater, New York City, on the evening of June 24, under the auspices of the Liberty Film Committee. This film which is being released by the D. P. Wace on Public Information is composed of stirring scenes including the reception of General Pershing in France, and of the American soldiers. Scenes along Fifth avenue during a parade of our boys on their war leave to be seen as well as inspiring views of portions of the American navy.

* * *

Beginning Sept. 1, the Educational Films Corporation of America will release a series of Dwight L. Elmenford pictures. These pictures are a part of the vast collection of a number of years of travel made by Mr. Elmenford in various parts of the earth, and should be of great interest to exhibitors and others concerned in the educational value of the screen.

**Alaska to Have Fine Picture Theater.**

Captain Lathrop to Build 600-Seat House in Cordova, the Fifth in His Chain.

CORDOVA is to have the finest theater building in Alaska and one of the finest in the entire northwest. The new theater is to be built by Captain A. E. Lathrop, who already owns a string of four theaters in Alaska and has a controlling interest in a great many others, has returned from Seattle with all the contracts for the building and equipping of a reinforced concrete building which will house a 600-seat motion picture theater, several stores, and a number of up-to-date apartments. On account of the need for steel in war industries the reinforced concrete is being used instead of the regulation steel construction. The plans for the building call for three stories in front and five at the rear. Everything about the theater is to be up to the minute, including lighting, projection equipment, furniture and musical equipment. Pipe organ will be installed. Entertaining film service is also assured, for Captain Lathrop controls the distribution in Alaska of Paramount, Metro, Triangle, Mutual, and Pathé productions, and also owning the rights to several big specials, such as "Cleopatra," "The Last of the Mohicans" and several religious pictures.

The actual buying of the pictures from these companies was the solution of the Alaska film problem which Captain Lathrop and W. H. Code, of the Code theater in Nome, worked out. It made it possible for the film to go and come from the interior and northern towns of Alaska for the rental of them to be profitable to the Seattle exchanges; so it looked as if motion picture theaters, which would be a blessing to the community as the only means of entertainment and a good business enterprise for their owners, were not to be opened, until Captain Lathrop and Mr. Code got together and worked out this plan of running a string of theaters and a motion picture exchange for Alaska as well. After being shown at the Lathrop theater and at E. C. Code's house in Nome they are booked to other exhibitors throughout the territory.

The motion picture business is only a hobby with Captain Lathrop. He has many other interests in Alaska, and it was only a few years ago, after having already made a big business success, that he bought his first theater. He did not at that time intend to go into the business in the wholesale way in which he is now interested, but he saw a good "bury" in the fish house and also of raising fish. So he did, and found the business so fascinating that I didn't want to leave it after trying it. I soon saw that, owing to the difficulty in getting film to Alaska, there was no chance for the man with only one theater. In my present situation I began to think of the four houses that he owns are in the towns of Anchorage, Seward, Valdez and Cordova. Capt. Cordova is one of the most prominent citizens of Alaska, being a director of the leading bank and also owning the Cordova newspaper.

**Rothstein Opens Tulsa's Majestic.**

For Twenty-five Miles Roundabout He Posts 24-Sheets and Advertisements in Dailies—Gears Crowd.

T HE new Majestic theater, Tulsa, Okla., one of the handsomest playhouses in the Southwest, was formally opened week before last with Mabel Normand in her first film "Goldwyn's Gold." Capt. Cordova was the first attraction. Due to the alert advertising and clever showmanship methods of B. F. Rothstein, energetic manager of the new theater, the initial presentation at the Majestic has brought them an average of 500 persons in every show. Tulsa beside hundreds of people from the small towns adjoining.

Weeks in advance of the opening date, Manager Rothstein had a large force of bill posters at work plastering Tulsa and surrounding villages within a radius of twenty-five miles with attractive twenty-four-sheets on "The Venus Model." And Mr. Rothstein was just as liberal with the two newspapers in Tulsa. For ten days preceding the Majestic opening, half page ads on the beauty of the new playhouse and the entertainment given were given prominent positions in both papers. As a result the Majestic received liberal publicity on the Goldwyn play and its star.

Manager Rothstein also made the most of the exploitation possibilities of his picture. He engaged a beautiful girl to pose as "The Venus Model" on a float fitted up to represent a bathing house at the beach. The float was stationed in the Tulsa business sections and viewed by thousands of patrons for two days before and all during the four-day engagement at the Majestic. The lobby also was transformed into a scene of bathing beach splendor.

The New Majestic represents the last word in theater building. It has a seating capacity of 1,300. There is an orchestra of ten pieces and a $20,000 organ which was built for Manager Rothstein by experts brought from the Coast. Patrons of the Majestic are complimenting the manager on the beauty of the new house.

**Reel Tax Nets $30,000 in Montreal.**

That Is the Sum Inland Revenue Department Expects to Collect Annually From Sixty-four Houses. In collecting the tax of 15 cents a reel for every day that a picture is shown in theater, the Inland Revenue Department in Montreal, Quebec, which levy has just been arranged by the Federal Government of Canada, the local office of the Inland Revenue Department is expected to collect more than $30,000 per year, according to estimates. These estimates are given to us by Government officials. In Montreal and vicinity at the present time there are sixty-four moving picture theaters in actual operation. There are others which have recently closed their doors.

At first there was a little difficulty with some of the exhibitors in explaining the operation of the new tax, but as soon as the matter was demonstrated these men readily submitted, it is declared. The exchange companies are required to provide statements of the receipts and all these lists are checked by department officials with information coming from the theaters and from other sources. In the case of a five-reel feature a run of three days is counted as fifteen reels, it is explained, and the Inland Revenue Department collects accordingly.

The new source of revenue is expected to produce about $600 a week in Montreal or more than $30,000 in a year.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Working All Angles.

Advertising is not merely the announcement of films you have to show. It should be worked from all angles, and every effort should be made to give the house its full share of publicity. Too many managers trust the house to speak for itself. And there are many little things which can be done to make stronger advertisements than film announcements, if only you keep your eyes open. Ralph Ruffner, of the Columbia, Portland, Oregon, found that he could photograph himself in a panel mirror near the entrance. It must be some job to judge from the worried look upon his face, but he did it, as the illustration shows, and then he invited all the amateurs to come down and take a try. Many did, and, of course, each photographer took considerable time over the job, serving as a free ballyhoo for the house, and, equally, of course, every time the photograph is shown the explanation is added that it was taken in the mirror at the Columbia theater. It keeps the house name before the public, and makes for some merely advertising. There are a lot of things that can be done in the same way. Many houses have not only worked for the Liberty Loans, Red Cross, and enlistment, but they have loaned their lobbies for service, and have become identified with the movements. It all brings reputation to the house at little or no cost. Along the same lines Ruffner has changed his painted advertising boards. Instead of changing each week to announce the current film story he has repainted them to advertise the happenings at his newspaper and other work to get the titles over. It cuts cost, and at the same time we think the advertising value is as strong as before. Make them think of Columbia when they think of a theater, and they will be apt to turn to the house when they want to see a clever exploitation is a thing to shun, they will continue to lose business they might have.

In sending in some advertising examples for the Dayton Theater Co., the correspondent remarks that he does not recall having seen anything from Dayton in this department. We're sorry, but it was up to Dayton to show that it had something beyond cash registers in the town. The Dayton uses a catchline, "The Theater Dominant," but it does not really impress very strongly because it does not get over. It sounds like saying something just to be saying something. It means something if you study it, but "dominant" is not a word in such common use that the average reader "gets" it at first glance. The advertisement is rather unusual in form, a double full-length column set with rule like a capital I with a bulge in the centre. The cross pieces and the bulge all carry the house name and catch-line, the bulge cutting off the last half of the week from the opening four days. At first flash it does not look like good make-up, but it really is two good advertisements with the bulge well displayed to give proper emphasis to the point of moment. It will not work well much shorter than the full column, but it makes a good layout for a two-program advertisement. The reproduction merely suggests the shape, but it will be seen that the choice of black lines is well made. It is about the only well-laid advertisement in a number sent in for various houses. Most of them are far too full of type. The Strand is about the best of the other examples, but it is trying to advertise four titles in three sizes, set to about 8½ deep. The Orpheum is completely filled with talk of The Whip, apparently a leaned cut that has been used by other newspapers. The玉和The Alhambra have not a clear and must be studied out. The Columbia uses straight type composition, but uses entirely too much six-point. The Strand, the New Alhambra and the New Globe, not to mention the Old Glory for a change, all take two columns 1½ inches deep, hardly enough for a decent showing. The Alhambra sets even the names of the films and stars in eight-point and trims to get Mary Pickford, a Keystone comedy and the scale of prices all into four lines. It would have been better to have followed the Globe and at least have made some sort of a shout for the star. The average for the town is pretty poor and we do not altogether wonder that Dayton has not been represented before this.
the others so that it might be sealed with the mailing stamp, one page being reserved for the address of the subscriber. The folder was on gray stock, printed in black, and presents a neat appearance. All persons over sixty were invited to a special matinee of "Mother o' Mine" one afternoon, which was a happy thought.

Growing.

Number 25 of the Revue, the house organ of the Empire theater, Tientsin, and the Pavilion, Peiking, is twenty pages and cover and larger pages than the original form. It has grown into a really readable sheet with a good showing of local advertising and as much text as the average weekly. It is registered in the post office as a newspaper and seems to be entitled to such a registration. It is coming right along. More power to it. It is a credit to the picture business.

Why the Comparison?

In some flimsy emanation from the Goldwyn offices an official of that company is made to in-dorse the action of an exhibitor in billing Miss Rixdon, the star of "The Mann-Man," as "The English Mary Pickford." Why? Miss Rixdon is a capable player and should be permitted to stand upon her own feet and not be identified as the seeming imitator of another. It is no compliment to some originator. Let it be assumed that the player has a personality of his or her own sufficient to win success.

Save This for October.

It's too late for the third Liberty Loan, but make a note now for use on the next issue for the address of the Theater Louisiana. Haten Rouge, gave a two weeks' pass to the first hundred persons to prove possession of bonds of the third issue.

Still 100 Per Cent.

Gordon F. Fullerton sends in his campaign for "My Four Years in Germany" for the Coliseum, Seattle. It forms a nice study in efficient work. There are all sorts of displays and advertisements running from one column to a page, and yet the basis of the pictorial display is seven drawings. Five of these are black and whites shown in the first illustration. They were used as single column displays, as shown here, being scattered through the paper. They are also used as the basis of a full page display advertisement, not shown here, and are enlarged to double column width for a two eighteens. They are also used to make up a set of two fours, as shown in the second cut. Always there is some striking speech taken from the story, and this is changed with each change of placement. The other two illustrations were these white silhouettes, used also as one-column cuts. Here, too, there is always a change of copy, for the white spaces are mortised to let in type and, when used as single columns, carry the title, while the house name runs at the top. The last example shows one of the blacks enlarged to form the basis of a twelve-inch cross page display. There is ample variety to the work, and that it pulled is shown by the fact that the film was held over for a second week, the first instance in the history of the Jansen and Von Herberg houses. And yet the illustration cost was merely the price of seven simple drawings and the cuts made from these in various sizes. There is none of the war atmosphere that marked some displays, yet there is something stronger than this. The illustrations catch the eye, and the extracts from the story get the attention and arouse the desire to see the play. Mr. Fullerton always does good work, but we have not seen a better planned campaign than this. It is efficient and compelling, and the simple illustrations probably pulled much easier than a more involved display might have done in this case. The last illustration shows the opening for "The Unbeliever," earlier shown. The house was darkened, and marine buglers in the lobby sounded the assembly. At the call the boys rose above the sandbag barricades, there was some firing, and then the orchestra played the Star Spangled Banner. Between shows a private who walked from Portland, Oregon, to New York...
to enlist made a recruiting speech. One hundred and twenty-three enlisted at the house, and the recruiting station also reported an increase in registration. Saturday the house was taken over to the marines, who sold tickets, and the entire proceeds were given to the tobacco fund. To help along the sale two sham battles were staged by the marines in front of the theater preceding the matinees and evening performances. Throughout the week the marines were on duty at every show, and very materially helped to increase the patronage.

Old But Still Good.
F. W. Boll, of the Majestic, Stillwater, Minn., has been working the old junk idea to good results. The junk idea is worked on the lines of clean-up week, a prize being offered for the child bringing the largest string of tin cans to the theater, and an invitation to everyone bringing in a specified number of cans. It cleans up the back lots and the old metal has a distinct value these days. Mr. Boll took the advertising and directed the collection over to the Red Cross. The cut shows the collection before it was removed, and Mr. Boll did not get an unusually large supply of cans at that.

Doing It Well.
The Film Forecast, the general organ for the Rowland and Clark theaters, Pittsburgh, got out a special cover design for the Red Cross drive, a really well-planned front. And then it got its advertising patrons to do their bit, and the advertisements fairly bristle with red crosses and Red Cross slogans. It was good work all through.

For the Propaganda.
The Cambria theater, Johnstown, Pa., uses a half page for the Gerard My Four Years in Germany. Possibly this is a stock cut, since it follows the twenty-four-sheet, but it is a good layout, whether original or borrowed, and it stands out well in the paper. It gives a good attractor, one in keeping with the subject, tells its story briefly and well, and gets the big facts down so that may be seen at a glance. It will be noted that in the small town the film is selling at a fifty cents top. It is one of the best advertisements for this film we have seen yet.

Improved.
The Grand theater, Kokuk, Iowa, has changed from a one-page to a four-page program, pages 5½ by 9. It is a big improvement, there being no confusion in every way on the one-page program mentioned in our issue for April 27th. The four pages give a better program layout, and the other three pages range up taken by the house for chat and announcement, save the lower third of the last page, which is printed up for the address with a post office permit, making it a self-mailer. It has only gone two numbers in its new form, but it looks like a veteran. For one thing, they supply enough copy so that the items do not have to be spaced out until it stops looking like a regular, and for another thing, the editor has something to say when he uses type. He knows how to talk, but nothing he says is better than this extract:

"If you’ll just learn to read our ads, trust us in us, and take our tips, you’ll be in position to get the most pleasure out of motion pictures. We tell the truth and we will not disappoint you.

That’s the way to talk, if you are willing to back talk with deeds. Get the confidence of the public, cherish it, and you can get a big house without an excess use of superlatives. The Grand has made a change much for the better and gets into the list of regulars.

A Tip for Tarzan.
The cut shows a window display of the St. Paul Book and Stationery Co., for Tarzan of the Apes, outschild by Theo. L. Hoyt, manager of the New Garrick theater. There are several of the Tarzan books and the display can be made more varied than the usual window devoted to a single title. More than this, the books are still good sellers, and live book stores will welcome the use of stills with which to make a display. If you are in a small town and your dealer does not care to stock a windowful of books, he can get the paper covers to place on other books to round out the display.

Festivals.
The Victoria, Buffalo, announced a recent week as Festival Week. That listens well, and the attractions back up the sound, but it is about an average Victoria bill at that, and the festival is merely a peg to hang some new talk on. But it reminds that there are a lot of special weeks that can be used with a little thought. Think some up, make a special noise and a little lobby decoration and you’ll get extra business without letting your patrons realize that the special is just advertising and not something extra good. It will seem extra good because it has been well advertised, and imagination will do the rest if you have a reasonably good program. You cannot make bad films seem good with advertising, but assuredly you can make good film seem better by praising it up a little—which does not mean superlatives.

Stamps For a Title.
The Hill theater, Newark, changes from a mailing card to a throw-away to get over an offer of a reward with a black type display of these lines:

R — E — W — A — H — E

On Monday, May 27, and Tuesday, May 28, we will show a picture of a famous MURDER STORY.

At the "HILL" Theatre.
This picture has no "name" or "title," and has just been imported from Russia. The most appropriate "name" or "title" we will give a full card of THIRTY STAMPS EACH EVENING.

It adds that it is "all picture—no words." We would like to see a picture with such a scarcity of subtitles. The show must be with any picture provided that the subtitles are not also lettered with the main title in the corner, and you can work up a surprising lot of interest in the alleged content. For another evening they announce the personal appearance of Edna Goodrich in connection with her picture, "American Maid." You have to hustle for business when you tire your patrons with ten-reel shows as most of the Newark theaters do.

Has a Photoplay Page.
Trench and Camp, the Y. M. C. A. paper published by the Atlantic Constitution for Camp Gordon, has a photoplay page. One feature is a schedule of the films shown in the various Y. M. C. A. bivouacs at the camp. It gives readers the current attractions and a little filler along with a couple of pictures of the stars.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising
By EPES WINTROPO SARGENT (Director of Advertising for Exhibitors in the Moving Picture World)

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

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building
Chicaco, Ill.
Wright & Callender Building
Los Angeles, Cal.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope is enclosed. All answers will be given on the understanding that no letter will be answered by more than one letter in any six-month period. No manuscript will be returned unless accompanied by stamped, self-addressed envelope.

Poor Stories

A BOUT the hardest work we have to do is to read the stories of the current releases in synopsis as sent out by the press agents of the various companies. It is irritating to handle story after story to try to make a photoplay which has no foundation. If the deserted wife did not kill herself, the story could not have happened, though from all angles the bride was not of the suicidal sort. If the innocent man had not run away when unjustly accused of murder, the story could not have happened. Most of these stories are studio made and would not be passed by the editor or director did they come in from a free lance, yet editors and producers continue to remark that they have to look to their staffs because they cannot depend upon authors. We must have better stories before we can consider going into business; write the proper sort of stories under the conditions in which they work. Real authors must be encouraged to write for the screen, and must be helped to an appreciation of the screen needs, as contrasted with straight fiction needs. At present they are told to write the idea and the staff will fix it up, then they see themselves blamed for some monstrosity on the screen and decide that they will write no more.

The film game is no place at the present time for a practiced writer who kicks because some minor printer's error changes the sense of one of his stories, for he will find that the entire sense of his story. And yet we need the work of practiced writers: as we never have before, and each writer who is coaxing in now to write a two-reeler, and often he who is trying to get his works more accurate the filmer's work. The filmer Merwin is working under ideal conditions in London. He writes his story and explains to the director how he wishes it to be cut. The director then intends the rough rehearsals and then Mr. Merwin steps in and gives the final touches that ensure his ideas being carried out. This is what he has to do in the interests of the producer, and the director, he who is able to write practicable stories, scene by scene, and should, if possible, be permitted to supervise the final rehearsals. Then we shall have more of the story and less sameness in method.

Knowing the Market

This seems to be the week for repeating that no one can tell you much about the market. You must learn them for yourself. We are getting tips all the time, but the entire trouble in the industry is lack of unity in the market, all the companies, and in the same day we are told that a company is and is buying, just as they happen to impress the individual. And the company itself cannot say that it is or is not buying. Most of them dare not say that they are and do not like to say that they are not because they may lose some good material that way. The only thing to do is to offer stories until you are ready to suit a market, and then the question opens anew whenever you see that there has been a change in editors. Keep posted on the changes in staff, stylists, margins, direction, etc. This is all news, you should read the trade journals, and it is the companies, and above all learn to distinguish the news from the press agent bunk. Usually the newly appointed Director General or whatever he styles himself, who announces that a certain company is going to pay "the highest prices" for worthy scripts doesn't know a continuity from a synopsis and cares less which, if I am talking for effect. On the other hand the four-line announcement that John Smith now has charge of the script department of a company may mean that the company is in the market at fair prices. The important point is whether the company is buying or not, whether it will buy from you. You may not write well enough or you might not write their style of story. It does not matter which if an offer is your personal answer.

Putting on Weight.

Learn to "feel the heft" of your picture. Know how much it weighs. If you line up in front of a penny-in-the-slot weighing machine you will probably find a table with labels showing of what certain stature should weigh. It is not always an exact guide, but people of that height who weigh about the indicated number of pounds are likely to be healthy. If they are thinner before it is apt to be fat and a handicap, and if they weigh less they are probably weak. It is the same way with a story. It may be too thin or too heavy. It may not have enough fat or carry too much, but if it carries just about what a five-reel story should, then it is proper weight and apt to make a far better production than it would were it too thin or too fat. It may seem to you at first to try to make what used to make a good five-reeler, and it may seem that you need six reels or cannot do better than four, but with practice you can make your stories worth just about five reels just as the syndicate writer can grind stuff to his syndicate's wants. You learn to add a little or to take a little out and in time the habit becomes automatic and you have to give it no particular thought. It is the same with a synopsis as it is with a continuity. You can think just about five reels of idea and then if the reconstructs goes wrong it is no fault of yours, who sent it in and the editing shows through you assuredly are to blame if you sell it for a five-reeler.

Writing in Psycholgy.

Several have sought to endorse Cecil DeMille's opinion that the story of the future will contain more psychology and less vivid action. The objections are almost wholly based upon the argument that psychology is mental, and mental states cannot be shown in action. In the "Whispering Chorus" Mr. De Mille supplied much of his own answer. Psychology is mental, but the reflexes of a mental state may be shown. For there is no such thing as a state of mind. The phenomenon is intelligence rather than the whims of the director. In "The Whispering Chorus" he uses the man's conscience as the motive rather than a sudden change in motives. The story is not retracted, but the long continued self-accusation comes with it a permanent mental change. It is by no means the complex matter it seems at first to be it is a matter of the psychological elements once you have mastered the trick, but you must study and master the idea and learn how to explain through action, but little aided by leader, why this or that impulse is followed.

Plausibility.

In spite of all that has been said, we still get far too many plots that are dependent upon their acceptance for success. If you can accept as fact the incidents related the plot is a good one, but generally you cannot. The incidents are such a matter as the past few months many designs have been offered for a new fifteen cent coin, but we cannot imagine anyone paying ten cents for such an object on the grounds that it might later be adopted by the government. And yet to try and sell fifteen cent pieces now is no worse than offering editors a plot that is good if they can believe it. And as pointed out yesterday the plot is not the trick to sell the story. It must be such a happening as can be accepted by everyone. Last summer one of the cents of the Maine volunteers at Augusta was struck by lightning. One man was killed and another merely hit, his boots stripped off by the fluid. That was plausible, because it is known to most persons that lightning performs such freaks. But this was the second time the same man had undergone precisely the same experience. The fact was well established in its own circle, but it would be difficult to get persons unacquainted with the fact to accept as plausible a story wherein a recurrence of the accident was the essential point in the plot—as for instance the restoration of the man's sanity lost in the terror of the first accident. The plot has been found out in advance. The man has been taken on, and therefore it is just as wildly improbable as the suggestion of a man being blown to the moon and back again. It is not content with the knowledge that every man knows that your facts have been upon fact. A convincing invention is far better than an unaccepted truth. Offer stories that will be accepted without question instead of trusting to strange truths for your novelty.

Sympathy.

A recent comedy trusted largely to the actions of a mild lunatic for its humor. Its introduction permitted the use of some laughable leaded- screen, fire-engine, and one of pity for the unfortunate. It is a mistake to suppose that lunatics, inebriates and similar unfortunate are a source of mirth. They may seem funny at the moment, and under certain effects such as alcohol, very amusing. The misfortunes of a pompous, overbearing man are humorous to see, but not so to hear. When the temperamental man kicks, he kicks it and pleases us to see his pseudo dignity crushed, but he has brought his troubles upon himself. The lunatic suffers from an affliction that makes life unbearable for him and his condition cannot be used for a rule. Though there are some exceptions to this, as the polite lunatic in "The Belle of New York," if you remember that far back.

Missing.

What's become of those near-authors who used to write in for a good collaborator to do all of the hard work and take a third of the receipts? We have not heard from one of these in a long time, and surely they cannot all be dead.

The Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately arise. The chapter headings include information on the standard and tested handbook for the experienced writer of picture plots as well as the follow the beginner. "Straight-from-the-shoulder information from the experts on the art of real "dollars-and-cents" experience.

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Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copies (no inky) by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first one-half and the second half of the number are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the address given at the head of this paper. Orders are now live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Pittsburgh, Pennsylvania.

I stopped in Pittsburgh on my last trip with the purpose in view of visiting the Westinghouse Electric & Manufacturing Company's plant in East Pittsburgh, which employs a matter of 25,000 or 30,000 people. At the direction of Ralph Freeman, Business Manager, Williams, Financial Secretary, Pittsburgh Motion Picture Machine Operators' Local Union 171, extended the hand of welcome; also L. C. Van Oordt of the Independent News of Pittsburg, in reply to a visit of past eighteen months. No arrangements had been made to address the Pittsburgh men at the time of my visit, so we enjoyed a pleasant chat and they learned of the interesting matter for which Pittsburgh is famous, after which it was the hay for ours.

The Westinghouse Electric & Manufacturing Company's Works is located in East Pittsburgh, twelve miles from the city. It is an enormous institution. I have visited most of the large institutions of this kind in the country, but none have a greater interest than the East Pittsburgh Works, which boasts the largest manufacturing plant under one roof in the entire world. I was particularly struck with the great number of women working in this plant. The Vote-for-Women contingent rides in the thousands. They are assigned for the most part in armature winding, coil insulating and clerical positions; they are largely used in the small assembly department. In fact, there are so many points of interests in this huge plant that if I went into an 100 room, a whole page of the paper would be easily consumed. At the plant I met both Mr. Freeman, President of the Westinghouse Electric & Manufacturing Company, and Mr. J. F. Freeman, Manager, Department of Sales, and A. L. Atherton, Manager, Department of Advertising.

These gentlemen also gave me a case of celloidinized stock, showing me around the plant. In going, for instance, from the Rectifier Department to the Generator Department, one instrument is installed almost along a grip and some extra clothing, his hat and an umbrella; this, of course, being due to distance. Distance, my boy, is entitled to respect when one is in the home of the Westinghouse.

The company is now ready to place on the market a new type mercury arc rectifier for motion picture work. This rectifier has a number of characteristics which will interest both the exhibitor and operator. It is very compact, occupying small floor space; also it is only 3 feet in height over all. It is to be made in 30, 40 and 50 ampere capacity. The bulbs are of special design, so made that for a given capacity they possess heat radiating properties considerable in excess of the regular bulb of that capacity. This has the effect of doubling the life of the bulbs, and other work is being done to meet the necessity for the purchase of an excess size bulb, which has been the general practice in the past. The bulb fitting arrangement presents one radical difference from former procedure. The bulb normally, when not in use, rests in a tilted position, as shown in illustration, with the mercury bridged from the main mercury pool to the mercury pool in the starting arc box. When the current is turned on, the bulb is tilted to upright position, thus breaking the mercury bridge and starting the arc. This possesses no particular advantage from the standpoint of construction, makes the construction cheaper. It is, therefore, a distinct advantage from the exhibitor's viewpoint. The rectifier has the necessary arrangement for accommodating various line voltages and the necessary switches to change from direct to alternating current at the arc.

I am authorized by the Engineering Department that the bulb be painted black, and that matter is under consideration. The painting of the bulb black will have the advantage of eliminating the highly objectionable light from the arc. The instrument is installed in the operating room, and its elimination will be accomplished in the best possible way.

And now here is something that will interest the exhibitor. This machine, which according to the claims of the company, has all the characteristics of former rectifiers in equally good form, will sell at a list price of $150 for the 30 ampere rectifier and $250 for the 50 ampere size, which is a horizontal reduction of approximately 50 per cent, in addition to which the new machine has a higher electrical efficiency than the old one. I have not myself examined this machine, but Mr. Atherton, Designing Engineer of the rectifier, claims an electrical efficiency of approximately 72 per cent.

The fact that the machine is put out by the Westinghouse Company is sufficient guarantee as to its mechanical excellence. At the time of my visit, there were no machines completed in their permanent form. It is my intention to, as soon as the machines are finally completed, give complete data on both the new Westinghouse Mercury Arc Rectifier and Westinghouse Motor Generator Set.

The Westinghouse Motor Generator Set for motion picture work is of the horizontal type, very solidly constructed, with heavy rotor, armature shaft. It occupies a floor space of about 8' x 24'. The height of the machine itself is approximately 24'. The machine is equipped with a switchboard carrying all necessary controls. Particulars with regard to method of change-over, etc., together with illustrations, will be given at the time of my next visit to Pittsburgh. I might add, however, that the Westinghouse Motor Generator has had a very thorough try-out during the past three or four years, and has met with favor among the part of the users.

Looks Promising.

This department is in receipt of a communication from the "Indiana Trade News Service" which describes what seems to be a promising invention. The T. N. S. S. says in part:

Raymond C. Schull, projectionist at the Grand theater, Kokomo, Indiana, has patented (presumably he is the inventor—Ed.) a signal attachment for projectors. * * * With Schull's device attached to a projector the operator will receive a signal that the reel is about to end. The device, which is adjustable, works after this fashion: When the last seventy-five feet of film is reached a buzzer sounds a signal, warning the projectionist that a clay electric lamp will soon begin flashing. In a few seconds the flashes begin, and the projectionist knows the point where the idle projector should be started is near. A few seconds of flashing and the light grows steadily, this being the signal to start the next projector. Schull has his device on both projectors at the Grand, and says they work perfectly. He says they may be easily incorporated in new projectors, also may be attached to old machines at small cost.

The device works as follows: 10 in the patent office drawing is a felt pad which is presumed to drag on the film roll, and that much of
it will be readily seen that when arm B drops far enough to form contact with strip 19 (there is an adjustment screw, 21, on end of arm) an electric circuit will be established, and the buzzer will perform or the lamp light, though just where the buzzer and flashing lamp both come in I do not quite see, or even the flashing lamp, unless Schull figures on all reel bubs being out of order enough to cause contact to be broken. This is presumed to occur at the right distance from the end of the film to start the lamp of the idle projector, at the same time moving switch arm 20 to contact 28, which, as you will see, breaks the circuit and extinguishes the lamp or puts the spell of silence upon the buzzer until strip 19 is bent enough by the lowering arm to touch strip 17, whereupon the light or buzzer performs again, and that is the time to start the second projector.

The thing seems to be entirely practical, but I seriously object to anything dragging on the film. It might injure any film, but would be pretty certain to scratch a good first-run. The two-signal idea is one we have advocated in this department, and it seems to be put into practical form here. Pin 8 should be very close to the top of block 5, so that the housing may fit close to rod 9, since thus the fireproof magazine will still be just as fireproof as it ever was. Given a half-bearing wheel made like a toothless sprocket to run on the film edges instead of hubs, this department would be interested in examining the mechanical construction of this device. If that part is satisfactory we would recommend it to the projectionists for consideration.

Reducing Motor Speed.

Joseph Grasso, New York City, New York, presents the following:

Will you kindly help me out? Am running Power's 6-A, pulling it with a small, very high speed motor (2750 R. P. M.) formerly used for a pianola. Current, A. C., 69 cycle. Have very small pulley on motor shaft, but projector runs too fast. Belt runs direct from motor pulley to pulleys on projector, which is say about what I can reduce the motor speed by using a lamp in series, as is done with D. C. motors? If so, please advise, giving sketch of wiring.

New here is a good brother who asks wiring sketch and does not tell me size, type, or make of motor. There are several types of A. C. motors; also there are single, two and three-phase motors. I could not offer intelligent advice as to how to reduce the speed of the motor without at least knowing what kind of an animal it is. But I don't think I would advise reducing its speed. It probably is very small, and if you reduced its speed materially it might not develop sufficient power to do the work. I would suggest that you get two more pulleys of different sizes and put them on a short shaft, with suitable bearings to carry it, belting from the motor to the larger pulley and from the smaller shaft pulley to the projector. You will have to calculate the necessary sizes of the jack-shaft (that is what we would call the short shaft) pulleys. You can call up any belting house, and they will give it to you. You will have no speed regulation, of course. I would suggest that, if there is a name-plate on the motor, you write the manufacturer every bit of information that you have and asking how its speed can best be controlled; also you might make a speed controller as per Fig. 119, Page 279 of the Handbook.

A Genuine Relic.

A. H. Cobb, Jr., manager Hartville Amusement Company, Hartville, 4th, sends in photographs of a genuine curio, and with the following letter:

I noticed some time ago in the projector department a photograph of one of the first Edison machines made. With the idea in mind that further photographs may be interposed if you herewith two of the complete machines, which will show method of threading. The film was all in 50-foot lengths, its ends being looped around the countershaft, and the cutter being as large as the belts used for driving machinery. The machine shown was sold in 1896. I have the original bill of sale from the factory in Orange, New Jersey. It certainly is interesting to compare this projector with late models of modern machines, also to compare the films. The action in the old fifty-fooeters was so slow and methodical. It is really amusing to run some of them. I have about 1,500 feet of them, assorted subjects, and have run them several times for amusement. It certainly would be a remarkable exhibition to place the old model beside the new. Trust the photos will be of interest to your readers, and I am glad to tender my kindest personal regards.

You bet they will "be of interest." I did not know there was still one of the old spool bank projectors in existence, much less film in runtable condition. Some steps should be taken to preserve this relic of the past for all time to come. Will our readers suggest what they think should be done with this projector, always providing Friend Cobb can be induced to part with it and its films under conditions which will insure its preservation. You are looking at the old spool bank machine of which you have doubtless all heard, and now have the privilege to see. We thank neighbor Cobb cordially on behalf of thousands of readers for the favor of the photos.

An Improved Reel.

M. F. Walker, Cadiz, Ohio, has submitted to the department for examination and possible approval an improved or "tell-tale" reel for which he has patents pending. He describes it as "positive and exceedingly simple." It may be made in either the ordinary small-hub reel, or as a five-inch hub reel, the latter form being, however, best for the purpose. Friend Walker says he has used the device for almost a year, and that in all that time it has not once failed of its purpose. Cost of the tell-tale reel will not, he says, exceed the cost of present high-grade reels, also there is no possibility of injury to the films. Walker expects to have the reels on the market within a short time.

The reel, which I have seen in both the ordinary and five-inch hub forms, is just like any other reel, except that there is an addition, as follows: In the five-inch hub reel it consists of a bell mounted inside the hub, where it interferes with nothing; also there is a striker connected with a steel wire in which is a coil so arranged that pulling the striker back puts a tension on the coil, causing it to bring the striker down on the bell with considerable force when the striker is released. On the inside of the reel and suitably hinged to a metal plate, which folds up tightly against the reel side when not in use. The operation is as follows: Suppose it is decided that the change-over signal should be given to the projectionist ten feet, or thirty feet, or whatever it is desired that the device perform. Now who ever is rewinding the film rewind that number of feet of film (easily judged after slight practice), whereupon he stops the rewind, pulls down the metal lip, and proceeds with the rewinding. The pulling downs of the lip locks the bell striker back under tension. Now when the film is projected and the point is reached where the lip is reached the film automatically raises the lip, which action releases the striker and the bell sounds. The foregoing is about as plain as I can make it. The thing sounds a little complicated, but really is quite simple. The small reel, a five-inch reel, is hinged to a plate which is fastened to a metal plate inside the hub so that it does not interfere with anything; the metal lip is held in such a way that when released it snaps up against the side of the reel quite hard, thus sounding the alarm. Above all careful explanation, the use of the attachment should not be practical. With such an alarm there would be no need or possible excuse for film-punching; also the projectionist would have a positive signal by which he could depend. Moreover the tell-tale reel could be so made that two signals could be given, one at say 100 feet from the end of the reel as a signal to light up the Idle lamp, and the other at the exact time of change-over. The device is cheap to manufacture. Against it is the slight bother of resetting the trigger when rewinding and the difficulty of introducing a new reel to the trade. I would also suggest that the make of the tell-tale adjustable as to distance would help popularize it, though it might add too much to the cost. It is not a thing the projectionist can very well get and install himself. It must or at least should be an integral part of the reel itself; that is, if it is to meet with any great success.

Best Results He Has Obtained.

W. L. Henderson, Clinton, Iowa, orders question booklets, and remarks:

Wish to say that the Speer Airermo carbons produce for me the best results that I have ever been able to obtain with alternating current.

Let the good work go on! It is just such encouraging reports as
As Others See Us.

The following is from the Canadian Film Digest, an excellent little paper published in Toronto, Ontario, devoted to the motion picture industry. The following is reprinted with an unbiased opinion of the work we have been trying to do, for one trade paper is not apt to raise the work of one of the editors of another trade paper unless it has real merit. The question of reviews of films is an old and too long to restate in entirety. I have therefore omitted some sections.

RICHARDSON VISITS TORONTO—DELIVERS POWERFUL NOTED Projection Expert Elks Straight from the Shoulder in Talk to Operators.

"He came; he saw; he conquered," this, in brief, sums up the visit to Toronto of F. H. Richardson, editor of the projection department of the Moving Picture World, of New York, and unquestionably the greatest authority on projection upon the American continent.

Mr. Richardson delivered a powerful and inspiring address to local projectionists last evening. He was at the Wednesday night at Young's Cafe in this city, and, although he talked until the wee sma'll hours of the morning, his hearers were loath to have him discontinue. His address, delivered with the characteristic earnestness and punch that has won him a continent-wide reputation, was a rousing appeal to operator, exchange man, and exhibitor. Probably never in the history of the film business in the city as a whole, the entire province of Ontario for that matter, was there such a gathering of men very much interested on o'clock Wednesday night to hear Richardson. All branches of the film trade were reasonably represented. He showed that the recognized expert on projection had a message for—one; that one thought was to bear—one that was worth losing sleep over in order to hear. The object, he declared, was to instruct. Richardson said he had delivered the goods. He put over his message in a manner that was apt to be forgotten for a long time by those who were fortunate enough to hear.

The man Richardson has a habit of telling the truth—and the truth hurts sometimes. He hits squarely from the shoulder and tells some truths that are not always pleasant to hear. He is a master at the art of being direct, constructive, and therein lies his great power.

For nine long and weary years F. H. Richardson has been fighting the battle of film projection business. Today his efforts are bearing fruit throughout Canada and the United States. Wherever projection is discussed the name of Richardson and the work he has done and is doing is discussed. The projection end of this business owes to him a large debt of gratitude for bettering conditions.

The exchange man was not overlooked, either. The speaker jumped on him rough-shod, and told him a few things good for his soul. He informed the exhibitors that trouble originating from faulty film will be directly traceable to the hair of Mr. Richardson. If an exchange man, or anybody else in the business gets blamed for the exchange man's own carelessness. He urged closer and more intimate cooperation between these two branches of the trade.

Then the exhibitor. The exhibitor, the man who has often been termed "the backbone of this great industry," certainly got his backbone rubbed and massaged with closed knuckles by the capable Richardson. He did not hesitate to tell therein the exhibitors of both Canada and the United States were at fault, too.

In closing Mr. Richardson paid a high compliment to Toronto men, which he did at the meeting which brought them, and their projection and other equipment. He had enjoyed his brief visit to the utmost, and hoped to again come to Toronto in the future.

I am proud of this particular indorsement of my work, because, as I have said, even the most skeptical cannot but admit it be unbiased. I also desire to thank the Digest for its unselfish act and generous praise of my humble efforts.

What Is Best Screen?

H. Hitchcock, Painesville, Ohio, writes:

Have a theater 47 feet wide, which begins to narrow down 60 feet from the screen. It causes in places a very narrow 90 feet, until it is only 15 feet wide at the screen. Front row of seats is 25 feet from the screen. Can you advise as to what screen you would be best. Am using a calamine screen at present, but think a different screen would improve results. Use 50 amperes D. C. at 125 foot throw.

That depends on what you mean by "improve." Your calamine screen will do in public speaking, but not for a projection as you will be able to get, but it will NOT give you as bright or brilliant a picture as you can get; also brilliancy is had at considerable expense, as compared to a semi-reflective surface. Under the conditions named I would suggest a rather "bright" surface and Ambroixi ray filters. By this I mean that a non-color (don't let 'em talk you into gold or other tints in your screen) metallic screen surface of some approved type, and an Ambroixi ray filter, which latter you can get from William D. Warner, 760 Wyandotte St., Detroit, Mich., for $3.50 each. Any reputable screen manufacturer can advise you as to just what screen surface will best suit your condition, but you should insist on a write guarantee to last the life of the screen. That does not mean that it will remain in good condition. By this installation you will get increased brilliancy at considerably less expenditure of electric power. You can also write manufacturers from our advertising columns. If I were I would write them all, setting forth with exact conditions screen to work under. Frank H. Richardson, Shelbysville, Indiana, also specializes on supplying screens for cases of this kind.

A Large Improvement:

The good which comes from or is expected to come from the Society of Motion Picture Engineers has its foundation very largely in the various papers read at the meetings of the society, and the discussion of those papers after they have been read and published as a discussion is, as a matter of fact, the main thing, since the paper usually expresses and can express only the ideas and opinions of the man who wrote it. But when it has been read before the society it then is open for discussion by the members in attendance, and through this discussion we are usually able to sift the wheat from the chaff and arrive at pretty near a correct conclusion.

That is to say we would arrive at pretty nearly the correct conclusion if the paper could be fully and intelligently discussed. This has not been done, in a very large way, for the reason that none of the membership knew in advance what any particular paper would contain, hence it was quite impossible to examine the matter in advance and bring to the meeting all the available knowledge on the subject under discussion; also, unless the reader of the paper is interrupted, it was impracticable to remember very important points, especially if the speaker went on to topics which were not coming up for discussion when he came for discussion the members were unable to recall all those things which they might wish to call upon, comments, etc., for. This has sadly harmed the work of the society in the past, but it is in the present. We will be able to discuss the various papers fully and intelligently. Given this, it will be in a grand way, if a body of men such as attend these meetings cannot get at the kernel of any nut presented, and I make bold to predict that largely by reason of this change the Society of Motion Picture Engineers will be able to fulfill its mission and become a power for good in the industry.

Six Reels to a Trim.

W. H. Sheppard, Davenport, Washington, says:

With regard to the article, "A Warning," March 25 issue, while I don't like to make the brother out a prevaricator, still, I, myself, projected six reels with one trim of carbons, and would be doing it yet if had not friends who endeavor to persuade me to manage Power's. In fact I have run as many as eight (8) reels with one set of carbons. Am trying to take the subject seriously and wish we didn't have children. Might consent to send you one when finished. Depend on how nicely you ask for it.

M. C. C.

I'm advancing, of course. When aforementioned photographs are finished kindly order friend husband to mail me one forthwith. Now, Mr. Man, wadda y' goata say, huh? And I'll schitch on you if you obey the man. As to those film-card-carbon sets, that would be largely governed by size of carbons and amperage. If you can run six reels (8,000 feet) of film at normal speed with one trim I would say you are using pretty large carbons for your amperage. Even allowing 70 feet to the minute, 8,000 feet would last almost two hours, and I have never seen two projection carbons burn that length of time if working up to or near normal capacity. Of course, if you're only 20 per cent, for instance, use 30 amperes and ½ inch carbons then you doubtless could do it, but it would be at the cost of some considerable efficiency. I think the man who runs a Trim and has his carbons near the candle must inevititably diminish its brilliancy. Just how far one may go in the matter of excess in carbon capacity without encountering light loss I do not know, but intend to find out lest it's too late.
Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Musically.

"Seated one day at the organ, he was weary and ill at ease,
And his fingers wandered idly over the NOISY keys,"

H e was playing the pictorial, not with it but at it. The changing scenes showing the news of the day had little interest for him, and he hanged away on marches and waiters, some firing by acci
dent, while others using themselves as people expected something from the scene. So he continued his crazy hanging, and the patrons became "weary and ill at ease" also. Shortly after this wonderful display of talent he lost his position, and today while the theater can get along without him. We beg to state that from the latest bulletins we are informed that the theater is still doing business at the old place, and this musical luminous larynxes at large "seeking whom he may devour."

This method of fitting the topical review is obsolete. There was a time when the orchestra leader selected a couple of marches and three waiters which he made do for the pictorial. When the May Festival was shown he started a bright waltz intermezzo, and when a thirty second scene showing the funeral of one of our noted members of Congress was flashed upon the screen he continued the number right through it because it was so short and the scene following portrayed the interior of a famous artist's studio. The incongruity of it was passed over lightly in those days because of the ignorance prevailing regarding musical settings.

Through the consistent and constant efforts of those musical directors who are striving to uplift the pictorial music we have arrived at a stage where every picture must receive a suitable musical setting. Patrons have become familiar with the art of picture fitting through attending those theaters where large orchestras are maintained and high priced collecters interpret the pictures. No abolish methods will be tolerated any longer by those that pay admission to see and HEAR.

Fundamentally there are no set rules for fitting the animated magazine, and for that very reason many directors have used what scenes must be fitted. It is not always wise to run the pictorial in the shape that it is received from the maker. Frequently by chang

ing the prihces in the time allowance a better musical setting is procurable. This means that the orchestral leader and the house manager should confer on the matter, and often the operator can be of valuable assistance in giving new suggestions.

In order to suggest the possibilities in this science it is necessary to work from a possible hypothesis. Suppose that we have a Screen Telegram showing the following subjects in the order named: 1. DU PONT, GREAT Bits of WAR, 2. BAND CROSS鳴ADE, 3. BAN JOHN

S0N AT THE BASEBALL PARK, 4. GENERAL PERSHING REVIEWING THE FRENCH SOLDIERS, 5. COMMENCEMENT EXERCISES AT YALE, 6. THE OFFekte of PRESIDENT WILSON TO HIS AMERICAN ARMY IN FRANCE, 7. COLORED PARSON BAPTIZING HIS BAPTIST FLOCK.

Now you will find that these scenes must be shifted, as it would be folly to finish the review with the sparkling water act. The scenes should work up to a climax of beauty applause, and to get this effect you would first have some of the pictorial scenes, or that of President Wilson. At the same time it would not be good showmanship to group all the "hand-getters" together. There should be a breathing space between each to allow for greater effectiveness. Our idea would be to arrange the scenes in the following manner: 1, 3, 4, 5, 8, 6, 2, and 7. This grouping will give ample variety of tonic color and change of temperature. This special theme showing how the gold delivered to the army is largely educational and neutral in atmosphere. You can use a light moderate with a pleasing melody and of consider
nable length. This is the interest of the spectators at once. No. 3 gives you the opportunity of playing that old favorite, "Take Me Out to the Ball-Game." It will probably be short, and the chorus once through in the time allowance.

Now in No. 4 you have no choice but to play "March Lorraine." This is the official French march always played when the troops are on review. It is a mistake by playing an American patriotic number for General Pershing because even though you may desire to be courteous, you must first be accurate in the portrayal of the atmosphere.

To vary the music a little you might play for No. 5 a light waltz if the action will permit and you cannot go wrong if you use the "Boola-Boola Song," which is typical of the Yale University. If they are only handing out diplomas play it pp only as a suggestion. There is the case that a selection of this sort would be short, and you could readily finish on the phrase.

No. 8 has many possibilities in the line of interpretation. If you can find a way to do so in bringing a laugh to the audience by playing, "It Takes a Long, Tall, Dark Skinned Gai to Make a Preacher Lay His Bible Down." A strong darkly spiritual would certainly be appropriate, while some plaintive Southern soon song would not be amiss. Do not play "NIGHTY LAD A Rose."

After this little bit of quiet humor the audience is in form for No. 2, and when they hear the strains of "Onward Christian Soldiers" they are bound to break forth in rounds of applause. Do not play this number at a quick step, but with the natural dignity which belittles it. You may have the full strength of the band and again the President is shown.

For No. 6 choose another march of grandioso quality, or some patriotic air that would fit the situation. It will naturally be very short, so that the change will not be sudden, but still into that most popular of all songs for the present, "Over There." When our army is shown marching in France this is a fitting finish to a fine pictorial. The interest has not been broken by the lag, nor have you overrated the climax. Do not see that when the marching soldiers appear that the music is kept in perfect time with their step. This is an art in itself.

See that all your pieces are varying p while the sub

"No. 1 keep the orchestra down, cut out the brass altogether. Do not play at any time if before reaching your climax. Grade your volume according to your ritard and when the big moment comes you have the power to emphasize it.

Never use clap-trap effects in the pictorial. It is news that is being shown, not novelty, and the patrons have probably read all about what they see, and they have strong opinions on things of dignity. Do not jar their sense of music by the clanging of cow-bells.

The entire review must be played with snap whether it be played softly or loudly. To use druggy music is to kill it. The execution of each number should be clean and definite, the finish on a cadence, and the music must be appropriate to the mood of the audience. It is said that genius is the art of taking pains. Every theater can have a genius if the leader so desires it. A genius in the orchestral pit is a man that plays the full house, full house music in a successful business and satisfied house, and good business means a real coup. It pays to be a genius.

Music at the Rialto.

During the week beginning June 16 the Rialto gave one of those many musical performances for which it has become justly noted. The overture formerly known as "Orpheus in the Underworld"—before the Ilum showed his most despicable falsity—but now programmed as "Orpheus in the Lower World." was exceptionally well played by the Symphony orchestra; Dr. Hugo Reisenfeld at the baton. Mr. Reisenfeld has the happy faculty of so marking his contrasts that one is frequently amazed by his audacity, yet never fails to bring the public to a climax of praise for which he calls. The overture is taken from the opera which is based upon the old Grecian myth, in which it was claimed that Orpheum attempted to bring back to life, Eurydice, his dead wife.

Though the work is not a difficult one to perform, yet there are shadings and delicate gradations of tone beauty that if overlooked would deprive the overture of its popularity. The music is light, but must be well marked in its varied change of tempo. The hearty and spontaneous applause was a true tribute to the excellence of its performance.

We must disagree with the gentleman who selected the music for the educational called "Mr. Lassen in Action." His selection was altogether too bombastic and too highly flavored with Orientalism to correctly convey the atmosphere of grandeur and power as depicted in the scenic. There was one spot during the showing of the actual events where it might have been used properly, and in view of the fact that it was necessary to do caprice to play the picture we feel that the substitution of a quieter and more pastoral number in place of the bombastic Overture would have been in order.

Miss Annie Rosner sang "Because I Love You, Dear" (at least to its bow it sounded), by Charles Llawley. This little lady has a mighty good voice; but is handicapped by stage mannerisms and facial expessions that mean nothing but detract from the song. Her enunciation is sacrificed for purity of tone, and her interpretation is offered up on the same scale as a song as well known as "Because I Love You, Dear." It is unfair to change it, especially to alter a note to gain

July 13, 1918

THE MOVING PICTURE WORLD
A spectacular finale. Composers usually know what they want when they write the words. Emanuel Litt, a basso, whom we heard some time ago, has certainly improved his style and stage presence. In the "Vulcan's Song," from the opera "Phlegm," you will hear a vocal tour de force. His top notes were a bit off, as one always expects in a basso, but the richness of his lower register more than made up for it. His enunciation was perfect, and the words being more clean cut without losing the natural resonance.

This number was costumed, and from the side panels one could see a group of men in cloaks, with a touch of TWA's "Cirrus" clouds awaiting the song as sung. This created the atmosphere usually associated with the formal premiere. The feature, "Missing," was admirably fitted and well directed by our old friend Joseph Klein. Little touches like "In the Glamor" and "Jinx," effect legends of the unknown. During the fourth and fifth reels, we shall see some spot lights and smoke effects for the word fit. The changes of music were most suitable and beautifully timed. There was no overlapping of scenes, while the numbers were those that bore a musical analogue of the scene shown. Mr. Plinston wielded the baton for this item and put lots of ginger into his work. The magazine is always worked out in sequential order, and the music follows the same route. There is considerable art in selecting suitable music for the pictorial, and the Rialto stands high as an exponent of that art.

Musical Suggestion Synopsis.

ALL WOMAN (Goldwyn—Five Reels)—Theme—Allegretto. Suggest "Romance"—Rubens, "Nodding Tulip"—Trinbays, or "Shadowland"—Charlesworth.

This feature will need some rather heavy stuff to bring out the dramatic values. This does not mean a "final" of the pianolatine working up to dramatic tension. You will need a few burrs, dramatic agitatos, and a storm furiouso. Cue sheets are necessary.

BLUE-EYED MARY (Fox—Five Reels)—Theme unnecessary.

The opening is dramatic. Start with a slow andante, then a misterioso, followed by a mass of rapid numbers you can use Herceg's "Kod" from "The Deboutante," as there appears a direct cue. The music will need to be consistently heavy throughout. Note the main if dissonance, and see that the form is followed in the fifth by dramatic stuff. Cue sheets can be obtained from the Fox exchange.

THE TWO HEARTS (Ivan Film Co.)—See synopsis in issue.

CLAWS OF THE HUN (Paramount—Five Reels)—Theme—Moderato. Suggest "Legend"—Prill, "Renaissance"—Widor, or "Romance"—London.

This is a patriotic film which must be fitted with strong, snappy music indicative of the big love for country. The first reel will need only light serenade stuff. At the T. Cari Von Helm, a fastreum and harsh number should be used emblematic of our hate. Note the direct cue for "Over There," and close the feature with the same selection. Watch for the auto crash effect in the picture and the shots in the last. You will also need some patriotic music during the scene with the mother and son. Romberg's "Mother" would be most fitting. Cue sheets can be obtained from the Paramount exchange.


The character of this feature is a dramatic depiction of political life in Russia. It is necessary to keep the music difficult to follow. The usual number of burrs, agitatos, and misteriosos to which is added some pathetic music, some dramatic tension, and a few light numbers for contrast all that you will need. Cue sheets can be obtained from the World exchange.


This is a society drama of great intensity. Dramatic music is needed while very few words are spoken. You will need an Hawaiian dance number, an Arabian dance, popular one-step, and a heavy pathetic selection. Note the wedding scene, and play with piano only until the last few action. Cue sheets can be obtained from the Metro exchange.

SANDY (Paramount—Five Reels)—Theme—Moderato and Scotch. Suggest "Charles La My Darling" or "Robin Adair.

This story takes place in the South, and deals with the old chivalry of Kentucky. Naturally being in that grave land we will need a scene of grave grandness. The first half of the picture will only stand a light setting, with a fast violin for the races in the third reel. The last reel will need a pastoral, and use any Scotch music beside the theme, and stick to the Southern numbers to give contrast to your setting. Cue sheets can be obtained from the Paramount exchange.

SOAP SUDS (Fox—Five Reels)—Theme—Allegretto. Suggest "Dance of the Moths"—Weidt, "Idilo"—Lack, or "The Merry Lark"—Deitrick.

Light music is needed for this modern comedy-drama. Waltzes, serenades, and intermedios will fit nicely. A couple of light operatic selections will fit here also. There is no room for a heavy number here, but you have the chance to give your patrons some variety in musical settings by availung yourself of this opportunity. Note the piano to action effect for the first reel. Cue sheets can be obtained from a Vitagraph exchange.

STATION CONTENT (Triangle—Five Reels)—Theme—Allegretto. Suggest "Gipsy Theme"—Rubis, "A Love Song"—Harriet, or "Mignonette"—Prill.

This is a melodrama with intense scenes of daring sprinkled throughout. It is a strong pictorialistic cast, many gipsies and burrs, and a number suitable for a big storm scene. Railroad background, as the entire story centers around railroad life. You will already own some of the background of the theatrical phase of the story. No cue sheets are available.


Open with "Down South," and melod of Southern airs. In the second reel, you will need a dramatic agitato to begin with followed by some heavy dramatic music. The third reel is almost completely agitato, with the closing scene to be a soft sound. During the fourth and fifth reels we will need some drams sounds according to action and a big battle agitato. Finish the picture with "Wedding March Militaire."


The atmosphere of this picture is distinctly pastoral, taking the scenes of the Maine woods. The character is an emotional drama requiring much of the same music. You will need a one-step, dramatic tension, furioso, misterioso, and heavy burry. A little touch of French Canadian music would not be out of place, and would lend variety. Cue sheets can be obtained from the World exchange.

Leader's Service Bureau. Questions Answered—Suggestions Offered.

Q. Do you believe in changing the traditional tempo of a number to suit the picture?

A. Generally speaking, no; but if the scene is interrupted by a "flash back" of a few seconds the music might be retarded or hastened to fit the flash, returning to the normal tempo to complete the scene.

Q. Who wrote "The Wanderers" song?

A. The music was written by Gershon Schaluckowsky. This is one of the best of his few writings for voice.

Q. Will you kindly tell me what I am meant by a "Morrice Dance"? Do they dance it in this country? I saw the other day that one of Percy Grainger's compositions was called a "Morrice Dance."

A. The original Morris Dance was a sort of pageant with dancing possibly derived from the Morisco, a Moorish dance formerly popular in Spain and France. But it may owe its origin to the Maitaces, a French dance of the sixteenth century. In accounts of the Morisco no mention is made of a sword dance, which is a distinguishing feature of the Maitaces, and survived in the English Morris dance, and also in the American. The English Morris dance is said to have been introduced from Spain by John of Goust in the reign of Edward III, but this is extremely doubtful, as there are scarcely any traces of it before Henry VII, when it first began to be popular. It usually formed part of the May games, although it was not confined to any particular part of the year. The dances were ornamented with bells. There is a country dance which goes by the name of Morris Dance which is usually danced in the north of England. It is danced by Sir Robert's County, and is an English dance. It is unnecessary to have a ribbon between them under which the couples pass. The dance is known all through England, the different shires each having their own modifications. It is not danced in this country.

Q. I "fake" on the drums. Two or three times recently I have lost my jobs because I couldn't read. Where can I find a good teacher on drums in New York?

A. In these columns we are unable to give you any names and addresses, but if you will write us again giving us some more data regarding how much you wish to pay and what hours are convenient we shall be glad to put you in touch with an excellent teacher who is professionally engaged in picture playing.

Q. In playing an overture before my picture performance what length time would you suggest as being long enough and not too long to tire the average audience? Aren't they playing a two-hour show and your orchestra isn't of large proportions we would suggest that you limit your overture to about eight minutes, never exceeding ten.

Piano "Preludes."

Many of us, in spite of our musicianship, have wondered why the great pianistic artists always strike a few solid chords before commencing their solos. We used to think they were "feeling out" the instrument, or to gain some effect. But now we realize that they are preparing the audience for the coming work. The first stroke was in a dead atmosphere, and started it to vibrating so that subsequent notes were more effective. This same idea holds with a piano in a large hall. It is necessary to get the vibrations started, and for this purpose strong, colorful strokes should be struck, not a light touch. This is purely a matter of taste. This explanation may provoke the long debated facts regarding sound. Many scientists are inclined to believe that sound waves are conducted through materials (instead of through air), but until proof has been shown to the contrary, we must still cling to the old theory.
Inquiries.

Questions in cinematography addressed to this department will receive carbon copy of the department’s reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers’ Notice.

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

Recent Motion Picture Photographic Patents.

Abstracts by E. K. Research Laboratory.

U. S. Patents.

(Continued.)

1262255. A Motion Picture Camera driven by a spring motor and adjustable to take one picture or a group of four pictures, as well as a cinematic series. When a set of four pictures are taken the diaphragm is changed to give stops in succession, so that one of the series will have the correct exposure.

Rector, E. (Continued.)

1261796. A mechanism particularly adapted for use in the synchronous reproduction of sound and pictures. It relates particularly to the mechanism for starting the rotation of a second sound record so that it will be at its maximum or desired speed and so that there will be no pause between the cessation of sound from one record and the beginning of the next.

J. D. Scott and E. C. Van Altena.

A Motion Picture Apparatus which uses lantern slides in place of film, each slide carrying four pictures. The whole collection of slides are carried upon a rotary table, which brings them successively to the exhibiting position, where they are rotated step by step.

A. S. Howell, Assigned to Bell & Howell Co.

An Automatic Mechanism for stopping the operation of film perforators and similar apparatus when the speed of film is exhausted.

R. P. Stimson.

1260560. A Motion Picture Contact Printing Machine in which the positive and negative films are conducted past the gate over a curved drum which insures proper contact.

W. J. Stange and L. M. Bannan.

Assigned One-Third to Rockwell L. Stone.

A Motion Picture Printing Apparatus in which the intensity of the light is controlled by interposed array units of known density between the source and the negative. The screen units are automatically moved into and out of position by means of pneumatically actuated mechanism actuated by perforation punched at intervals in the film in accordance with the density thereof.

F. B. Thompson.

1260265. A Film Treating Apparatus of the continuous type in which the film passes from the fluid treating tanks over chamios rollers, which remove the surface moisture, and through a weighted loop which maintains the proper tension. It is from thence carried to the drying chamber.

C. W. Ehlers.

1261077. A Governor Control Device for insuring uniform operation of hand operated motion picture projectors and cameras. If the operator turns the handle above the speed determined by the Governor the excess movement is not transmitted.

C. E. Akeley, Assigned to Akeley Camera, Inc.

1261890. A Spring Handle for Motion Picture Cameras and Projectors which prevents jars or lateral movements from affecting the camera or projector.

G. J. Teague, Assigned to Herbert S. Beckman.

1262284. An Attachment for Motion Picture Cameras which prevents jars or lateral movements from affecting the camera or projector.

H. H. Evans.

1260640. A Splicing Machine for Motion Picture Films. After the ends of the film are clamped into position the operator has merely to press two handles rearward, whereupon the film ends are cut, scraped, cemented, overlapped, and finally clamped down until dry.

British Patents.

112940. Color Cinematography. A cinematograph colored record images are taken and projected through two screens colored in accordance with a tri-color system, and in the two successive frames of the film the colors are complementary to each; the four images are taken and projected in successive pairs, each pair comprising complementary color records which are taken or projected simultaneously.

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**Novel Interview with Dorothy Gish**

**New Paramount Star Eager to Tell Amazing Bits of Reminiscence About Her Fellow Players.**

By Edward Weitzel.

INTERVIEWING Dorothy Gish is productive of interesting information about all sorts of persons—except herself. The creator of the elfish little street singer in "Hearts of the World" has had many entertaining experiences during her screen career, of course, but the moment she is asked about one of them it reminds her of a similar occurrence in the life of some fellow-player, and you are given a highly animated and graphic sort of a speech, or what a fine artist Nazimova shows herself to be by her performance of the French model in "Revelation."

The younger of the Gish girls has been making personal appearances at the theaters in Chicago, New York, Boston and Philadelphia, where the Griffith masterpiece is being shown. A few remarks accompanied each performance.

"Have you enjoyed the experience?" she was asked, as she sat perched on a stool in a photographic studio, clad in a dainty summer frock and a picture hat, one day last week.

"Not at all!" she replied. "I was too anxious about my speech; but Mary Pickford is wonderful. You should have heard her during the Liberty Loan Campaign. Mary can do anything. You remember how she walked into the theater during a rehearsal, when she was a little girl and told David Belasco she'd come for an engagement? And she got it, too!"

"Your sister and you had an interview with Belasco when you were little tots, I understand.

"Yes; but Lillian got an engagement didn't. My how frightened we both were! Mr. Belasco was very kind, but we were so scared that we kept trying to get behind each other. We had a hearty laugh over it, when I met him the other day."

"Do you ever find it embarrassing to be so well known to thousands of people?"

"I'm not troubled that way very often—but Charlie Chaplin must find it dreadful at times. He was at the theater the night the Russian Ballet opened in Los Angeles and the company recognized him immediately. He almost stopped the show; all of the dancers played right at him. After the first act the manager came to Mr. Chaplin and told him the company had refused to go on with the performance until he went back stage and met them. He went and the curtain didn't go up for half an hour. When he did return he was smiling in the funniest way. They showed their admiration for him in every possible manner and he was not permitted to leave until everybody, men and women, had embraced him and kissed him on both cheeks."

"That was very kind of them, wasn't it?"

"Yes,« «doubtedly. "But I shouldn't have liked it, I'm sure" decided. "It's the same with everyone. My chauffeur was driving the machine for me one afternoon at home, when I noticed his eyes start to pop out of his head. "What is it?" I asked. "See, Mis' Gish, please—Charlie Chaplin." The best known actor who ever lived was just turning the corner."

"What about your plans as a Paramount star, Miss Gish?"

"I'm delighted with the arrangement, naturally, but I've been so occupied with getting ready to commence work I haven't had time to realize fully all it means to me. Mother and I leave for California tonight."

"You must have been very fond of your part in 'Hearts of the World?'"

"I loved it! And I was quite well satisfied with myself until I saw Nazimova in 'Revelation.' Her performance of that part of the French studio is simply perfect. The way she does everything—"

Dorothy Gish is so bright and natural and gracious, it is a great pleasure to listen to her. As a subject for an interview, however, she is altogether too fond of talking about other people.

**Frederick Warde Engaged by World Pictures**

FREDERICK B. WARDE has been engaged by World Pictures to play the role of Judge Ellis, in support of Kitty Gordon, in "The Unveiling Hand."

Mr. Warde was born in Warrington, Oxfordshire, on February 23, 1851, and made his first appearance on the stage at the Lyceum Theater in Sunderland in 1878. He was the second murderer in "Macbeth." He came to America in 1874 and made his first appearance at Booth's Theater, New York, on August 10 of that year, when he played the part of Marston in "Fike." He has been seen in numerous productions since then, and has been featured with the late John M'Cullough in "Richard III," "The Gladiator," "Virginius," "Othello," "King Lear," "Brutus," "The Taming of the Shrew," and the "Lady of Lyons." He has also appeared with the late Charles Fechter in 1878 in "Monte Cristo," with the late Alice Lind- gard, and as Cromwell in "King Henry VIII," with the late Charlotte Cushman.

He has appeared in the role of Macduff in "Macbeth" and remained at the Booth Theater for three years. In May, 1877, he appeared at Daly's as Lucullus in "Vesta" and subsequently at the Broadway Theater in the same year in "Brunhilde," "Ches- nay Wold," "Mary Stuart" and "Cleopatra," with the late Madame Janauschek.

For many years he toured with his own company, and from 1893 to 1903 was in partnership with Louis James, playing all the standard and legitimate productions. At the conclusion of his partnership with James he went on a tour with Kathryn Kidder, playing Matho in "Salame." Since then he has appeared on the lecture platform and in Henry W. Savage's production, "Everywoman."

**DEATH OF HARRY ELWELL.**

Harry Elwell, one of the best liked and most efficient workers at the Famous Players-Lasky west coast studios, who held the position of head of the property department, passed away Saturday, June 9, after a protracted illness. He had recovered sufficiently to return to the studio when he was again compelled to give up the effort to carry on his duties, and after a brave fight for life succumbed to the illness. He leaves a wife and is sincerely mourned by those of his co-workers at the studio who came in contact with him during the two years of his service with the organization.

**ZECCA VISITING PACIFIC COAST.**

Ferdinand Zecca, manager of productions of Pathe Exchange, Inc., left New York for the West Coast June 22. He will visit the studios making pictures released by Pathe while in California. He was accompanied by L. E. Franconi, manager of the film editing department of Pathe. He will be absent about six weeks. This is Mr. Zecca's first trip to the Coast, he having recently came to New York from France.
**Famous Players Plans Arouse Interest**

**Executives of the Company Receive Many Messages of Congratulation Following Last Week's Announcement.**

The Famous Players-Lasky Corporation plans for the coming year, commencing September 1, announced in the trade papers last week in the largest amount of advertising space ever taken in each one of the mediums used by one company, created wide interest throughout the trade.

Many wires and telegrams poured in the New York headquarters of the company expressing much appreciation of what is everywhere agreed to be the greatest undertaking by any organization since the inception of the industry. Congratulations have been heaped upon the executives of the company, and from every state a representative showing of recognition from exhibitors and exchange men over the importance of the announcement and its effect upon the entire industry has been received.

The dedication of the organization and its activities toward helping to keep up the morale of the nation at a time when such stimulus is most desirable has attracted the attention of hundreds outside of the film industry as also has the fact that the producers of Paramount and Artcraft pictures will present a greater output during the next twelve months than any one concern has ever approached, namely, 206 feature productions and 156 short subjects.

Shortly after the initial announcement made its appearance telegrams and letters began to pour in from exchanges. Messages direct from exhibitors and of a similar nature also were received.

The possibility of obtaining more Paramount and Artcraft pictures, as outlined in the new schedule, also met with enthusiasm, especially in communities where the present maximum supply is less than the demand.

Of particular interest was the announcement of the Success Series, which will give exhibitors the opportunity in presenting some of the masterpieces of the screen in modern dressing. The approval of exhibitors in reissuing these subjects was established before the producers decided to go to the expense and pains of placing on the market the former screen triumphs with modern technical innovations.

Many exhibitors who have never run these pictures expressed enthusiasm at the opportunity brought about by the establishment of the Success Series. Others have stated their intention of re-booking them.

**JEAN PAIGE SIGNS VITAGRAPH CONTRACT.**

Jean Paige, who was graduated from the O. Henry short reel subjects into Vitagraph Blue Ribbon features recently, has been placed under contract by Albert E. Smith, according to a statement authorized by the Vitagraph president. Miss Paige is one of the youngest of Vitagraph's stars. Little more than eighteen months ago Miss Paige secured an introduction to the Vitagraph president and Mr. Smith started her in O. Henry pictures. It was not long before she gained recognition as one of Vitagraph's most talented players in these charming little screen gems.

Then it was that Mr. Smith gave her a part in Blue Ribbon features, her first being "The Desired Woman," in which she played in the support of Mr. Morey in "The Golden Goal," and with Alice Joyce in "Find the Woman." Her next picture will be "Tangled Lives," in which she plays a prominent role with Harry Morey and Betty Blythe. It is scheduled for release on July 1.

**ARMOND KALICZ ENGAGED BY WORLD PICTURES.**

World Pictures announces the engagement of Armand Kalicz, now appearing in "The Kiss Burglar" at the George M. Cohan Theater, New York City, to support June Elvidge in "The Love Wraith," Travers Vale directing.

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**Fox Leases Victoria of St. Louis**

**Fine Two-Thousand Seat House Will Be the Home of His First-Run Productions.**

William Fox has further extended his amusement enterprises by assuming sole control of the beautiful Victoria theater of St. Louis on a ten-year lease and will change the name to the William Fox Liberty Theater.

The news was received in the trade with surprise, as it was said that Fox would extend his chain of theaters to other big cities of the United States. This is the twenty-seventh theater under Mr. Fox's management, all in New York, New Jersey, Connecticut and Massachusetts.

Announcement was made at the Fox offices in New York that a high-class picture policy with an orchestra of thirty-five pieces would be inaugurated at the Liberty on Sunday night, September 1, with John Zanft in charge of preliminary arrangements.

The Liberty has 2,000 seats, is situated at Delmar and Grand avenues, in the heart of the theater section of St. Louis, and is near the New Grand Central Theater, managed by William Sievers. Fox productions will be shown first-run exclusively at the Liberty. The opening production has not been selected, but it will be a Fox Standard picture. Annette Kellermann in "Queen of the Sea" is a later attraction.

"For some months past my productions have not received a proper and regular first-run showing in St. Louis," said Mr. Fox, "I therefore decided to operate my own theater in St. Louis. This is a departure from my rule, as I do not intend to extend my chain of theaters, except to such large cities where my pictures are not presented regularly and in a manner that I deem warranted by merit and production quality.

"There are several other big cities of America in which Fox Film Corporation pictures have not been regularly pre-
Rambles 'Round Filtown
With WALTER K. HILL.

Better than anything else we know of to get this week's effort under way is to introduce Miss Mary Garden. Not only pink, neatly mignonified, correctly spelled and punctuated, Secrets in the Life of Madge Kennedy has come to us fresh and fancy from the Educational Department of Goldwyn. Here goes:

Food Will Win the War.

Madge Kennedy's favorite desert is chocolate mousse. She also likes candied violets. The Goldwyn star is not an athletic girl, though she loves to tramp through the woods collecting various wildflowers. She is a clever botanist. Not being allowed to keep a dog in her Riverside Drive apartment she can only enjoy her favorite companion when she spends the week-end at her country place on Long Island. The company is silent.

Enter the Bolsheviki.

He is a Russian wolfhound which she calls Vladimir. He was presented to her by a Russian diplomat who brought the animal from Odessa. This was before the city on the Black Sea was captured by the Germans. Madge Kennedy has no favorite perfume. She likes to open her big rose jar and put on the delicate aroma. She puts a flower from every bouquet she receives in it.

She has done this ever since she was graduated from school.

The jar holds a quart. She is the originator of this procedure, and is making multi-colored squares for an old-fashioned crazy quilt. It will contain a piece from every costume she has worn. Her favorite leading man (at present) is Tom Moore.

Why Print Trade Papers?

She corresponded with Mary Garden and tells the singer what is happening in the world of motion pictures.

Once a week she composes and writes her weekly letter and Mary Garden cabled from Paris to know what was wrong.

Madge Kennedy is said by all her associates to have a perfect disposition. Nothing ever ruffles her.

When her chauffeur is late with the car, Madge Kennedy spends the time chatting with Goldwyn friends. Another star would fume.

Plays Her Own Chords.

Besides being a pianiste of considerable ability, Madge Kennedy is a singer of ballads, though she does not aspire to sing in public. She likes to read in French, though she admits she is a poor student of that interesting language.

Miss Kennedy is a true patriot, and has done a great deal toward furthering the work of winning the war just as in "The Service Star."

Next week we shall tell all about how Miss Kennedy acts for the mignonified.

The Masonic:

"Madge Kennedy's Quiet Sincerity."

Many Happy Returns.

The Masonic (no, not the bowling club) has felicitated upon its third birthday, Jim Beecroft and J. Ray Murray. Incidentally we observe that J. R. M. has improved his "Column" by introducing his own picture as a feature. From appearance alone in Circulom, he is looking better than he ever did in the old days around Lenaere square.

Important if True.

Inquirer.—Patrons paid $1 for a box seat and 50 cents for a seat in the pit at the opening of "Fugitives" presented in Hartford, Conn., August 18-19, 1795.—The Inquirer.

After being "Missing" during his "Wild Youth," J. Stuart Blackton is now "Getting Together."

The calm commodore after the storm.

Barbara Castleton is another star who reads "regular stuff" during the many studio waits. George Meredith's "The Ordeal of Richard Feverell" is the most recent little leather-bound book tucked under her arm.—Publicity.

The Rare Gift of Arm-Pit Reading.

Opticians are thinking of erecting a station in West Los Angeles, in honor of Harold Lloyd. It is said that some thousands of young Californians, ambitious to become screen comedians, have hastily equipped themselves with big horn spectacles, figuring if Harold gets away with it, why couldn't they?—W 8 S—

"It is just as important to project the right sort of pictures 'Over Here' as to the right sort of cartridges 'Over There,'" we are informed by a leader in the well known and fifth industry.

Besides there is no such much hazard in projecting 'em.

Buffalo Like the Back Woods.—Motion Picture News Headline.

Driven from the prairies to the tall timber by Harry Carey, et al., the old b ovines are happy in their exile.

The late Col. Cody would be glad to know this.

Serving It With Speed, Etc.

Blighty; July 22 (title not decided), 5 reels.

Universal; July 22—Special attraction (issue this week).—Motion Picture News.

We hate to talk about ourselves, BUT: Just Between Ourselves.—Walter K. Hill in The Player, 1912.

Just Among Ourselves.—Loney Haskell in Morning Telegraph, 1918.

In and Out of Focus.—Headline in Rambles' three issues ago.

In and Out of Focus.—Louella O. Parsons in Morning Telegraph, June 23.

Wig-Wag to Help! Help!

During a wait while on location at Lake Ronkonkoma last week, Betty Blythe sat in the cool breezes on the grass lawn with a small woolly Chiwag in her lap. When the rest of the players woke her up the wig, much to the dismay of Betty, was floating on the bosom of the lake. She says that she would have waded right in after it had she not realized that this woolly were not wearing decolleté evening gowns as bathing suits. But what we want to know is—what happened to the wig?

Shepher has a word to say on "Mickey."—Motion Picture News Headline.

At last he has finally broken his silence!—W 8 S—

Chicot advises that Herbert Brenon insisted upon having a commission in the British Army before he would proceed with filming the Hail Caine war picture for that nation.

"Perhaps," adds Chicot, "he expected to do minor honors and rise to the rank of colonel."—The Merits Corposal Punishment.

"My Lady Nicotine" Aids Smoke Fund.—Motion Picture News.

And Bacchus boosts for boozel—W 8 S—

"I have never seen a man who would not drink and not smoke."

Madge Kennedy likes gingerbread. And here's the reason: Her tasteful spread with country butter brought her to the Goldwyn studios at Fort Lee the vivacious star likes nothing better for her luncheon than a generous slab of the dainty with a tall glass of milk. She says the envy of every player who must perforce be content with refreshment procured from neighboring restaurants.

The Selfishness of Some People!—W 8 S—

Carlyle Robinson, who has been personally present at Charlie Chaplin, is nowadays presiding at San Diego as one of Uncle Sam's Hun hunters. With rolling eyes, Chaplin might near lowering the draft limit thru his own giving Bennie Zeidmann an uncomfortable several days.

Pretty Alice Plays the Two-a-Day.

Alice Terry put in a busy week the past seven days. An O. Henry picture in which she played the leading role was exhibited at the Ruhl in her hometown. It is now under consideration at San Diego as one of Uncle Sam's Hun hunters. Chaplin might near lowering the draft limit thru his own giving Bennie Zeidmann an uncomfortable several days.

During the week Alice saw the film twelve times, just two shows short of being a two-a-day attraction, and the little blond lady swears by all that's holy that she liked the picture better every time she saw it.

Must have something like wine, the older it gets the more delightful and big salads of pickled beef to become.

May Murray is now working on "The Great Uncagua."—News Item.

Filming a "Picture" Headline.—W 8 S—

From the Good Old Times.

Motion picture rights to "The Silver King" have been purchased by the Famous Players-Lasky Corporation, and from the New York Sun we learn that the famous play was produced in London in 1882, in America in 1883 at Wallack's theatre, New York, "and has been acted repeatedly for many years here and abroad." Repeatedly is right. Here are some unreliable statistics, the figures representing the number of times mention has been made of "The Silver King":

Carl Haswin—302
Conse Payton—461
Harry Allen—280
Senter Payton—904
Vaughan-Claser Co—33
Mabel Rain—Cue—500
Clint G. Ford—568
Ulie Ackerstrom—247
Issac Payton—247
Billy Bittner—672
Frankie Carpenter—271
Baldwin-Melville—146
Charles K. Chaplin—201
The Spasm—566
James R. Waite—566
The Cherry Sisters—1

Edwin and Lila Stewart, the Kendals, Mrs. Tupper, Mrs. E. D. Bell, W. H. Mallory, Dick Ferris, Tommy Shearer, Robert McWade, George Ober, and Oasmold Tearle also ran.
Count that day last  
Whose low descending sun  
Sees not a Thrift Stamp bought  
To help defeat the Hun.

Indeed Film Are Essentials.  
Salem, Mass.—A motion picture film  
showing relatives of men from this district  
serving on the war front in France  
will be shown some time tomorrow  
and sent abroad to be exhibited at Y. M. C. A. huts  
where the soldiers are located. New York times.

Fox Film Convention Sets New Mark.  
Motion Picture News Headline.  
A film convention ending without a fight.

You'll Be Glad to Know That—  
Hayakawa is acknowledged all over the world  
fo be the foremost Japanese exponent of stagecraft.  
He is subtle and elusive.  
He fascinates with the spell of his Orientalism.  
In cosmopolitan, having topped off his education in Tokio University with a term in the University of Chicago,  
Hayakawa selects his own plays and casts.  
He believes the nearer to nature you are the better it is for you.  
Hayakawa is a nature student-human nature.  
His plays are different. So is Hayakawa.

There is an extraordinary appeal about the acting of this Tokio student. It emphasizes an ancient truism—"One touch of nature makes the whole world kin."  
Terry Ramsaye.

"Hurry Home" Van Loan, among the most popular and glossy fellows in film-town, has written for Dorothy Dalton's picture organization. He has sold the publication rights, and expects to make the story for a play on the stage.

Shoving the Borrowed Queer.  
Experiments costing little  
In this case so we  
Shall monkey with a  
Borrowed idea. Just like  
Others do who forever  
Kay See Bee all over the place.  
We dipped the layout  
From a helpless gink  
And claim no copyright.  
If it looks in print  
Like it does in typewriting  
We may use it to fill  
Just this much space.  
Good night, shirt!  
Good night, cap!  
Good night!!

He's Seen Many Changes.  
I have been doing that kind of ramble (p. 84, July 6) on and off during the past nine years.

From Croyeville to Englewood Cliffs, then down to the Dyckman Street Ferry, and "so home" to Central Park gives one an appetite for Thomas Healy's best—  
Thomas Bedding.

Peace Warriors in Reserve.  
What is going to happen in the motion picture studios when the President's work or right work comes effective?  
What will be the situation of the eligible males between 21 and 31, including stars, leading men and such, have to pitch in actively to help Uncle Sam's crusade?  
These questions were put up to the heads of the various departments at Metro's West Coast studios, by the chief mimeographer. The following symposium was the result:

Production Department.—The order will bring the old man into his own at last.  
He would make an ideal camera operator.  
He is an expert photographer, besides, and the exercise would be good for his rheumatism.  
He would have to be unmoored every now and then, and the exercise is steady and cracking it hard enough now to turn out good film without taking further chances on his health.

Finance Department.—A splendid opportunity for the fellows whom Osel would chloroform.  
Speaking of finances, we can take our middle-aged bookkeepers and make actors out of them. Then we can call in the women and keep the books. They are supposed to have old-fashioned ideas, and we wouldn't have to pay them much either.

Scenario Department.—The chances are the edit won't make any difference.  
Many of the situations are to have been written by persons in their infancy or persons in their dotage. Some already have been voted "wrong," and a few for great success, although submitted as strictly original and subject to draft.  
Others are merely in their应收账款.

Casting Department.—The old soldiers home at Sawtell isn't far from Holly-wood. In cases of this kind, we can prob-ably conscript a bunch of them. They're ready to prove they're not liable to the draft, having fought in the Civil War and very long ago. Anybody; he's a veteran with a little grease paint, a toupee and minus his brush ought to screen as well as juveniles who don't work, won't fight, and can't act.

Technical Department.—If the worst comes to the worst, some of our people on the women's land army to dig all the trenches for battle scenes. Lady scene shifters won't he so much to their minds not to make up their faces. It would be awkward and dangerous, however, if one of them happened to powder her nose while moving a floating wing.

Property Department.—The work or right done. Hopefully, we'll already have a prize cat, "Mrs. Metro," who, with her three kittens, "Irls," "Close-up," and "Long Shot," can be used for a scene in which animals figure. This will enable us to get along without the usual lion tamer and elephant interpreter.

There's Money in Films.  
"Money Mad" (Goldwyn).  
"One Thousand Dollars" (Vitagraph).  
"Million Dollar Mystery" (Arrow).  
"Million Dollar Dollies" (Screen Classics).

And  
"Almony" (First National).

Government Seeks Information Concerning Film Productions.—Exhibitors Herald Headline.  
So do the trade papers.

Charles E. Wagner post cards from Camp Hancock, Augusta, Ga., that Uncle Sam is responsible for those large bodies of soldiers destined for Berlin, Germany, at no far distant day.

"Wagner, a professional predictor of success or failure for motion pictures before he enlisted in the larger army—having been a rod for the Billboard, Trade Review and other class and classy publications.

George D. Baker, manager of productions at Metro's West Coast studios, maintains that the making of "As the Sun Went Down," which he wrote for Edith Storey, is unique in at least one respect.  
"It is the only scenario I have ever heard of," says Mr. Baker, "that was written with and without an appendix."

In making this production, Baker stricken with appendixitis before he could complete the manuscript and wrote the final scene of the film a week after his appendix had been removed.

Literally and Literarily.  
Betty Blythe baked a fine looking chocolate cake and sent it to Herb Howe to distribute among some of the boys with the "Tanks" down at Gettysburg. This happened two or three days before the armistice was declared, and without the knowledge of the gift, Herb hasn't written a line to any of his friends who are daily waiting word that he has been placed on the discharge list.

DeMille's Sport Shirt Eclipsed.  
Howard Hickman, who is making his debut as a motion picture director by handling Beatie Barrie's latest Paris Play at the Brunston studios, has "arrived" in the profession—there is no doubt about the matter.

For the other day he blossomed out in a silk shirt with radiant stripes, platinum gorgets, little edgings, the latest collar and fancy collar link, and, of course, the regular brand of white trousers.

In making this production, Hickman identified himself with the "silk-shirt" school of directors, as typified by other prominent professionals. He came near joining the school of riding trousers, putting on wearing directors, but the weather turned his decision toward the more summerly outlook.

Now he has committed himself irrevocably.

Winifred Kingston, leading lady for the Shubert Booking Agency, Inc., has been cut in two five times this week and still lives to tell the tale. Miss Kingston cares not how many times she is cut in two as long as it is done by her film editor.

William Fox, film magnate, 100 per cent. American, 100 per cent. Knights of Columbus, 100 per cent. Jewish Charities, 100 per cent. Red Cross, adds the 100 per cent. right idea to his list of accomplishments in that line.

He is investigating every man on his pay-roll, everywhere, in every department of home office and every branch body, or anybody found to be in the slightest degree pro-German and not all-American will be promptly matriculated with the jolly old "gate."
THE MOVING PICTURE WORLD

Rambles 'Round Filmtown

Mr. Flinn's Correct Age is Advertised on His Desk.

July 13, 1918

Suspected Biographies—No. 1.
(Reproduced from Paramount-Artcraft)

John Cunningham Flinn.
By Pete Schmid.

Taraa Zing! Boom-De-Aye!
Following such a pretentious introduction, which we have all so enthusiastically received, we now proceed to place upon the well-known page the astonishingly able and athletically proportioned Director of Advertising and Publicity of the great organization, whose product, we repeat, is the ultimate in motion pictures.

Note—Before going further we must say that Pete Schmid has in mind Paramount-Artcraft movie dramas, comedies and educational films. Pete has said organization and product in mind for the perfectly good reason that he is paid in coin of the realm to use his mind exclusively for that purpose. Cheerfully we let him rave!—The Rambler.

Seeing as how John Cunningham, who spells and insists upon having others spell his Flinn with a i, is our immediate and respected boss (Pete has resumed, let us interject), it has been pointed out to us that beyond the shadow of a doubt, it would prove most advisable to slip, slide or slip over the dark incidents of his adventurous career and accent his many, many, many, many, many good qualities which have so deeply impressed themselves in the famous and much lauded Realm of Ages.

Note—Just why Pete selected "Rock of Ages" instead of "Blest Be the Tie That Binds" as the favorite hymn for this occasion is beyond comprehension. However: "Onward Christian Soldier"—The Rambler.

All of which (resuming Pete Schmidish) is true in some manner, shape or form, but which has nothing to do with the function of Paramount-Artcraft Pep, conducted without fear or favor, as the Old Exhibitor would say. The fact that Mr. Flinn was born in Evanston, Ill., arouses no sympathy from us whatsoever. That he has lived down this silly we say—handicap is, however, an admirable accomplishment. (Pause for applause.) This fact we, even to our red fingertips, are compelled to admit. Evanston, then, is a thing of the past, and we will refer to it at a later date.

Leaving Evanston as rapidly as possible by horse car and stage coach, but chiefly we were compelled to run, seven years later, where we find an athletic looking youth, in blue flannel shirt and running pants, counting up the evening's receipts of a more or less amateur basket-ball game. Yes, you've guessed right—it's none other than John, or "Jack" Flinn, as he was then known by the Crescent Athletic Association. It was at this period of his career that his first press agent propensities came to the surface. In a series of famous articles under the heading of "Tricks of Basketball Players," Mr. Flinn disclosed many fine points of the game to relate, the newspaperman who swallowed this series and ran it in the Kansas City Star at nothing per line was none other than our own (Note—Meaning Paramount-Artcraft) Jerome Beatty, who, in a sense, is editor of this (Note—Meaning Pep) publication.

As chief conductor of the affairs of the aforementioned Crescent Club, Mr. Flinn directed a tour which was to take the athletic ones to Honolulu. On reaching San Francisco, however, Mr. Flinn decided that even his highly trained and physically fit associates would find it a long swim back, so the many (1) gate receipts in hand (one hand), bethought himself of the least expensive route home. Just at this time, the A. A. U. stepped in and raised a question as to the professionalism displayed by the Crescent aggregation, but they were soon convinced of the fact that the members were receiving no fees for their efforts.

On finally arriving back in E... Mr. Flinn continued his athletic endeavors for a while and rather suddenly concluded that his future career would associate him with the field of journalism. Migrating to Chicago, he received his first training in this line with one of the prominent dailies, name unknown. Then New York called him, and John Cunningham Flinn pressed his Sunday-go-to-meeting suit, packed away his running trunks, gym shirt, and grabbed the w. k. rattle for the big village.

In New York, Mr. Flinn associated himself with Charles Herold, and for several years he toiled as a metropolitan newspaperman alongside of such personages in the trade as Mr. Ulrich, Mr. Arthur, Mr. George Peteschmid, et al. In consulting Mr. Ulrich regarding the person who would fill the latter's shoes a few years later, Mr. Flinn was "always industrious, well liked, and possessed the greatly sought after nose for news."

"He always had money, and loaned it to us guys, who were usually broke," said Mr. Ulrich. On further investigation, we found that cause Mr. Flinn to give away his money—other's played poker, Mr. Flinn studied the dictionary for big words.

Later, as Director and Editor of The Herald, he was able to obtain many passes for our paper, upon which his friendships increased. Strange to say, those friends still stick, even though they no longer get the free ducats. After nine years and five months, Mr. Flinn proved himself such an expert about newspapermen's championship cup. Arriving with the cup, he immediately took out a large positive of it, and carelessly said, "Just to make that insurance a good investment by filing his domicile in Yonkers with cup." Suddenly, with a light laugh, he began his real career as a P. A. Little need be said here of his achievements along this line. It's all fanned out. As we've said, Mr. Flinn turned his attention to the film industry. His chief weakness, from newspaper observation, is his speech-making propensities. "Can make a very good writer, but great writers never make great speakers."

When Jesse L. Lasky beckoned to Mr. Flinn, John bade his many good friends farewell. It was quite thoughtless of him, but since his time he has lived with a sort of brooding, and when we ask him about it he says, "That's good."

His flow of the King's English, or the Queens, for that matter, comes as fluent as a blue flannel shirt and running pants. He doesn't give a damn about the Los Angeles film colony and makes things hard for good-looking young leaders. Mr. Flinn has such as Ashton—Mabel Condon's Bulletin.

Why Pick on Milwaukee?

—w s—

Davis Restart Preparatory to Hard Work on Motion Picture News Headline.

After having it so easy, too.

—w s—


Thickening the Piott further we might add that many of us are equipped with three hands—right hand, left hand, and a little behind hand. These are the concrete facts. —The Rambler.
Old Friends Are Star and Author of Fox Screen Story

W. HEN, the other day at the offices of the Fox Film Corporation, William Fox introduced to the press his forthcoming production, "Riders of the Purple Sage," he brough to conclusion a man of four years and months. A very delicate story, it is produced as fine as many of the figures of the fictions seen in the films. Woven in every scene of "Riders of the Purple Sage," is the friendship of William Farnum, star of the production, and Zane Grey, the author.

Farnum and Grey have been the closest of friends for many years. This friendship began in the West, where, both lovers of the outdoor, they found a bond of common interest in the passion for fishing. In the years that have followed, this friendship has grown strong and has brought companionship and hardships of out-of-door camps.

The men have hunted big game in the Rockies; together they have fished the streams and lakes from the Columbia to the Southern California; they have lived with each other under the most trying circumstances—in camp, on the road, in hotels. They have tested each other in the greatest of all trials—close companionship—and their friendship has grown strong and as as last as their own mountains.

Some of these long hunting trips—an expedition into the wildest part of Utah—that Zane Grey first conceived the idea of writing "Riders of the Purple Sage," his romance of the early Mormon days in Utah territory. Gradually, while he and Farnum hunted and fished, the character of LaSmart, the avenger of Mormon wrongs, took shape in his brain, and nights around the camp fire he sketched out the story from the outlines of his story. He told his friend of his aims in writing the book, he pictured the characters, he asked for Farnum's suggestions and advice. Eventually as he wrote the first chapters of a rough draft, he read parts of it to his companion.

Completion of the novel was completed and published, and the first one to congratulate Grey on its success was Farnum, who was then filming a production at Hollywood. Some time afterward William Fox bought the motion picture rights to the book, and word was sent to Hollywood for Farnum to do the production.

Raulinson Leading Man
For Geraldine Farrar

GOLDWYN'S emphasis upon production quality is made clear by an inspection of the all-star cast engaged to support Geraldine Farrar in her first Goldwyn picture, now in the course of making at the company's Fort Lee studios.

Miss Farrar's leading man is Herbert Rawlinson, for several years a star in his own right and possessing a definite following.

Another person who has been starred separate is a character, who has a very important role in Miss Farrar's production. Miss Heming is known in most of America, Farrar through her stage successes and recently she has been seen on the screen in "The Judgment House" and "The Gardens of the Tiber."

Still other well known names to be found in Miss Farrar's cast are Hamard Short, and in the support of many stars of stage and screen; Percy Marmont and Maude Turner Gordon. This choice of characters, remarks James M. Sheldon, president of the Mutual, in a discussion of the Outing-Chester adventure pictures, is to be released through Mutual exchanges.

"The notion of making up a show for a first class house and for a first class audience out of short but keenly interesting pictures as a bit of novelty is so simple and logical that it is revolutionary. The one great significance is a recognition of the fact that a picture does not have to be from five to eight reels long to contain feature quality and feature office value."

"The effect may be to make a great many exhibitors give more thought and attention to the short pictures which go on their screen. I hope incidentally that it may lead some of them to think about our Outing-Chester adventure pictures."

"We desire to point out to the trade, with a penalty for non-participation, that by their runs at the Strand theater on Broadway in New York and the high quality of its booking, and amid the enthusiastic director of that famous theater, the Outing-Chester releases can be made quite as important a drawing card to the theater as the feature end of the bill."

"Mr. Rothapfel's experiment with a short picture program at the Rivoli does not at all mean that the feature picture is in for a period of depreciation. It means that the short-lengths are a real part of the entertainment and that the short lengths must not be considered "junk.""

"In a publicity article in connection with the Rothapfel idea appearing in the New York Times is observed this statement: 'If some one invented a machine that would register the reactions of spectators thousands of persons would be surprised to learn from it that their interest was really more consistently alert for animated pictorials, scenic films, spectacular action, and short comic and dramatic sketches.'"

"The Outing-Chester pictures contain the values and qualities discussed to a marked degree. They are really little one thousand-foot camera reports on adventure which are sent from the rising places and peoples in the Fiji Islands, the by-ways of the West Indies, the wilds of Canada, and the untracked jungles of South America."

"They contain," concluded Mr. Sheldon. "They contain the conferences of explorers, the adventures of pioneers, the famous expeditions of famous men, the characters that only nature could make up, and action that just had to be in there."

"We have applied our branches with ample prints for advance screenings to exhibitors. We want to show the goods first, and talk contracts afterward. That is what we think of them."
General Film to Issue Tucker's "Hypocrites"

The distribution of George Loane Tucker's celebrated screen version of the Henry Arthur pales play, "Hypocrites," is to be taken over at once by General Film Company. In this six-reel production is starred Elizabeth Risdon, the English actress of "Mother" and "The Maxman" fame, and more recently the star of "Seven Days Leave," the military melodrama which created a stir on Broadway.

"Hypocrites" deals with a moral problem, but so cleverly and in such good taste as to eliminate everything objectionable and still retain the "punch." The outstanding feature of the film adaptation of the famous play is the acting of Miss Risdon. The play deals a smashing blow at so-called righteous people who erect glass houses for themselves to live in while other people go naked.

The story is dramatic, and from the introduction begins the unraveling of one of the most sympathetic and engrossing of dramas.

Distinctive Tucker touches are in evidence in the capable cast surrounding Elizabeth Risdon, in the attractive English countryside settings and the beautiful photographic work. "Hypocrites" is an intimate story of life in a quaint English village, with the undertone of the village "Squire" to lay down strict moral rules for the guidance of the community, despite the fact that the spectre of scandal hovers about within his own family circle.

In anticipation of a wide demand for the Tucker feature General Film Company is planning an intensive sales campaign to cover theatre, newspaper, magazine, and radio organisations, and distributors will be supplied by General Film Company. Announcement of the release date will be made shortly.

Hayakawa Selling Plans

Are Completed by Mutual

ELLING plans for the series of Sue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through exchanges of the Mutual Film Corporation, have been completed and several of conferences between representatives and officials of the Mutual held in the office of James M. Sheldon, president of the latter, in Chicago.

September 1 has been selected as the release date for the first of the Hayakawa specials, and five more will be released at intervals of two weeks, with the entire series to be completed by November. Each of the specials will be available for pre-release. The succeeding pictures, eight in all, will be available for Mutual exchanges.

The exhibitor will be provided with a most complete array of advertising. Some of the experiments have already been made in the preparation of the paper to fulfill the theater's demand for "something new." Two sets of one sheet and two sets of three sheet will be supplied in addition to the usual artwork. Additional quantity of other material necessary to the exploitation of productions of high quality.

"His Birthright" and "The Temple of Dusk" are to be the first of the Hayakawa specials, both of which will be completed well before the date of release. The Hayakawa productions are being scheduled after a detailed survey of the West Coast and James Young.

"Information is that the bookings of the Hayakawa specials will be extremely heavy," said James M. Sheldon, president of Mutual, in discussing the preliminary sales campaign. "Our branch offices are already reporting an unusual number of inquiries from exhibitors as to the details of the selling plan. The box office value of Susse Hayakawa is recognized by the fact that exhibitors have told us that the Japanese artist ranks with the first stars of the screen in popularity with the picture going public.

Vitagraph Announces Serial Program for Coming Year

VITAGRAPH has definitely fixed its future serial policy, and exhibitors of the United States and Canada now are guaranteed four serials a year, with an episode for each week in the year. William Duncan, with Edith Johnson and Joe Ryan, will head one company, while Antonio Moreno and Carol Holloway will head the other. Beginning with "A Fight For Millions," featuring William Duncan with Edith Johnson and Joe Ryan, which is scheduled for release on July 15, these two companies will alternate, so that an exhibitor may count on a Duncan-Johnson-Ryan serial, then a Moreno-Holloway serial, then a Duncan serial again, and so on.

The serial schedule which has been mapped out by Vitagraph is as follows: July 15, 1918, William Duncan with Edith Johnson and Joe Ryan; October 21, Antonio Moreno and Carol Holloway; January 27, 1919, William Duncan with Edith Johnson and Joe Ryan; May 5, Antonio Moreno and Carol Holloway.

Thus Vitagraph not only is standing by its previously announced "serial episode for each week in the year," but also is affording exhibitors the opportunity to book their serial attractions for fifty-two weeks on a single contract.

Albert E. Smith, president of the Vitagraph Company, in announcing the new serial policy of the company, stated that Antonio Moreno already was on his way to the Pacific Coast studio of the company, and that he and Miss Holloway would start work at once on their first serial under the direction of Paul Hurst.

The return of Mr. Moreno to Vitagraph's standard will be greeted with enthusiasm by exhibitors and fans who followed him as a Blue Ribbon star and will be like a home-coming to the star. In Carol Holloway Mr. Moreno will have a worthy co-star because she is known as a girl of unlimited pluck and daring.

William Duncan and his company are nearing completion of "A Fight For Millions" and another is ready for him and Miss Johnson and Joe Ryan, so that within a few weeks Vitagraph will have two new serials under way.

"A Wife's Conscience" Is a Problem of Human Life

A WIFE'S CONSCIENCE probably will be the title of Bessie Barriscale's Para- lita production now being filmed at the Brunton Studios in Los Angeles. At the base of the story and its whole reason for being is a problem of human life which makes thrills and suspense, causes the characters much travail, and puts Miss Barriscale, as Dorothy Kingsley, into a situation of risk from which it seems that there is no way out—and yet keep the sympathy of the audience.

Then it is that the twist of the ending reverses the entire perspective from which the audience views the play. Up to a certain point as the intensity of the plot and the suspense both mount higher and higher the sympathy for the leading character gets less and less in proportion. There is, of course, another sympathy which any woman who witnesses the play cannot help but give Dorothy Kingsley, the wife and mother, who because of a little daughter about whom there is a mystery, is harried by conscience and fear.

In this production Bessie Barriscale is directed by Howard Hickman. It was written by William Parker.

Scene from "Joan of the Woods" (World).

Roscie's Nurse Story Comes July 8.

Roscoe "Pappy" Arbuckle's next Paramount-Arundale comedy, "Good Night, Nurse," has been scheduled for release on July 8. This film is said to promise lots of fun for those who see it and lots of money for those who book it. "Pappy" has offended once too often, so the next morning his wife takes him to a sanitarium for the cure. The weird sights that greet his eyes on entering the dread place are too much for "Fatty," but wifey keeps him elected, and after he sees the beautiful nurses he is content.

Just to get the proper atmosphere for "Good Night, Nurse," the comics went to Arrowhead, Hot Springs, the most famous of southern California health resorts.

Supporting "Pappy" in this comedy are the elastic marvles, Buster Keaton and Al St. John, and winsome Alice Lake supplies the beauty and feminine joy.
Scene from "The Glorious Adventure" (Goldwyn).

Smiles and Tears Alternate in Mae Marsh Production

IN Mae Marsh’s newest Goldwyn Picture, "The Glorious Adventure," by Edith Barnard Delano, the star enjoys some delightful moments. She wavers between smiling and tears—none can do this more effectively than Mae Marsh—and it is predicted her audiences will do the same as a matter of course.

The production is replete with original touches in costuming and in the settings, and the story itself is decidedly out of the ordinary. While it is in every sense a modern production, Mae Marsh is given the opportunity to wear costumes of a bygone day, the period before the Civil War being represented in some of the dresses worn. None of the action, however, is removed from the present day. This is a unique feature in itself.

Mae, the girl impersonated by Mae Marsh, is reared by her aunt in the way the old lady lived before the war. Thus, while they both knew that the calendar says 1918, they cling to the dresses and customs of ante-bellum days. This brings about many amusing incongruities and in the end Carey’s glorious adventure is given added zest when she starts out on a long journey clad in shawl and crinoline.

Irwin Starts Campaign on "A Fight for Millions"

WALTER W. IRWIN, general manager of the Vitagraph, distributing organization, announces that everything is in readiness for the nation-wide advertising campaign which is to herald to the public the comic of "A Fight for Millions," the newest Vitagraph serial, in which William Duncan is featured with Edith Johnson and Joe Ryan as his chief supports.

Although the serial, which was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is not released until July 15, Mr. Irwin has laid out a campaign which gives the exhibitors virtually thirty days for their advance publicity work in preparation for the opening of the serial. The first move in this campaign was the early shipment of prints so that exhibitors could see the majority of the episodes screened before the release date. First prints were shipped to all of the Vitagraph exchanges more than two weeks ago, and others have followed them in rapid sequence, so that by next week more than two-thirds of the serial will be visible for the showmen of the country.

Jewel Carmen Begins "Above the Law"

Immediately after completing the picturization of Gouverneur Morris’ story, "You Can’t Get Away With It," under the title of "The Fallen Angel," Jewel Carmen has begun on "Above The Law," a production based on the magazine story of the same name by Max Brand. Miss Carmen is working under the direction of Robert Thornby. This is Mr. Thornby’s second production for the William Fox forces.

Beautiful Background in Metro’s "A King in Khaki"

BEAUTIFUL scenic backgrounds, which by reason of past performances are a looked-for feature of Harold Lockwood vehicles, are in story and striking evidence in "A King in Khaki," a romantic drama based on Henry Kitchell Webster’s novel in which Lockwood makes his next appearance under the Metro banner.

The story of the picture, which is now in course of production under the direction of Fred J. Halshofer, is laid on a semi-tropical island, which is described as a great plantation rising over a picturesque rock-ribbed coast with its deep coves and caves, once the home of pirates because of the valuable goods and the gold which was stored in the island. The word picture painted by the novelist in describing the scenic beauties of the spot has been verified by the actuality of the most picturesque locations on the Californian Coast, along which the Lockwood Company has been working for the last four weeks.

Many of the scenes obtained were photographed in the vicinity of the historic Monterey Harbor.

"Her Husband’s Honor" Title of Goodrich Play

HER Husband’s Honor" has been selected as the title for the first of Edna Goodrich’s new series of features for Mutual. It was produced under the working title "The Gadabout" from Malbebe Helies Justice’s story.

"Her Husband’s Honor" has been set for release August 5. The picture was produced under the direction of Burton King, Miss Goodrich will shortly start work on the second of her new series.

"Her Husband’s Honor" was chosen as a vehicle for Miss Goodrich after a long search for a play which would exactly suit the talents of the players.

The story is built around the efforts of a young wife to save her husband from disgrace and prison as the result of an impending business crash for which he was not responsible but in which he is a victim. The plot involves the efforts of a delegation of Japanese government representatives given to secure certain plans and specifications from an American contractor.

AMBUSATOR GERARD’s screen version of "My Four Years in Germany," has been shown at more special performances rather big feature of the day, according to the records on file at First National Headquarters. The latest, and the biggest, respects the most interesting special performance of the film was that given on June 12, before the inmates of the Minnesota State Prison at Stillwater, which elicited the following letter of appreciation from the warden:

"Through the courtesy of E. R. Pearson, general manager of the First National Exhibitors Circuit of the Northwest, and Maurice Abrams, manager of the picture Gerard’s "My Four Years in Germany," the inmates of the Minnesota State Prison were permitted to see this wonderful production. On behalf of the administration and all the inmates, I wish to thank these gentlemen for this great kindness.

"These men and women, who for the time being are deprived of their liberty, are not wanting in patriotism. They have demonstrated in many ways that the patriotic spirit is ever alive in their souls, and, while they may have erred, yet their love of country and loyalty to the flag cannot be questioned. This is best exemplified by their subscriptions and donations to the three Liberty Loans, War Stamps, Red Cross and Knights of Columbus, amounting in all to $50,222, over $40 per capita.

"I am sure that we will all be better American citizens after having seen this great picture. Again thanking you for your extreme courtesy in this matter, I remain, yours very respectfully,

"C. S. REED,

"Warden Minnesota State Prison."
Blackton Selecting Cast
For “Getting Together”

J. STUART BLACKTON is rapidly completing plans for the filming of “Getting Together,” the recruiting play which he has been commissioned to screen under the auspices of the British-Canadian Recruiting Mission.

It is now negotiating with a well-known feminine star whose appearance in the role of Mrs. Palmer, the unhappy wife who finds her real self in war service “over there,” promises to be a surprise to the film world. The name of Blanche Bates, now playing that role on the stage, is mentioned on Broadway, as also is that of her co-star, Holbrook Blinn.

While Mr. Blackton is not yet ready to announce the cast, inasmuch as negotiations are pending with several players suggested for the leading supporting roles, he is losing no opportunity to draft the services of stars who will be specially suited to interpret the various characters and different nationalities revealed in the recruiting play’s melting pot.

Commodore Blackton expects to begin actual production work shortly. Since he is to produce “Getting Together” under the auspices of the British-Canadian Recruiting Mission and with the co-operation of the War Department his trench scenes will be staged in a training camp where actual effects can be produced. A representative of the Recruiting Mission informed Mr. Blackton last week that he expected to be able to place at his disposal any number of British, France, and Belgium volunteers for the “ Britannia,” which was first underlined to go “over the top” for the film scenes.

A story is to be much elaborated for the screen, and will combine all the elements of exciting scenes which furnishes its little, providing good propaganda for the British-Canadian Recruiting Mission and other interests, as well as unusual screen entertainment. Mr. Blackton will complete the production within the next two months.

Binney Comedies to Be Made in North.

Harold J. Binney, president and director general of Canadian Comedies, announces that the next four pictures to be made under the Josie Binney brand will be made in Canada. Josie Binney and a number of his people arrived in the city June 30 and expect to remain here until about the middle of October. He assures that the subjects to be filmed here are going to contain some entirely new features for comedy films. The comedies will have all been passed upon favorably, he says, and each one of them gives every advantage to Funny Patty Pilbert and Laura De Cardi to further demonstrate that they are premier comedy creators. The first of the four pictures to be made here will have Coney Island for a background and some exceedingly funny situations. This picture is in the making. Upon completion of the four pictures to be made in New York Mr. Binney and his company are expected to return to Jacksonville, where they make their headquarters in the Klutho Studios.

Alma Rubens on Triangle’s July List.

“Woman of Mystery” has been substituted as the second release of the Triangle program for the week of July 21, replacing “Fatty and the Pride of Persia,” according to Further, the Fox Film Corporation has announced that August 5 has been set as the general release date for “Cleopatra,” the Theda Bara super-production, which has done record business in the cities where it has been shown. “Cleopatra” will be a special release and will be sold as a separate production from all other Fox attractions.

The run of the picture at the Lyric theater, New York City, still stands as one of the records of that house. “Cleopatra” also made a record at the Victoria theater, Philadelphia, and at the Colonial in Chicago, extending the Bara being the order at both those houses.

Incidentally there are no Theda Bara pictures scheduled for July 6 and August 5. It is stated pictures which Miss Haris has been working on this summer are being saved for the fall campaign.

Mary Miles Minter Leads Mutual’s July 8 Program.

MARY MILES MINTER in “The Ghost of Rosy Taylor,” a screen adaptation of the story of the same name by Josephine Daskam Bacon, is Mutual’s feature for the week of July 8. The director, Henry King, has succeeded in translating to the screen the atmosphere of mystery and romance carried by the story. The role of Rhoda Eldridge is one that is said to appeal to the winsome little player, while the unusual plot affords the director opportunity to present some striking situations.

Rhoda, on the death of her father, with whom she has lived in the Latin Quarter of Paris, finds herself destitute. She gains passage to America, her father’s native land. Led by a mysterious sequence of events she plays the part of a mythical housekeeper for a woman of wealth and keeps her house in order during her employer’s absence. Discovered in the house by the son of her mistress, she is taken, for an impostor and put in a reformatory. The culmination of the mystery brings about a happy climax when she is restored to the family of her father.

Supporting Mary Minter are Alan Forrest, as lead; George Periolat, Helen Howard and Emma Kluge.

“Cleopatra” Released August 5.

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Scene from “The Ghost of Rosy Taylor” (Mutual).

July 9. This is a story of the eternal triangle. Two rivals for Billie’s hand believe firmly in the old maxim, “All’s fair in love or war,” and carry it out to the bitter end.

The third release of the Outstanding Western series, “Mountaineering,” is scheduled for July 14. This scene shows the cameraman’s graphic picturization of a trip through the Canadian Mountains, accessible from Banff, Alberta, and shows Mount Assiniboine close up. “Old Whiskers,” the guardian of the range, stands on a crag 6,000 feet above the sea level.

Screen Telegram Nos. 38 and 39 are released July 19 and 14.

The disastrous wreck at Gary, Ind., when an empty troop train crashed into the Wallace-Hagenbeck Circus sleeper, killing sixty-eight and injuring a hundred and forty-two, is shown in the current release of the Screen Telegram.

“Her Screen Idol” Is Sennett’s Next.

Louise Fazenda, Ford Sterling, and Jack Cogan are featured in the Paramount-Mack Sennett comedy set for release July 1. “Her Screen Idol” is the title, and the comedy is described as a delightful good-natured satir on the matinee idol of the screen, with a wild west setting. His little vanities and poses, his thirst for adulation, and his almost childish awe of his own importance are all brought out in a way to make everybody laugh. Indeed, it is said that the satire is so merry and so sly and withal so kind that even the matinee heroes themselves will not be able to control a snicker of appreciation. Roxanna McGowan, Gene Rogers, and Marvin Rea are the other principals in the fun fest.

“The Unbeliever” Making a Hit.

Not since the days of “Qiao Vadis” in its height has George Kleine met with the success that is greeting his production of “The Unbeliever.” Women like the picture. It gives them an idea of war without any gruesome detail. The elements of patriotism, romance, and religion are most ingeniously blended, and are appealing. The hit picture has made it possible for the large number of return dates demanded.
"Her Price" a Story of the Opera.

Revealing the temptations which are said to beset the feet of girls who would climb the ladder of fame, Virginia Pearson, in "Her Price," which is announced from the William Fox offices as the latest special feature release, portrays the role of an opera singer who barter her beauty for a career only to find that the price she paid is too much. The picture is described as being one of the strongest in which Miss Pearson has appeared in a long time and is filled with tense situations and little human pathos.

Playing opposite Miss Pearson in "Her Price" is Victor Rutherford, who has appeared in several big screen successes. Others in a noteworthy cast are Edward P. Rosen, Henri Leone, Charles H. Martin, Paul Stanton and Mrs. Allan Walker. "Her Price" was written by George Scarrow and directed by Edmund Lawrence.

Seventh "Snakeville is Released.

"A Hot Time in Snakeville," an uproarious comedy hit, is released this week by General Film Company. This is the seventh subject in the second series of ten Essanay re-issues which have proved even more popular than the first series of ten, General Film reports.

Charles Frohman Everett.

a prominent boy part. Later he played with Winthrop Ames in "Child of Earth." In pictures he took the leading masculine role in "Snowwhite."

He was with a motion picture company taking scenes in Texas for several months.

It was there he found his leg, Jasper, which plays with him in "Young America."

His biggest hit was in the Coban and Harris series, "Young America," in which he played the leading role for two seasons. The play, written by Fred Faller, has been turned into a picture at the Essanay studios under the direction of Arthur Berthelet.

Fall Production Drive

On at Vitagraph Studios

THE fall production drive is on at the Vitagraph studios, both east and west, and within a few days virtually every one of the Blue Ribbon feature companies will be engaged on productions for the Autumn programs. Advices from the office of Albert El Smith, president of Vitagraph, are to the effect that eleven companies are now actively at work on production for the regular Vitagraph programs. Seven of these being feature companies, two serial companies and two comedy series.

Harry Morey, with Betty Blythe as his leading woman, was the first of the Blue Ribbon feature companies to start on post-season production. According to direction of Paul Scardon, Alice Joyce completed "To the Highest Bidder," under direction of Tom Osborne, and soon will begin work on another five-reel production, the title of which is to be announced next week.

Corinne Griffith, it is announced, is in nearing completion of "Love Watches," the Blue Ribbon serial in which she will soon be presented and will start at once on "The Clutch of Clutches," from the book by Leighton Chase. Gladys Leslie, who is working under direction of Frederic Thomson in "Wild Prizes," who will be playing the part of her leading man, and an all-star cast, including Evelyn Jensen, Claude Gillingwater, Virginia Price, Charles Joint, and others, is scheduled to start work within a few days on "The Rebel."

But in the Vitagraph Hollywood studio, Earl Williams, with Grace Darmon as his leading woman, is reported to be making rapid progress with "The Man from Brodley's," a five-reel play made from the popular novel by George Barr McCutcheon under the same name. Nell Shipman and Alfred Whiteman, working under direction of David Smith, are reported to be readying "A Gentleman's Agreement," by Wallace Irwin, and the director now has in hand several new scripts for future production.

Fox Completes Seven Pictures During Week

SEVEN productions were completed during the week by William Fox companies. Four were begun and two others are nearing completion.

The Message of the Lilies," a super-production, has finished photographing at Hollywood, Cal., under the direction of J. Gordon Edwards, Jewel Carmen, under the direction of Robert Thornby, has completed "The Fallen Angel," a picturization of Gouverneur Morris' story, "You Can't Get Away With It," and has begun on "Above The Law." Tom Mix, also at Hollywood, has finished "Fame and Fortune," which is based on Charles Alden Seiter's magazine story, "Slow Burgers," and has begun on a new production. At Hollywood, also, is William Furman, who is at work on "The Rainbow Trail," a sequel to "Riders of the Purple Sage," the books of both of which Zane Grey wrote.

In the east Virginia Pearson, following the completion of "Her Price," has begun the filming of "The Lie" at the Blackstone studio in Brooklyn. Peggy Hyland has begun "Donnie Annie Laurie" at New Dorp, Staten Island, and George Walsh has finished "Yankee Doodle Dandy." Two other big productions have been reported by R. A. Walsh and Richard Stanton.
THE MO... MOVING PICTURE WORLD

July 13, 1918

SIGNIFICANT Indorsement of Goldwyn’s patriotic comedy-drama, “Joan of Plattsburg,” as a worth-while contribution to screen literature in which the great war is used as a background has come from the American Defense Society through the Women’s National Committee of that organization. It has been listed with the select group of patriotic films which are to be shown throughout the United States in the next few months under the auspices of the committee.

Porter Emerson Browne, the author, has characterized it as “propaganda with a sugar coating.” As such it teaches its lesson—that the bolwark of a nation’s strength is the faith and courage of its womanhood. “Joan of Plattsburg” will be shown throughout the country under the auspices of the various local chapters of the American Defense Society.

In this connection it is worth noting that since its release, less than two months ago, this film story of the adventures of a little American orphan, Joan of Arc, has been the feature of more patriotic entertainments than usually fall to the lot of a film drama. It has been shown at army posts, in hospitals, at Y. M. C. A. and Red Cross headquarters and will shortly be seen behind the battle lines in France.

Anna Held, the famous French actress, who went to the front to support the cause of her native country, has purchased a portable machine to enable her to make the film, which she has undertaken to produce, from her own veteran’s hospital. This is the Lightning Raider, and it will follow in sequence the Pathe-Astra serial “Hands Up” some time next fall.

In “The Lightning Raider,” Miss White assumes a part rather unusual to her former roles, but the scenario is reported to be full of remarkable opportunities both for stunts and for legitimate acting. The serial will be staged in the Astra studios in Jersey City as usual, although it is understood that some of the exteriors will require long journeys by Miss White and her supporting cast.

Defense Society to Show “Joan of Plattsburg”

VERSING Alice Brady’s latest Select picture, “The Whirlpool,” which was being released on the last day of June, and therefore virtually becomes a July production, Select Pictures Corporation will have available for exhibitors during the month of July three new attractions by three Select stars. These pictures are: “The Safety Curtain,” Norma Talmadge’s latest vehicle; “A Pair of Silk Stockings,” in which Lewis J. Selznick presents Constance Talmadge; Clara Kimball Young’s production of “The Savage Woman,” made by Miss Young in California with her own company.

“The Safety Curtain,” which will be seen in New York during the week of July 8 at all the Marcus Loew houses, is undoubtedly another hit to be chalked up to the credit of Norma Talmadge. The story is taken from the widely read novel of the same name by Ethel M. Dell. It is of a little English girl who, earning her livelihood as a phenomenally clever dancer in the English music halls, later becomes the bride of an English officer and takes part in stirring scenes which have a military flavor. Eugene O’Brien is leading man, Anders Randolph plays the strong man, and Gladys James adds another villain to his list of roles in the part of Sylvester. S. A. Franklin is directing “The Savage Woman.”

Select Pictures Will Release Three Subjects in July

PEARL White Ready for New Serial. Pearl White, Pathe’s famous serial star, is expected to return from her vacation just after the Fourth of July and will immediately begin work on her new serial. The working title is “The Lightning Raider,” and it will follow in release sequence the Pathe-Astra serial “Hands Up” some time next fall.

In “The Lightning Raider,” Miss White assumes a part rather unusual to her former roles, but the scenario is reported to be full of remarkable opportunities both for stunts and for legitimate acting. The serial will be staged in the Astra studios in Jersey City as usual, although it is understood that some of the exteriors will require long journeys by Miss White and her supporting cast.

Lloyd Seeks Big Themes For Farnum to Present

ALTHOUGH he is extremely busy directing the recent William Fox production which William Farnum is now producing at Hollywood, Frank Lloyd, Mr. Farnum’s director, is poring through the classics of literature to find a new play for the famous Fox star.

Mr. Lloyd believes that motion picture followers want such pictures as “Les Misérables,” which he directed. Usually a motion picture director speaks of his latest success and forgets the picture he made in the past, but Mr. Lloyd always mentions “A Tale of Two Cities” in the same breath with “Les Misérables,” both of which he considers his greatest productions.

The ordinary sex picture has little appeal for Mr. Lloyd. He declares he does not care to make pictures just for the sake of turning one out every so often. On the contrary, he wants to put on the screen plays that are educational, that have a big theme, that will last, and plays that people will enjoy seeing the fifth time as well as the first.

“‘The Rainbow Trail,” which he is now engaged in producing, is the sequel to the life of the Farnum just completed. Both pictures are taken from novels of the same name by Zane Grey.
THE strongly human stories in which William S. Hart appears always calls for a strong supporting cast. His latest support George Chesbro as lead is no exception, for its characters are flesh-and-blood people, and skilled actors are needed to portray them.

Chief among these characters is "Shark" Monroe, sea rover of the north, who is hated and feared up and down the coast of Alaska. Film fans have come to know and admire Hart's characterizations of the men of the west, and now they will have a chance to see him in a somewhat different role. The Shark is a vividly etched character in the story by C. Gardner Sullivan, and Hart, with his understanding of human nature and his acting skill, builds it up to an even greater extent.

As Hart portrays the softening and humanizing of a strong, cruel man, so George McDaniel plays the part of a weak lad addicted to drink, who finds himself in the north country and becomes a real man. The girl who is the cause of the change in both men, Marjorie Hilton, is played by Katherine MacDonald. Berthilde Sporet plays "Onion" McNab, an old Scotch first mate, and Joe Singleton is "Big" Baxter, characterized by the author as "a buzzard of the north."

In addition to playing the leading role, Hart also directs the picture. Some extraordinary camera work is done by Joe August in photographing a storm at sea, where the waves run high and break over the little sealing schooner commanded by Shark Monroe.

Kerrigan Releasing Through Hodkinson.

"J. Warren Kerrigan will not go to another company, as stated in some trade papers recently." This is the emphatic statement issued by the W. W. Hodkinson Corporation. It was further stated that Mr. Kerrigan is under contract and will continue to release his pictures through the W. W. Hodkinson Corporation.

Mr. Kerrigan's latest production, "The Dollar Bid," is now available for booking and he is hard at work on a "Burglar for a Night," a production in which Kerrigan depicts the adventures of the son of a rich New Yorker, who, entangled in the plot of two crooks, completely vanquishes his enemies. The cast is headed by Lois Wilson.

Emmy Wehlen to Star in Metro's "His Bonded Wife."

His BONDED WIFE," a five-act screen romance, has been chosen by Maxwell Karger, Metro's manager of productions, as the next starring vehicle for Emmy Wehlen. Miss Wehlen recently completed "The House of Gold," by Katharine Kavanaugh. Charles Aldrich will direct the production, assisted by Alfred Raboch. June Mathis has made the screen version, and work on the picture will be begun shortly. Mr. Brabin is now choosing prominent players to support the star in this clever and attractive feature.

Miss Wehlen will play the part of a fashionable girl upon whom society has galled. She decides to go away somewhere and just be herself. Accordingly, she sets out for a beach resort where persons not overburdened with wealth are accustomed to find amusement and relaxation. She finds both, and also a young man who means a great deal to her future. There are events of an unusual nature in this story which provides a genuinely unique "twist," and an opportunity for scenes of a nature seldom seen in a screen drama. Miss Wehlen also will have a chance to introduce some Paris modes that have not as yet been seen on this side of the Atlantic.

Miss Wehlen recently has done much patriotic work. She has been using her voice for the happiness and comfort of wounded soldiers and sailors, and she also sang at the Astor theater for the United States Tank Corps benefit.

Canada Likes "Zeppelin L-21."

General Film's two-reel war feature "The Last Raid of Zeppelin L-21" has established itself as one of the most popular war pictures of the day in Canada. According to reports received from the Canadian General Film exchanges. The film, which was featured for a week at the imperial theater in Montreal to tremendous crowds, has created a big sensation in that Canadian city and is one of the most widely booked war features now on the Canadian market. Canadian government officials who have viewed the film have been greatly pleased with it and it is expected that wide use of the film will be made throughout Canada because of its good business with which it portrays the Zeppelin raids over London.

Pathe Serial "Hands Up" To Be Released August 18.

PATHE announces that the first episode of the new serial, "Hands Up," will be released August 18. It will comprise fifteen episodes of two reels each, save the opening chapter, which is in three reels. This chapter arrived in New York a few days ago and Vice-president Paul Brunet expressed the warmest satisfaction with this episode, which was made by Astra in the California studios.

The serial's star, Ruth Roland, has in her Air Craft George Chesbro as leading man and a large company of screen favorites.

James W. Horne is the director. Gibson Willets is the author. The Inca tribe of Indians, long ago supposed to be extinct figures in "Hands Up." and the remarkable sets employed in the first episode are indicative of the elaborate plans that have been made for this serial. There is a mystery character called the Phantom Rider. This character assumes no grotesque makeup, but his appearance on the screen is so arranged that his identity remains a secret until the final episode.

Scene from "A Soldier's Oath" (Fox).
Cheap Pictures May Be Good Says Standard's Manager

Recently interviewed regarding the American Standard Motion Picture Corporation and its policy, General Sales Manager William Steiner said: "This company is not a new one. It is five years old, and it has paid dividends on its business policy which we want to talk to you now. The sobering effects of war have brought the over-exploited motion picture industry down to earth.

"Motion pictures have continuously made millions, and pictures exhibited for time, and is thus not a new game. It is a branch of photography, which is eighty years old.

"Stars may come and stars may go, but the picture goes on forever. To make money it is not vital for exhibitors to run high-priced stars. They can make money on comparatively cheap pictures that are well acted and photographed, that are based on good stories, and that will please patrons because of these qualities."

"High priced stars are of recent introduction to the motion picture industry as of 1909. Before that a great deal of money was made by exhibitors out of just the same kind of work as that is being made by the American Standard is now offering—one and two-reel comedies and dramas and the occasional feature. With the almost certain likelihood that one may make up either a short length program or a feature program at will. Short story subjects, added to two reels, are coming back to favor.

"There has been overproduction of pictures, with the William Fox star, has begun work at Hollywood on a Western production, the temporary title for which is 'The Man Afraid.' The scenario was written by Lynn Reynolds, and the production is being filmed under Mr. Reynolds' direction.

"In the cast, besides Mr. Mix, are Kathleen Connors, Dick LaReno, Charles Le Moyne, Jack W. Dill, Val Paul and Maude Emory.

"The Man Afraid" aims to reveal the menace of German propaganda, a subject through dialogical labor agitators, in hammering war work of the United States. In the picture Tom Mix plays the part of a Secret Service man.

Lytell Working on "Boston Blackie"

Entering on its second week of production at Metro's west coast studios in Hollywood, the new Pickford starrer, "Boston Blackie's Little Pal," is making excellent progress. The star appears thoroughly pleased with the role of "Boston Blackie," the fascinating gentleman burglar made famous in the magazine stories by Jack Boyle.

Frank Keenan in "More Trouble' Heads Pathy July 14

On Pathy's program to be released the week starting Sunday, July 14, the big feature is "More Trouble," in which Frere's "Toto" policy young is that being in a Jack of "MOTION" fame through their shows. The feature is produced by the Anderson Brunton Company and is in five parts. With the new feature fitting itself into one may make either a short length program or a feature program at will. Short story subjects, added to two reels, are coming back to favor.

"There is a big thing that to-day's expenditure is Interest the public it is not essential to make it a long picture or an expensive picture.

"It is our business to please and entertain the public that pays for admission to theaters. The short length subjects that the American Standard is offering are chosen because they are inexpensive, good, and popular. The American Standard features are good and interesting. For instance, there is 'The Wolf Girl,' a two-reel drama of the wildwoods, with Beatrice Allen. This is only a two-reeler, but it is full of thrills, excitement, and human interest. 'The Blackmailers' comes in the same class. Do the Tom Brem comedies. These are all new, good, and inexpensive.

"There are many stories of the American Standard's policy of good pictures at low prices so that the exhibitor can make money and please the public."

Tom Mix Acts Secret Service Role

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Rhea Mitchell to Play Opposite Bert Lytell

RHEA MITCHELL, who plays opposite Bert Lytell, the Metro star in "Boston Blackie's Little Pal," was engaged in the Alcazar Stock Company in San Francisco four years ago, when Lytell was leading man of that organization. "It does seem like old times," remarked Miss Mitchell, when she had put on her make-up ready for her first day's work at Metro's West Coast studios in Holly- wood. "This is the first opportunity I have had to play opposite Mr. Lytell as a leading woman, so it is most interesting if motion pictures have given me a chance denied the spoken drama."

Since playing in stock both Lytell and Miss Mitchell have risen rapidly in their chosen profession. Lytell won a place as a featured player on Broadway, his last appearance prior to becoming a Metro star having been in the successful comedy, "Mary's Ankle." Miss Mitchell has been a star in a number of big motion picture productions.

Pickford's "Sandy" Released July 1

Jack Pickford, the young star of Paramount pictures who is now a member of Uncle Sam's navy, makes his last appearance until after the war, in "Sandy," the Paramount release for July 1. The story of "Sandy" is from the pen of Alice Hogan Rice. It is a tale of Kentucky, with its Blue Grass belles, thoroughbred horses and gentlemen of the old school of Southern chivalry. It is full of heart interest, which centers about a young Scotch lad, a street waif, who is dragged from his place of concealment aboard a liner and is befriended by a Kentucky girl whose kindly sympathy and solicitude awaken an abiding love for her in his heart. Louise Huff is, again seen in the leading feminine role, and the other principals of the cast are James Neil, Kayte Chapman, C. H. Gorder, Julia Faye, Louise Hutchinson and Raymond Hatton. George Melford directed the production.
**Scene from “The Locked Heart” (General Film).**

**Metro Will Issue Five All-Stars and a Special in July**

Metro will issue five All-Star Series pictures and a special Screen Classics, Inc. production during the month of July. Director Fred Niblo has been engaged to support Fred Stone in his first Artcircuit picture, "Under the Top." Stone will be married to Miss Dana, who has been a regular July releases in the order named—"Opportunity," starring Viola Dana, Bert Lytell, in "No Man's Land," May Allison, in "A Successful Adventure," and an Edith Storey feature, either "The Demon" or "As the Sun Went Down," and "A Pair of Cupids," starring Francis X. Bushman and Beverly Bayne.

The July 1 release, "Opportunity," with Viola Dana in the stellar role of Mary Willard, is an adaptation by John H. Collins of Edgar Franklin's story in the All-Story Weekly, directed by Mr. Collins. Miss Dana appears as a "tomboy girl" who is determined to see a prize fight. She sees it, too, though she has to wear some of her brother's clothes in order to attend the contest. In so doing, she stumbles into a "peck of trouble." The star is supported by Hale Hamilton as the leading man, Sally Crute, Edward Abeles, Frank Currier, Elsie MacLeod, Joseph Burke and Frank Lyon.

July 8 has been chosen as the release date of "No Man's Land," with Bert Lytell as star. "No Man's Land" will be Mr. Lytell's second appearance in Metro's All-Star Series productions. It is brimful of excitement and adventure. It has been adapted by Mr. Lytell and A. S. Le Vino from the novel by Joseph Louis Vance, and has been directed by William S. Hartford. In that production was one leading woman in "No Man's Land," and prominent in his support are Eugene Pallett, Mollie McConnell and Edward Alexander.

"A Successful Adventure," starring May Allison, will be Metro's third release of the month. June Mathis was prominent in the making of "A Successful Adventure," and it has been directed by Harry L. Franklin, assisted by P. T. Volland. This five-act feature presents Miss Allison in the role of a daughter of the South who undertakes to heal a feud of long standing between her father and her uncle. Harry Hilliard is Miss Allison's leading man. The release of July 22 will be an Edith Storey feature, but "The Demon" or "As the Sun Went Down" has not as yet been decided upon.

The final July release will be "A Pair of Cupids," co-starring Francis X. Bushman and Miss Dana, with Miss Dana as the daughter of Luther A. Reed, and was produced under the working title of "Both Members." Charles J. Brablin has directed it.

**George Melford to Direct Lila Lee for Paramount**

GEORGE MELFORD, one of the most experienced and successful of the Famous Players-Lasky directors, has been assigned to direct Lila Lee, the new Famous Players-Lasky star, in her first Paramount picture, "The Cruise of the Make-Believe." From the story by Tom Gallon. One of his early successes was "The Chacot." So perfectly did he bring out the subtle artistry of the Japanese star that when Mr. Lasky was casting about for a permanent director for Haya- kawa the memory of the work of Mr. Melford in that production was one of the controlling factors in his selection. On all the recent Hayakawa pictures, scheduled for release in July, the individuality of Mr. Melford has been clearly stamped. It is not surprising, therefore, that he should be paid the compliment of being assigned the delicate task of guiding Miss Lee in her first work before the camera.

"Cuddles," as Miss Lee is known to vaudeville patrons, is now comfortably settled with her guardian, Mr. George Edwards, in a cozy bungalow in Hollywood. She has started her first picture.

**Nobility of Womankind Is Theme of Miss Glaum's Play**

HE policy of Paralta Plays, Inc., in connection with Louise Glaum's productions as one of their stars, has been to give her strong emotional roles which are not, however, like the parts is which she found fame as a vampire; for her new features were to give her sympathy, and permit her powers of emotional acting full sway. This has been carried out in the first and second plays which the star filmed under the Paralta banner, and she has just finished the filming of a third Paralta Play, "Wedlock," in which the foregoing idea has been carried out to even greater advantage. This production Miss Glaum has a role which will ensure her great emotional and sympathetic opportunities. It is a noble woman; a woman meant by the author, Demetria Lynne, to typify the nobility of womankind. Above all there is sympathy, and a strength beget of sympathy. It is her fortune—or perhaps— to fall in love with and be loved by a man of proud old family and wealth whose strength of character, whatever he may have really possessed not, is increased by the weakening influence of his false and pampered disposition. They are married, unknown to the man, who announce his engagement to another girl of social position.

**New York Showing For Douglas Color Pictures**

THE new Douglas Color picture, "Cupid Angling," was featured in the bill at the Imperial theater of San Francisco. The world premiere of the latest production of Leon Douglas, who also was prominent in the development of the Vitagraph, Thomas Godfrey, and the W. W. Hodkinson Corporation. Ruth Roland is the featured star.

"Cupid Angling" consists of several thousand feet of film laden with all the natural colors of California's scenic mar- velous and with the heart of a old-fashioned love story, which in its settings serves as a vehicle to con- vert the powers of the Douglas color motion picture invention to reproduce in its exact and natural color anything which can occur within the camera. The scenic gloryes of Mount Ta- malpais, Lake Lagunitas, the Yosemite, the Yosemite, and the poetry strewn fields of Marin immortalize their color and their mood in the Douglas color film. "Cupid Angling" at the Imperial is the start of the circuit of booking that will be handled through the General Film exchanges for the Hod-kinson Corporation, Mr. Hodkinson will also shortly arrange a New York showing of a color picture in New York, which will probably be opened in the trade and the public, at an early date.

**Wilfred Lytell Doubles for Screen.**

Wilfred Lytell, as well as his brother, has been made a new contract player of the Metro banner. Wilfred Lytell is the younger brother of the Metro star. Young Wil- fred has been formally announced by the studio as having been assigned to make his debut, and mention several future engagements, as an exciting fact that while a member of the "Barrymore" at Metro's Sixty-first Street studio. Mr. Lytell is playing an important role with "Business Pleasure" at the Eltinge theater. In fact, the special arrangements were made for him by Ralp Ince, the director of Miss McCheney's company in "Our Mrs. McCheney," to enable him to fill both eng-agements.
"Pirate's Gold" Is Story of a Sea Roving Race

A REAL thrilling and blood warming tale of "Pirate's Gold," has been purchased by World Pictures from the famous author, Forest Halsey, for a picture called "Love." In the course of a hunting trip in one of the South Atlantic states last winter, Mr. Halsey came in contact with a peculiar race of people who live in the swamps. These people, as the author expresses it, "have a lurking fascination for the forbidden," and their English was also spoken with a foreign accent. He had as his guide one of these men, and they were forced by the camp fire to question him concerning this queer tribe and drew from him the facts from which the story was written.

The guide explained that his ancestors were sea rovers, beach combers, pirates and slave traders. Many years ago settled on this part of the coast. In the early part of the last century these outcasts fled further inland to escape the white man's "necktie party." The guide went on to say that during these years they have never mingled with the other inhabitants of the coast, but lived alone and secluded. They maintain their own separate isolation by intermarriage. Their existence is made possible by hunting and fishing. Women in the spring earn a little money by berry-picking. They have a language of their own, and their customs are those of other years.

They are a picturesque lot and so impressed Mr. Halsey that he wrote the story from the recital. The locale was the Altamaha delta. The scenario is a thriller and is modern in treatment. Oscar Apfel, who is the director, secured a New York real last week for the south to locate the scenes and engage natives themselves, who lent their aid to a picture that promises originality.

General Official Talks on Value of Two-Reelers

BROADWAY, the home of de luxe pictures, was treated to a distinct innovation in picture showmanship during the week of July 21 when S. L. Rothafel, of the Rivoli theater, departed from customary channels to present a series of short subjects, of which General Film O. Henry story, "Stories of the Golden Circle" was the feature. The enthusiasm and interest shown by the large crowds in attendance each day during a two-weeks' engagement has made a splendidly liked the experiment well enough to make it a highly paying innovation. A splendid reception given the two-reel O. Henry story at the Rivoli is sufficient evidence of the merit of the good work, the director is a program maker," said a General Film official in discussing the unique program. "Until Mr. Rothafel gave us a trial Broadway would have laughed at the idea of giving a two-reel subject the place of prominence on a first run program. Wisecracks have contended for many months that the day of tale, two-reel picture is returning and that before long two-reel photo-plays will gain again the prominent position they enjoyed before. Before the five and seven reel features came into vogue. If the success of the Rivoli program is any criterion, that day is not far distant." "Britain's Bulwarks" Ends in July.

The final chapter of the official series, "Britain's Bulwarks," will be released by Pathe late in July, and as is fitting, this chapter is by all odds the most important and thrilling of them all. It is the story of the Canadians at Vimy Ridge," and shows in detail what this valiant army from the Canadian provinces achieved to check the onward rush of the Germans in their desperate drive to seize Paris.

Sherry Service Makes Its Debut with Keeney Picture

WITH the presentation of its first picture, "A Romance of the Underworld," which was released Sunday (June 30) by the William L. Sherry company makes its debut before the public as a distributing agency. The picture is a product of the Frank A. Keeney Pictures Corporation and stars Catherine Calvert, "The Lady Beautiful of the Screen." Especial interest attaches to this photoplay by reason of the fact that Miss Calvert was featured in the dramas of the same name, written by the late Paul Armstrong. She was the wife of the playwright. The picture was directed by James Kirkwood.

Mr. Sherry's next release will be "The Street of Seven Stars," by Mary Roberts Rinehart, starring Duke Kenyon at the head of her own company. The story originally appeared in the Saturday Evening Post and afterward was published in book form. More than 250,000 copies already having been sold. The photoplay is described as a most artistic production. It tells a romantic and delightful story, full of interest and replete with thrills. Among the picturesque features is a skiling contest on the famous St. Moritz.

July 21 Marks Close of Pathe's "House of Hate"

P A T H E announces the release of the concluding episode, No. 20 of The House of Hate," on the regular program for the week of July 21. This episode is called "Follow Old Glory," and provides a remarkably satisfactory finale of this most successful of all Pathe serials. The romance in which the two characters played by Pearl White and Antonio Moreno have been concerned arrives at a happy conclusion. Stern justice takes the Hooded Terror and his confederates, and there is a battlefield scene staged in which Pearl White and Antonio Moreno have a wonderful opportunity to inject a strong patriotic flavor in this concluding episode, which they take the fullest advantage.

Pathe executives stated that "The House of Hate" has not only been the most satisfying serial ever released by that house from a technical standpoint, but it has been the greatest money-maker. During the last week Mr. Sherry has extended his distributing service to Pathe plants in Atlanta and Seattle. In the former city he has opened an exchange at 61 Walton Street, with A. S. Dickison as manager, and in the latter has established office at 2252 Third Avenue. L. A. Todd being in charge of operations. Mr. Sherry, as manager of its special feature department at Atlanta, and has acquired much popularity with exhibitors in that section.

Daniel J. Savage, general sales manager for the William L. Sherry Service, has just returned from a trip through the south and far west. He reports that the outlook is bright for special productions. "The exhibitors I saw were highly delighted to know that Mr. Sherry has gone back into business for himself," says Mr. Savage, "and look forward with keen interest to his future releases. They say they are willing to pay for good pictures and pay what they are worth. From what I have gleaned on my extended trip prospects are distinctly brightening for the film business in general."

Hayakawa's Last Paramount Is Story of San Francisco

S E S S I E HAYAKAWA'S last Paramount picture is "The City of Dim Faces," by Francis Marion. And from accounts it is going to be his best. Mrs. Marion, out of the fullness of an intimate knowledge of the Chinatown of San Francisco, fully conversant with the alleys, of peoples of whom it was written—has succeeded, it is said, in constructing a tale of photographic accuracy dealing with the strange customs and the strange happenings in that city of dim faces which has long been accounted one of the wonders of the western world. Underground there are devious ways and rabbit warrens, tortuous passages, and queer secluded shrines and houses. It is a corner of Cathay transplanted to California—and therein is told the story in which Hayakawa stars as a half-caste Chinese. In the cast are Doris Parn, Marisa Scolari, James Cagney, Winter Bely with others. George Melford directed, and it is asserted that the queer scenes and the people have been wonderfully presented.
"The Deciding Kiss" Begins Universal's July 22 List

E DITH ROBERTS, Universal's ingenue, makes her bid for stellar honors in the studio's new production entitled "The Deciding Kiss," which reads like the list of Universal releases for the week of July 22. It is a comedy of the school which has been eclipsed of late by war trials—a story full of sweet sentiment and heartache. The plot concerns the love affair in which an orphan and the woman who has adopted her are involved. It is directed by Winfred Greenwood, Hal Cady, and Edwin Cobb.

The thrilling two-reel drama, in which Helen Gibson, of railroad serial fame, returns to this type of story, is the short drama which Universal recently placed in the programme for the week. It is "The Passport Express," and the action affords Miss Gibson an opportunity to portray some of the extra-hazardous stunts which have made her famous. The story of "The Pay Roll Express" turns upon the thefts which have occurred on one of the road's freight cars.

The comedy element is well represented in "Repeating the Honeycomb," a Nester in which Eileen Sedgewick is featured; "The Vamp Cure," a We绍va-Moran-Staton comedy, and "A Clean Sweep," an L-KO offering.

"Smiling Bill" Comes East To Make Goldwyn Comedies

M ILLING BILL PARSONS, star of Capitol and Bill'scomedy, who has completed his contract with another producer and become the comedy specialist for the firm for his future pictures, arrived in New York June 28. Before returning to his own studios in Hollywood, he will produce two or three comedies in the east, possibly at the Goldwyn studios in Fort Lee.

Parsons has taken advantage of the slack of the early season to complete two comedies for Goldwyn release at his California studio. "Dad's Knockout," the sixth one, is on this week's bill at the Strand theater, New York City.

Billie Rhodes appeared in Parsons' support of the first two comedies, "Billie" and "Bill's Predicament," since which she has been fulfilling the terms of her starring contract with another producer. Parsons and Miss Rhodes made frequent trips across the continent to appear in person at picture theaters where "Billie's Baby" and "Bill's Predicament" have been shown. Everywhere they met with a gratifying reception.

New York "Smiling Bill" is shortly to project his beaming presence upon the gaze of audiences in about thirty Loew theaters throughout the country, with Goldwyn taking the picture from their 110 days booking in their New York City and nearby houses.

Four of the Parsons comedies already have been released, but the Loew houses will star Billie Rhodes with "Bill's Predicament," and follow it with "Bill's Predicament," "Birds of a Feather" and "Matching Billie," thereafter keeping pace with the releases as they come along every two weeks.

"Coming of Faro Nell" Is Released by General

T HE Coming of Faro Nell," a breezy Wolfville Tale with a delightful heart interest touch, is released this week by General Film. It is the third of the series, and as in the preceding releases Patricia Palmer, Robert Burns and George Holt are the featured players. An outstanding feature of the film version of the Alfred Henry Lewis story is the droll and captivating nature of Faro Nell, which has been retained by direct quotation from the original story.

The production of Faro Nell to Wolfville presents Patricia Palmer in the most sympathetic role of the series. There is an air of picture-making about the film which has been retained in suspense until the last few flashes, when the mystery of the frequent stage robberies is solved and Cherokee's strange actions are accounted for. When he is revealed as the protector of the dead bandit's daughter Nell, Wolfville breathes a sigh of relief and joyfully welcomes her.

"One Dollar Bid" Story of Kentucky Life

W A RREN KERRIGAN, Parasita star, completes his term on the Metro banner on June 3, the anniversary of his first day of work on a Metro production. This production is the screen version of the novel "Foby" by Credo Harris. "Foby" is a novel of Kentucky, a faithful painting of the life of his native state by the Kentucky author. The descriptive parts of the book were made into a picture and the screen version by means of clever character touches, while a thrilling series of pilot incidents served to increase the interest continually toward the denouement and solution of the main theme of the play—the marriage surrounding the hero's life. Miss Lois Wilson played the part of heroine in support of Mr. Kerrigan and a fine cast has been assembled in the picture. Ernest Warren directed Mr. Kerrigan in this production.

Franklyn Farnum "Gets His Gate." Franklyn Farnum simply has to have an outlet for his ambitious talents. The former bluebird star who is now under the Metro banner as leading man with Anna Q. Nilsson in "George B," Baker's screen drama, "Judgment," under production in Hollywood, puts bundles of "pop" into his work from the beginning of the picture.

In one of the first scenes of the story, Farnum puts in an appearance to drive his automobile through a fence thrown across a road by a highwayman. Director Wilf S. Davis explained that "Franklyn took his place at the wheel of his machine. Now, don't risk serious injury," cautioned Davis. "We can stop the camera when you reach the gate, and then pick you up and smash your car if you smash it and you have gone through."

Farnum just grinned, threw in the right break, drove through the gate, while the cameraman ground away. The actor and auto went flying through the wooden barrier, splintering it, and Farnum wasn't even shaken.

Two More Lloyd Gloom Kickers. Two more Gloom serials, "Hitler's Gehr Out of Germany" Harold Lloyd will appear in two more screen farces before the end of the season, it is announced. "That's Ill," to be released next month and "Bride and Groom," released August 18. The screen version of the novel of the same name. It is said that the interest of the story will not depend on reliance for the audience that Director Golden is insist upon the dramatic situations, lavish sets, skilful motion pictures, and exhibits and the public is said to have struck significant frequent popular, and Leah Baird the man who is sending out the letters, has received replies from seventeen exchanges, seventy-two exhibitors and over two hundred motion picture fans. So far Miss Baird's choice of a title has received an overwhelming majority of the votes.

Selection of Title by Public Proves Popular

A N OFFICIAL of Western Photoplays, Inc., states that it is the intention of this company to make their forthcoming serials a beautiful and well-mounted classic, and adds that the best theaters will be eager to obtain them. In connection that some of the best stories and well known books have been issued in serial form.

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HEATHEN Benefit" matches "Birds of a Feather" in local box office. The natural history issue issued by the Educational Films Corporation to its regular house in Portland, Ore., this week, "A Heathen Benefit" is said by all who have seen it to be one of the best inter- national comedy pictures ever presented. The story, a new one, describes how the Minister has promised to perform some tricks in magic helped by the kids. The next scene shows half the hands inside the Town Hall, where the Minister has brewed a very delicate "temperance" punch in which the kids, however, are drinking large quantities of bay rum. Mamma takes a hooker of the "temperance" drink and is so much fascinated thereby that the girl gives a whole punch bowl and leaves the room to begin on the coven of the game good earnest. In the meantime, the Captain starts his tricks, and the situation works up to a full climax.

In "Birds of Vanity" Professor Dittman new forth that in the animal world the males are thralls and captives in various passionless, while the females are dully clad. Some interesting footage of Asiatic phalacrocorax, or "cartoon" kingfisher, of the male peacock showing off his clothes, not only to his mate, but to all and sundry, is exhibited. The rare white peacock is also shown. Not only is the male bird that of the "nymph," but he gives the remarkable series of solo dances, by means of which he ingratiates himself with the other sex.

Getting Ready for Marion Davies' Second

WORK on Marion Davies' second Se- lect picture began on July 1. The 1918 screen adaptation of the novel "The Coming Up Smiling" shows that Douglas Fairbanks will go to extremes for hundred per cent working material. Miss Marion is al- ready on her way to Honolulu where she will start immediately on the scenario of the famous Fairbanks speaking-stage suc- cess. It was Fairbanks' idea that she spend two weeks in the land of laces. The producers of the "Comings Up Smiling" have taken the pictures to their credit, will be in charge of production, and seems to feel that "The Coming Up Smiling" will make a very pop- ular screen play.

Fox Buys Two Seltzer Stories

Two more famous stories have been added to the list which William Fox has compiled of the books he is picturizing or will picturize in the near future. Both books purchased by Mr. Fox, according to an an- nouncement from the Fox Film Corpora- tion's New York offices, are from the "The Coming of the Law," both by Charles Alden Seltzer. Mr. Seltzer also wrote the novel on which the William Fox production, "Fame and Fortune" has just been completed. As in "Fame and Fortune," Tom Mix, the picturesque cowboy actor, will be the star in "The Two-Gun Man" and "The Coming

Marie Walcamp, Universal Star, and Three Tiger Kittens.

Keeney Working on Second Picture.

Exteriors of the latest Frank A. Keeney production, "The Girl with a Past," have been completed. The adaptation of the novel by Ben Hecht, written in New- wood, N. J. The Keeney forces resumed production earlier than expected, on account of the large demand for Mr. K. Keeney's first release, "Fame of the Underworld," the Paul Armstrong picture in which Catherine Calvert is starred. All of the interiors of "The Girl with a Past" are being taken in the Biograph Studios in the Bronx. Miss Calvert, who is starred in all the Keeney pictures, is supported by a strong cast. The produc- tion is being made under the direction of James Kirkwood.

Ebony Completes Two New Subjects.

It is announced, through the office of Luther J. Pollard, president and general manager of the Ebony Film Corporation of Chicago, that two new subjects, com- edies that come up to their new standard of novelty, are ready for the cutting room. The first laughmaker, titled "Luck in Old Clothes," is by E. K. Means. This rapid-fire comedy was directed by Ralph G. Phillips, and it features Billy Ledman, Mattie Edwards and Rudolph Tatsum. The second subject is titled "Monday Morning's Madness." This was prepared for the screen by Bob Horner, scenario editor, from a story by William H. Rice, Sam Robinson, Yvonne Junior and Samuel Jacks are featured.

Features and Topicals for Soldiers.

B. L. Steeler, director of physics, Wash- ington State College, Pullman, Washing- ton, visited the Universal exchange in Portland recently to arrange for features to use for the entertainment of the soldiers who will be sent to Pullman for special instruction in the near future. The course at Pullman began June 15, and about 1,500 soldiers were enrolled for special instruc- tion in "wiring, plumbing and the like." They paid special attention to war features in the Current Events, Animated Weekly, etc., and to special features, such as "The Man Without a Country," "The Kaiser" and similar productions.

Fox Purchases Two More of Zane Grey's Stories

In line with his policy to buy only the most famous of books of the best authors, William Fox has just purchased the motion picture rights to two more of Zane Grey's novels. These latest novels of this famous author, two of which had already been filmed by the William Fox organization, are "The Duanes" and "The Lone Star Ranger." Purchase of these two famous novels followed the tremendous success of "the Riders of the Purple Sage," the thrilling and epoch-making motion picture of L. B. Seltzer's book, which was released last week when William Fox saw the picture at a private screening in New York and ordered it with equal enthusiasm. "The Riders of the Purple Sage" was followed the famous books, which have sold into the millions of copies, and are now being made into a picture by the William Fox with Colonel William N. Selig of Chicago, resulted in the country of award of a series of dramatic topicals of the famous stories. It is now planned to make the third of the Grey novels "The Lone Star Ranger," the sequel to the "Riders" story. "The Rainbow Trail" is one of the best known of the fifty-one Grey's, it will be done under the William Fox bann- ner. William Fox will also be the star in these new productions.

Ebony Boys Tickfall Tales.

Reports received by General Film Com- pany indicate that exhibitors are keeping interested in the forthcoming production of "Good Luck in Old Clothes," an Ebony comedy. This will be another of the broad comedy lines to feature a company of prominent white and negro players in a story designed to capture the black Means story of the same name which ap- peared in one of the magazines. This is one of the best known of the fifty-one Tickfall Tales published to date, and its release in picture form will follow closely the publication of these stories in book- form.

The Ebony Film Corporation has an- nounced that they have purchased exclusive rights for the purchase of the motion picture rights of other well-known Tickfall Tales, which will be released during the summer months. The high grade comedy found in these stories is expected by Gen- eral Film Company to stimulate greatly increased demand for these film novelities.

"The Road to France" (World).

World Pictures will finish this week at its studio at Fort Lee "The Road to France," in which Carlyle Blackwell and Evelyn Greetley are starred. It was writ- ten by Harry O. Hoyt and directed by Erich von Stroheim. The working title on this photoplay was "Making Good," but after seeing a greater portion of the pic- ture World Pictures has three producers of the stage and screen, who are for some time ago United Artists, have changed the title to the one by which it will be released. The story is a sequel to Mr. Stroheim's stage and screen version of the story of a no-good boy who makes good. It breathes the indomitable will of America that will bring victory to our banners.

Edith Storey Starts Work in East.

Director Herbert Blache, assisted by Ed- win O'Connell, has started work in the direction of a strong cast for Metro's new Ebeneezer's Story, a picture, yet unnamed, which has been photographed at the Biograph studio, where Metro has added engagement to the top of its programs. Hassen's picture, which will play to its usual location of outdoor woods, breezy, virile, wholesome, and replete with intense dramatic situations. Edith Storey has been chosen as lead.
State Rights Department
Conducted by C. S. SEWELL

Jennings Forms Co. to Film His Experiences
Will Produce Features Depicting His Own and Brother's Career as Outlaws, Again Become Respected Citizens.

THE Al Jennings Production Company has been formed for the purpose of producing multiple-reel features based on the life of outlaw and train robber which he actually lived a few years ago.

Mr. Jennings, president and general manager; B. F. Robbins, vice-president; Frank L. Jennings, treasurer and secretary, and F. B. Shields, assistant manager. W. S. Van Dyke is the director of productions. Mr. Shields has been prominent in Los Angeles picture circles for some years, and Mr. Van Dyke, after a long experience on the stage, entered motion pictures five years ago, having been playing in a number of Western productions. He then became a director, assisting D. W. Griffith with “Intolerance” and James Young in Lasky productions, as well as Essanay features including “On Thin Ice.” He directed Jack B. Lord and Mary McAllister features for Essanay.

Under the title, “Beating Back,” the story of Al Jennings, who appeared in a prominent magazine, and is already well known to large numbers of motion picture patrons. For several years he was the leader of a band of outlaws known as “The Long Riders,” operating in Indian Territory and the surrounding country. With him was his brother, Frank, who will also appear in the pictures. Both were respected citizens of Oklahoma, and are said to have joined the band of outlaws on being accused of being involved in a train robbery by the men whom they sought to punish because of the murder of their brother.

Al Jennings was finally captured and sentenced to life imprisonment, but was later released after five years. Later his citizenship was restored, and he was enabled to regain his former position as a successful lawyer in Oklahoma.

Mr. Jennings' interesting experiences will form the basis of the motion pictures to be produced by his company, and he is giving personal attention to the details to make the picture as convincing as possible by showing the outlaw, not as a hero, but as he really is, with the grimness of a lawman, without the aid of a rope around his neck or any other kind of punishment.

The first production will be “The Lady in the Dugout,” which is set in the desert where the outlaw brothers, finding a woman and child starving in a desert shack, robbed the bank which she said she had swindled out of her money and restored it to her. Corinne Grant, former Miss Balboa, has the leading female role.

These pictures will be made for the operators, and will probably be released on state rights basis. The executive offices are located at Tucson, Arizona, with studios at that point also in Los Angeles.

Betzuood Film Completes Picture for Chinese Star

CAMEERA work on the Betzuood Company's production with Lady Tez Mc, the Chinese star, has been completed, and Director H. Lowrey has commenced taking “Vandy Dark,” a western story by J. Allau Dunn, in which Louis Berenson is starred, supported by throughout.

Rap to Film “Sins of the Children”

Harry Rapf announces that he is preparing to produce another feature photoplay, “Sins of the Children,” adapted from a story by Cosmo Hamilton, which was published in the Red Hook Magazine. Alida Hanlon has been selected for the leading role, and the supporting cast is now being engaged. Production will begin at an early date.

Alphonse Ethier, Virginia Lee, Herbert Pattee, Andrew Benhison, Nauida Gay, and others. Mr. Benhison's most recent achievement was a successful season just closed as the star of “Johnny Get Your Gun.”

Strand Books Raver's

“A Claud in the Hun”

A CONTRACT has just been effected between Harold Edel, managing director of the Strand, and Harry Raver, who has recently imported from the studios of Halafilm, Turin, Italy, a three thousand-foot novelty which will be shown at the Strand during the week of June 30.

“Outwitting the Hun” is the title and the major portion of the picture is presented by the aid of hundreds of puppets resembling officers and soldiers of the opposing armies. In the story this puppet war is the result of a child's dreams, inspired by hearing a letter read from her father in the service at the front.

Every phase of modern warfare is illustrated, including aerial bombardments, destruction of towns and villages, thrilling rescues and escapes, the deadly German gas at work and various situations common to war as it is now conducted.

Pataone, the producer of “Cabrilla” and “The Vagabond,” spent over a year in completing “Outwitting the Hun,” because of the tremendous detail involved in the building and manipulation of the settings and characters employed.

JIMMY AUBREY, formerly connected with Vitagraph and Pathé companies, who is featured in the Tom Bret comedies, preceded his appearance in motion pictures by work on the the-
Ditmars' Picture Shares Reel with Katzenjammers

A PICNIC FOR TWO" and "Life in Inland Waters" are the International cartoon comedy and the Living Book of Nature character cartoons in the Educational's latest split-reel. The director arranged a picnic party for the impressive Kids, their mamma and the Captain. Mamma packs up the picnic basket and the Captain glots over a family excursion ticket which he has produced. Alas! the Kids substitute living dog, cat and pig for the sausages in the three big baskets of lunch. All hands make the train after considerable trouble, as the Kids had stopped the clock. After all are aboard and the train started, the zoo in the lunch basket shows signs of life. The dog bites the ticket collector, who yells with pain. In the skirmish, the dog, cat and pig go down the aisle and start a riot. The conductor pulls the emergency cord. The baskets and accessories, as well as passengers, are dumped on the floor and the Captain emerges with several of the animals draped over his form. But the finish is a sad one for the Kids, as the Captain and the ticket collector take the mischief-makers out to the locomotive and give them a thorough spanking, using jets of steam instead of birch rods.

"Life in Inland Waters" reveals many weeds of brook contained in the Educational's latest split-reel. Among the quaint subrepilalian species shown are the blind salamander, a native of underground rivers; the California newt, remarkable for its faculty of reproducing any lost limb; the common or marsh frog in its evolution from pollywog to adult, and aquatic insects metamorphosing from water bugs to flyers.

Ernest Shipman Takes Over Several Features

ERNST SHIPMAN reports considerable activity following his arrival in Los Angeles. Several important independent productions have been taken over by him for exploitation on the state rights basis. Mr. Shipman further reports that a new arrangement has been entered into between the W. H. Clifford Photoplay Company, Inc., and himself and that the fourth release of the Shorty Hamilton series have been completed.

Mr. Shipman claims these new Shorty Hamilton pictures are exceptionally good and will prove an agreeable surprise. Having left all his personal activities largely to the offices he is opening in Los Angeles, that he may be in closer touch with the independent producers and visiting his New York headquarters from time to time as the occasion requires.

Current Gaumont News Reels Feature War Pictures

Subjects Include Naval, Aviation and Army Views, Soldiers and Sailors Playing Baseball in London, and Stories from Western Front.

THE Gaumont news reels are featuring official war films. In Graphic No. 13 is shown the launching of the "Liberty," the largest member of our war marine, and the official test of a new and non-sinkable lifeboat. In this issue are also two subjects, "The Eyes of the Army," a great aviation picture showing daring flyers: 'The Cavalry of the Clouds,' with more than a dozen aeroplanes in thrilling formations doing death-defying stunts, and Rodman Law, daredevil parachute artist, landing safely after leaping from an aeroplane 6,000 feet above the ground, and "The Navy Is Ready," which not only pictures the busineslike and efficient men who will lead the Marines, but the types of submarine chasers, hydroplanes, balloons, and trawlers which scour the sea for enemy U-boats.

Gaumont News No. 14 shows Yankee soldiers and sailors introducing baseball to dear old London, where it is received with an enthusiasm impossible to conceive a few years ago. From France comes what are said to be the first pictures of American gunners manning the huge French "400's" on armoured railway trucks; the rapidity with which American engineers are constructing military railways and suspension bridges in France, and Marshal Joffre welcoming the Americans. A thrilling military spectacle presented by 7,000 Marines in honor of the Secretary of Navy, foreign military missions, members of Congress, and many distinguished citizens makes up another very interesting subject. A sham battle, the testing of gas masks, Indian style of fighting, and a "chow" banquet are entertainingly portrayed.

Racing, bathing, food conservation, class day at Harvard, outings for our fighters, and many other new topics, including the great railroad wreck at Gary, Ind., where 85 circus performers were killed, are also shown.

"Golden Hope" Selected For Anna Case's Debut

ANNA CASE, the beautiful girl who has been introduced to the motion picture world as concert singer and prima donna of the Metropolitan opera house, one of the few American girls who have reached this coveted goal of all singers, is to make her debut in the near future as a motion picture star under the banner of the International Film Service Co., Inc., and Julius Steger is to be her director. The name of her first picture is "The Golden Hope," and while it is said the story will hold a strong appeal on its own behalf, the strictest secrecy is maintained as to the theme.

Petrova Using Song with Patriotic Slogan on Tour

In a competition recently conducted by the Newspaper Enterprise Association which serves about 300 newspapers, a prize was offered for the best American war slogan. Out of the hundreds submitted, that originated by Marion L. Cooper, of San Diego, Cal., was judged the best. Her inspiring "Freedom for All Forever" is said to have so impressed Secretary of War Baker and Secretary Daniels of the Navy that they endorsed the phrase as representing succinctly the ideals of America in the great struggle and a bill has been introduced in Congress urging that patriotic Americans to use, to live up to, and to fight for this slogan. This phrase has been embodied in a patriotic song written by Lieut. B. C. Hillman of the Royal Canadian Forces, and in every city she visits on her coast to coast War Savings Stamp Campaign, Madame Petrova, in each theater where she appears, after her little talk, sings Hillman's song, and then has the chorus thrown on the screen and offers a five dollar war stamp to any one in the audience who will sing the chorus alone. After the prize winner has been called up on the stage to receive his or her stamp, and curiously enough, up to date, more women than men have won the war stamps. Madame Petrova invites the audience to join her in singing "Freedom for All Forever," thus getting the people in a patriotic frame of mind before she starts the bidding for stamps. To each of the first ten purchaser in each city she presents a copy of the song autographed by both the soldier and herself.

Tom Bret to Speak in Motion Picture Theaters

TOM BRET, the motion picture comedy producer whose pictures featuring Jimmy Aubrey are released to exhibitors by American Standard Motion Picture Corporation, will appear personally at leading motion picture theaters.

Maurice Tourner and Company Resting Between Scenes of "Sporting Life."
State Right Distributors Announces Readjustment
Now Offers Producers Three Channels for Handling Pictures—Under Collective, Syndicate or Individual Territory Purchase Plans.

THREE State Right Distributors, Inc., at their recent meeting in New York City, instituted a change in its policy by which the obligation to members to keep the new ‘Mickey’ by the Syndicate committee has been eliminated. A system has been inaugurated whereby a member, henceforth, has a voice in the purchase of a negative under the organization’s collective plan.

Following this idea plans have been adopted to cover instances where, at some future time, certain members, through financial restrictions, might be willing to join in a collective purchase. In such an event, any group of members, through the independent syndicate members, will have the right to purchase either the negative rights or the rights to a feature within the territory.

A representative of the organization points out the fact that, taking into consideration the changes adopted, producers will, under the three-fold plan of collective, syndicate and individual territorial purchase plans, be able to cover an entire market. Under the State Right Distributors, Inc., feature, features of merit, on any basis on which theater managers choose.

As heretofore, the home office of the organization in the Longacre Building, 40 Varick Street, New York headquarter for all members, handling all matters of interest to them, both locally and nationally. Producers can at all times gain access to any members of the State Right Distributors, Inc., wherever they may have a home office.

Following is a list of the organization’s members: S. L. Lesser, San Francisco; Elgin Lewis, holding the record for California; Blake, Nevada and Arizona; B. S. Cohen, Four-square Pictures, Inc., of Denver, for Wyoming, Utah and Colorado; Attorney, Indiana; Leon Dolman, Dolman-Van Film Corp., Indianapolis, for Illinois and Indiana; M. R. Rosenberg, De Lorme, home office, Little Canada, Michigan; C. A. Waters, Washington, Oregon, Idaho and Montana; L. D. Neter, Master-piece Film Attractions, Cleveland, for Ohio; H. F. Grelle, Supre-me Photoplay Productions, Pittsburgh, for Western Pennsylvania and West Virginia; Myron S. B. E. and Super Film Attractions, Washington, for Delaware, Maryland, District of Columbia and Virginia; Myron S. B. E. and Pioneer Film Corp., for New York City; J. J. Allen, Famous Players’ Film Service, for Canada; S. Hyman, Dayton Masterplay Co., Detroit, for Michigan.

Webster’s Illness Delays Work on Second Production

THE Harry McRae Webster Productions, Inc., announces that work on the new multiple feature to follow “Reclaimed” will be delayed in conse-
quence of the continued illness of Mr. Webster.

Within the next two weeks, however, the cameras will begin to roll, and whether Director Webster has fully recovered by that time or not the feature will be completed at the earliest possible time.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

ARROW FILM CORPORATION announces the sale of rights on “Tempted Steel” to Rialto Pictures. Rialto, Chicago, for the state of Illi-

nais.

California Motion Picture Enterprise have purchased from the Monopol Film Corporation, rights to “Brothers of Liberty” for Georgia, South Carolina, Florida, Tennessee, Alabama, Mississippi, and Lou-

isiana, Inc., of office, Atlanta, and the photographic management of Ernest E. Gagnon to handle this territory.

R. M. Savini has secured from Ernest Shipman rights to the Josie Binney comedies for the state of Illinois.

Ernest Shipman announces the sale of rights on the Francis Ford production “Berlin Via America” to Unity Photoplay Company, Chicago, for Illinois; and Elk Films, Inc., for northern New Jersey.

Hearts of the World” Well Received in Indianapolis

HENRY L. DOLLMAN of the Dollman-Van Film Corporation, controlling rights to D. W. Griffith’s “Hearts of the World” for Indiana and Kentucky, is extremely gratified with the way in which this picture has been received by the public in his territory. At the opening performance at the Indiana Opera House, Indianapolis, on Sunday, June 16, the picture received an ovation from an enthusiastic audience composed of representative people in that city.

MAYBE the best of the week’s releases, however, was “Tempted Steel,” presented at the Rialto theater, the Petrova Waltz, composed by Dr. Hugo Reisenfeld.

**Shepard Talks of "Mickey"**

I S A good picture, a big picture, sufficient in itself as a money-making proposition," asks H. J. Shepard, of W. E. Productions Company. In other words, it has often been questioned whether any production can secure the maximum profit on the strength of merit alone. Often we have heard that such-and-such a production was killed because they didn’t put it over properly. The service didn’t ‘live up’ to the possi-
Dibilities in the production.

"In the case of Mack Sennett’s production, ‘Mickey,’ the advertising campaign was laid out in detail. There has been a steady line of advertising, publicity and exploitation. ‘Mickey’ has been kept be-

fore the public eye for over two years, till it has become a familiar something toward which the public is looking for-

ward. A wonderful lobby display has been evolved. In collaboration with Mr. Nelson Evans, president of Evans Studio, Los Angeles. Another feature is the exploitation of the song ‘Mickey.’ To date almost one million copies have been disposed of. Arrangements have also been made whereby over fifteen hundred retail dealers and large five and ten-


cent store syndicates will devote a window display to the song when requested by exhibitors who are running the photo-

play. A number of prominent vaude-

villians are taking up this number, and full exploitation of ‘Mickey’ is being sent to the largest picture houses throughout the country. Even into the showmanship as a piano and graphophone record.

“Tempted Steel” Fourth Petrova Film for Rialto

THE initial New York presentation of Madame Petrova’s fourth special pro-

duction, “Tempted Steel,” took place at the Rialto theater on Sunday, June 23.

This is the fourth production in which the Polish star has appeared which has had the distinction of being presented first at Mr. Rothapfel’s well-known temple of photoplay.

The picture which inaugurated the personal production organization of Madame Petrova, “Captain of Destiny,” appeared at the Rialto theater during December. Following this, Mr. Rothapfel gave the world “The Right to Live,” then “The Life Mask.”

Following the week’s run of “Tempted Steel,” at the Broadway photoplay house, the picture will be released via the exchanges of the First National Photoplay Company. It is the first melodramatic vehi-


ci

which Madame Petrova has ap-

peared, contains several will be mark the inaugural work of Ralph Ince as director of Petrova productions.

During the presentation of “Tempted Steel” at the Rialto, the Petrova Waltz, composed by Dr. Hugo Reisenfeld.

PICTURE THEATER PROJECTED.

HARTFORD, ARK.—C. Hale will build an addition to Yale theater.

SILOAM SPRINGS, ARK.—Henry Brothers have disposed of Midway theater to G. W. Sherman.

ARCADIA, CAL.—C. C. Beatty has contract to erect theater for Mrs. Ruth Castle, manager of Colonial theater at Monrovia, Cal.

SANTA MONICA, CAL.—Frank E. Bundy has disposed of his Santa Monica Canyon theater.

LEADVILLE, COLO.—International Amusement Corp. plans new theater by H. W. J. Edbrooke, 512 Tabor Opera House block, for two-story theater, 36x52 feet, or 450 seats.

BRIDGEPORT, CONN.—Frank Jacoby, 1038 Broad street, has plans by F. A. Copper, National Bank building, for one-story moving picture theater, 50 by 180 feet, to cost $20,000.

Louis Bennison Appearing in Betzwood Film Company’s Productions.
Film Trade Brevities from New England

Aaron A. Corn Opens Exchange for the William L. Sherry Service—Two New Theaters—Notes of Interest to Film Men.

By Robert N. Howe, 80 Summer street, Boston, Mass.

BOSTON, MASS.—A new exchange has been opened at No. 16 Piedmont street in Boston which will distribute the William L. Sherry service through the New England territory. The exchange is under the management of Aaron A. Corn, a well-known film manager in New England. Meyer Grenyer is the assistant manager.

The new office is one of the many changes and is doing a lively business according to the statement of Manager Corn. The company now has three pictures that they are distributing throughout New England, the leading one being, "A Romance of the Underworld," featuring Katherine Calvert, which is receiving very heavy bookings the first week of release.

New Theater Opens at Nashua.

NASHUA, New Hampshire.—The Park theater in Nashua will open July first, taking the Mutual service. The theater will have a seating capacity of twelve hundred and will play only moving pictures. The Park will be managed by E. S. McQuesten, a local motion picture man.

New House Building in Fall River.

FALL RIVER, Mass.—A new theater is being erected in this city that is rapidly making a reputation and is expected to open the first of July.

The theater is called the Empire and is controlled by A. A. Spitz of Providence, R. I. The theater will be one of the largest in the city and will be devoted to moving pictures exclusively.

Trade Jottings from New England.

The new Pathe serial, "Hands Up," will be released for distribution in New England on August 18. Manager Stanley Hand of the Boston Pathe states that he receives many letters from exhibitors pertaining to the serial, and from the interest shown he predicts that it will be the biggest ever handled by the Pathe in New England.

Assistant manager of the Boston Pathe exchange, S. Rubenstein, has just returned from a trip through Massachusetts and New Hampshire where he had been handling the Pathe picture "The Yellow Ticket." He reports excellent business in that territory.

A joint meeting of the branch managers and salesmen of all the Famous Players-Lasky organization, including the Boston office, the New Haven office, and the Portland, Maine, office was held to discuss business for the coming year.

Manager Harry Segal of the First National Exhibitors circuit and the Globe Feature Film Corporation, of Boston, has gone on a tour of inspection of the different theaters throughout New England taking the First National and Globe feature film service. On his trip he will talk with the managers of the theaters and discuss plans for improving the service. He is accompanied by his assistant Edward L. McEvoy.

Who is a Who?—Many men in the motion picture business in this city have engaged in other occupations in accordance with the non-useful occupation law that is soon to go into effect.

Manager Phillip DuFault of the Globe theater has given over his business to his wife, who now manages the theater booking all the pictures and tending to the executive end of running the theater.

Mr. DuFault has accepted a position in the Winchester rifle factory and likes his present employment. G. A. Berry, manager of the Bijou theater in Holyoke, is about to take a similar position, while many other film men in this city are doing likewise.

Malden, Mass.—The Auditorium in this city that has lately been running a stock company and musical comedy is going to show moving pictures for the summer season. The theater is controlled by William Bradstreet, a well-known theater man around Boston. The first week's bill is "My Four Years in Germany" which will be shown twice daily for one week.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

Versatility Proves Its Value.

PHILADELPHIA, Pa.—Henry A. Sullivan, who is manager of the Belmont theater, says one of the Philadelphia houses under the control of the Felt Brothers, has had a long and interesting career, in his present success having been earned by sheer hard work. Mr. Sullivan belongs to the old school of this city. He started as a water boy in the Walnut street theater in 1895 and since has been engaged in every branch of the show business. He has been usher, billposter, treasurer, assistant manager, pianist, janitor, doorman, advertising man, electrician and lessee. He was also an actor, carpenter, property man, scene shifter, operator, stage director, producer, booking agent and owner and producer of vaudeville acts.

In many cases his remarkable versatility has been the means of avoiding embarrassment through the action of ob\- stinate employees. If he has any trouble with the help he is always equal to the occasion and has a record of surmounting any difficulties in short order. Being resourceful, his bills for repairs amount to next to nothing. If it is necessary he will take a brush in his hand to do his own painting as he has done on several occasions and repair wires and string up electric lights if it takes all night. Before the Belmont theater was placed under his management it was considered some "citron fruit" but after it had gone through the "Sullivan refining" in less than a year's time it became one of West Philadelphia's best paying enterprises.

During a six weeks' absence the Bel\- mont took a sudden drop while under the management of a novice and only after several weeks of hard work did Mr. Sul\- livan bring the house back to its former high standard. The Felt Brothers' con\- fidence in him is such that they will back him to the limit whenever the occasion arises. In conjunction with the showing of big productions he has pulled several clever and original stunts which resulted in many instances in blocking the traffic in front of his theater.

Pershing's Film Inspires Workers.

Through the interest of William J. Boyd, district sales manager, whose de\- sire was to create and instill further pa\- triotism into the minds of the workers with a view of greatly aiding the output of machine oils for the Government. more than 500 employees of E. F. Houghton & Company, of Phila., were taken to view "Pershings' Crusaders." The United States Government's war film now showing at the Forrest theater. Charles E. Carpen\- ter, who manages the theater, delivered a most impressive and able ad\- dress which stirred the audience to a high pitch.

Vacation Time on Film Row.

William E. Smith, president of the Famous Players exchange, distributors of the Paramount and Artcraft will give two weeks' vacation to all of his em\- ployees with pay. Vacations now being in order it is very gratifying to note that this essential blessing has been visited upon the holiday workers in film row.

Frank W. Ruhler, general manager of the Stanley Company, announces that all employees will be given two weeks' vaca\- tion with pay and has already started several managers upon their pleasure tours. Notwithstanding the shortage of help the time was cheerfully allowed in order to allow his faithful workers this recreation which eventually will create a healthful growth in the business.
Buffalo Exhibitors Face Difficulties

The Small Theater Feels the Strain of Competition, While the Larger House Is Spending Large Sums on Programs.

By Joseph A. McGuire, 157 N. Elmwood street, Buffalo, N. Y.

Exhibitors Feel War Conditions.

BUFFALO, N. Y.—Upward of 1,500 drafted men, nearly all patrons of moving pictures, left Buffalo for the various military camps Tuesday evening, June 25. It is believed that the number of young men who have already departed from this city to fight for Uncle Sam is close to $2,000. The exhibitors feel the loss of this heavy patronage, but like true patriots, they are making no complaints. The exhibitors are hoping that with these obvious handicaps the government will not interfere on their behalf in heavy burdens in the way of additional taxes. They say that they can slide the tax over to the public and make their patrons “pay the fiddler” by increased admissions. They incidentally explain, however, that there is a limit even to what the public will pay, no matter how strong their hobby for moving pictures may be. In the meantime, those here are spending more and more money for high-class picture shows and are doing a capacity business. Some of the little exhibitors with limited means say they are not faring so well because it is difficult to meet this competition.

From Film Men in Service.

The accompanying picture is that of Philip Gentilly, formerly picture clerk of the Mutual, Buffalo. He is in the Navy and his last address he sent his friends was the Army N. M. C. A., Norfolk, Va.

H. L. Taylor Will Assist at Triangle.

H. L. Taylor has been appointed assistant to T. C. Montgomery, Buffalo manager of the Triangle. Mr. Taylor was formerly connected with Where Distribut- ing Sales Co. and the Film Supply Co., New York, etc. Mr. Montgomery has been connected with a similar firm in Springfield and Hamburg. The Triangle is releasing the Keystone relieves of the Arbroken, Newcomb, St. Louis and several others.

Buffalo Trade Notes.

The Grande theater building in Main street, North Tonawanda, N. Y., was recently damaged by fire to the extent of $5,000. The building was owned by Peter Diedrich and the Fred Diedrich estate. The loss is covered by insurance.

The Plaza theater, Corning, N. Y., was recently damaged by fire to the extent of $3,000. It is impossible to put it to the new Velie block, in which the total loss was $3,000.

Men selected to go to camp from draft division, No. 15, Buffalo, were recently invited to attend the Jubilee moving picture show. There were special pictures for the men, and two speakers, one who spoke in English and the other in French.

The Buffalo branch of the Mutual reports a heavy volume of business signed up by exhibition theaters in this territory and the Outhouse Scrapbook Pictures, which the Mutual is about to release.

Edward Schuster, auditor for the General, called at the company’s Buffalo exchange.

“The Yellow Ticket,” a Pathe five-reel feature, was recently given a first-run showing for a week at the Strand, Buffalo.

A. Burns, proprietor of the Main street theater, Westfield, N. Y., is receiving the sympathy of the city on account of the recent death of his wife.

Rochester Trade Notes

By L. B. Skelfington, 46 Main street, East, Rochester, N. Y.

A. N. Wolf Is a True American.

ROCHESTER, N. Y.—A. N. Wolf, of the Rialto theater, formerly the Colonial, or the Rochester Exhibitors’ League, has issued a statement to the public through the medium of the newspapers, in which he expresses the sympathy of his Americanism. It seems that last week, on Saturday night, Mr. Wolf, was accused of possessing the War Savings Stamps in front of his theater. In the statement just issued he says that both he and the patrons of the Rialto, on Main street, East, in the heart of downtown Rochester, had been annoyed by a certain automobile self-starter, who had taken up a position at the curb directly in front of the entrance to the theater. Mr. Wolf says that he told the individual to continue their work, but in no way interfere with girls who were selling War Savings Stamps. He further calls attention to the fact that the Rialto has assisted every worthy purpose in connection with war work.

Work Begins on the Grand.

The Grand theater, which was purchased recently by Goldberg from Goodman, of Beaver Falls, as reported in the World, will be entirely remodeled and redecorated. Work has commenced on this new, and the theater will be ready for the fall patronage. The traffic department will occupy the work is under way.

A. M. Burt Buys Another House.

Mannington, W. Va., a thriving town in the oil fields, now has one owner for all its theaters. Burt has acquired ownership of the Dixie and Idle Hour, and with his own, the Burt theater, that makes him sole theater man of the town.

Gallo Takes Strand Theater.

The new Strand theater at Indiana, Pa., the home of the state normal school, has been occupied by Gallo, a comparatively new comer in the theater business. The retiring owners are the Carosi Brothers, who will sell their theater from Mr. Blitz some time ago.

Mike Marks Buys Star Theater Stock.

Mike Marks, who for thirteen years had the Star theater at New Britain, but recently sold it to the West Penn Photoplay.

Brevis from Rochester.

At the Piccadilly last week "The Unbe- liever" went over the top in a manner that establishes a new record for Rochester. "The Unbeliever" had originally been booked for the New Theater, but, with Mrs. Vernon Castle in "Stranded in Arcady" to follow for the last three days, the theater failed to pick up the play. "The Unbeliever" was drawing the people in such large and undiminishing crowds that it would be impossible to outrival it by the four days, so the engagment was extended for the entire week. The Piccadilly seems to be on the right track this week, and it has proven in the past that but seldom will a picture hold up for the entire week.

This year there will apparently be no outdoor moving picture shows in Rochester, as the entire street has been made into one or more airdomes, but this year there are none. The condition probably arises from the war. At Ontario Beach Park on Lake Ontario, however, this is proving one of the most popular attractions. All the moving picture shows are deep in theLibeaving Stamp campaign which is in full swing here this week.

Pittsburgh Trade Letter

By L. J. McCrory, 455 Union Arcade, Pitts- burgh, Pa.

PITTSBURGH.—The operators in the Pittsburgh District are in a quandary as to where they stand regarding the work of the General Crowder. Just what their status is seems to be the paramount question of the hour with the men. The Union had a meeting on Sunday, June 23, at which it was decided to send two delegations to get as much definite information on the subject. This committee of two, consisting of Messrs. Freeman and these Gompers of the A. F. of L, as also Chas. Shay, of the Operators’ Union, there.

Quality Under New Management.

The Western Theatres Co. has secured a lease on a picture house next to the Hotel Henry on Fifth avenue, downtown. This house, which was formerly run under the name of the Quality will be entirely remodeled and redecorated. Work has commenced on this new, and the theater will be ready for the fall patronage, but thorough renovation will occupy the work is under way.

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Mike Marks, who for thirteen years had the Star theater at New Britain, but recently sold it to the West Penn Photoplay.
Film News of the Week in Toronto, Ont.

Notes from Canadian Exhibitors and Men—Personal Items and Business Notes of the Trade.

By W. M. Gladish, 12 Winera Avenue, Toronto, Ontario.

Woman Booker Makes Good Record.

TORONTO—The distinction of having the oldest woman booklet in point of business service is claimed by Miss Helen Doudry. The lady in question is long on experience and short on years. Having safely disposed of several houses covering various localities, Mrs. Doudry is within the reach of her correspondent will proceed with the formal introduction. The record-holder is Miss Doudry who is also the booker of the Toronto branch of the Specialty Film Import, Limited, Canadian Pathé distributor.

During the period she has been in charge of the booking department, she has yet to make her first mistake in arranging booking schedules, according to Manager Culleton.

Miss Doudry is brought to the notice of this young woman because of possible similar claims on the part of exchanges in other cities. She found that the booklet is a desirable item and will show features exclusively.

Walter D. Kaufmann, formerly operator at the Bijou theater, is now with Company F, 23rd Engineers, at Woodbridge, Vn. He also has charge of the projection of pictures shown for the soldiers.

IN CANADA.

H. N. Jernberg Honored.

H. N. Jernberg, manager of the Province theater, one of the largest in Win- nipeg, was presented with a silver tray by the Dominion Government for National Registration Day, Saturday, June 22, when every resident of Canada was called upon to register. Mr. Jernberg was appointed in order to facilitate the registration of all men and theater employees in Winnipeg.

Canadian Theater Notes.

John T. Flidde of New York has been filling a month's engagement as a soloist at the Strand theater, Toronto, with considerable success. Mr. Flidde made his first appearance with the start of the Strand's "summer season" when the theater was re-opened. The flowers and the exterior redecorated. The presence of a soloist is an added attraction at the Strand, and the encouragement of Mr. Flidde is an indication that Toronto theater managers are aiming to use every effort to maintain interest in the theaters. Up to June 24 not one Toronto picture theater had closed for the summer season.

The Rialto theater, Montreal, which was closed early in May, was reopened on Saturday night, the management. The opening feature was "The Whims of Society," with Ethel Clayton. A new and highly attractive stage setting was featured at 5c. for children and 10c. for adults.

The Coliseum theater, 2215 Queen street east, opened a big programme for the children on Saturday, June 29. At a special matinée the feature attraction was "Riding Hood." Sandwiches and ice cream cones for every child patron.

The Reo theater, Queen and McCaul streets, Toronto, has changed hands, having recently been sold by the owner, Mr. A. Tobin.

Announcement is made that the Pa- tton theater, London, Ontario, will be closed for six weeks during which time extensive alterations will be made in the theater. The new front is promised and interior changes are also promised.

Interesting Brevities.

The census had another haul, taking the motion pictures from exhibitors from Mc- Keesport, Braddock, Upper Fifth avenue, Pittsburgh, and various exchanges in the Pennsylvania area asakw by Alderman Kirby. The F. I. L. M. Club was in charge of the defense and put up the necessary money for all cases appealed. Mr. Pleasant, W. Va., saw the opening of the Strand theater on June 22, with Miss Doudry as booker. The theater is entirely modern and will show features exclusively.

Manager Wilsoa makes it known that the Strand theater has been continuing its "moving picture season" with success. This legitimate house was closed for most of a month, and will remain so for two months, during which time a wide variety of "special attractions" have been screened. Following "Hearts of the World" and "Ramona," a week's showing was that of "Civilization." This was during the week of June 24.

F. H. Hill's Personal Publicity.

H. F. Hill, manager of the Bijou theater, Calgary, Alberta, is sending out circu- lar letters to all women patrons of the theater. The letters, which have been printed and are also published in the Calgary Herald. The communication consists of a simple explanation of the current instruction and the dates of showing, to gether with a statement or two about the films of the theater.

After describing Fox's "A Branded Soul" in a recent letter, Manager Hill wrote the following: "If any one of you cares to know more about the films I have no more to indicate the tenseness, the thrill in this photo-play! Come and see it yourself and judge the""Pictures and Expressions."" I believe you will count your time well spent. I am trying to run my theater in the best manner and entertain our patrons with the best entertainment obtainable. I hope I am achieving that end. Yours truly." This form of personal publicity is quite popular with the patrons of the theater of the manager has aroused considerable favorable comment locally.

Censor Backs and Fills in Winnipeg.

Some time ago manager Wilson of the Loewcom theater, Winnipeg, Manitoba, ar- ranged to present "The Auction Block," one of the special releases controlled in Canada. It has been decided that at the last moment the Manitoba Board of Censo- r calibration feature and condemned it. Manager Wilson was forced to substi- tute another picture after doing con- siderable advertising for "The Auction Block."

Eventually, the Manitoba reconsidered their decision, and will reverse their decision, passing the picture without a cut. Man- ager Wilson also booked the picture for the North West Theater at Red Wing, Minn. The Walker theater put on "The Girl With a Million" when "Over The Top" was presented at 15c. to 25c. price. Miss Joudry, book house manager of the Walker theater, also planned to take a three weeks' vacation in the Canadian West, during the regular season of the theater on June 29.

Miss Joudry Takes Over Theater.

Miss Margaret Joudry of Rosthern, Saskatchewon, has taken over the manage- ment of the Rosthern the We Place in succession to her father who died recently. The house was closed im- mediately after the death of her parents, but the daughter determined to continue its operation. She went to Winnipeg where she became an apprentice in the projection machine room of the Arlington theater. By close attention to details and continual labor day and night, she gained her operator's license within six weeks. The new manager of the Manitoba Government Bureau Labor. Miss Joudry is the only support of the Rosthern, a soldier brother who is serving in France with the Cana- dian Expeditionary Force. She re-opened the Northern theater on Friday night, June 21.

Manager O. W. Powell Weds.

Manager O. W. Powell of the Regina theater, Regina, Saskatchewan, has taken unto himself a wife, the bride being Miss Hill, a former employee of the staff of the Empire theater at Saskatoon. The Regina theater is connected with the Grosvenor-picture.
Birmingham a Leading Picture Show City

South's Great Manufacturing Center Lacks Sunday Amusements, But Has Exhibitors Who Are Awake During the Week.

By J. L. Ray, care of Nashville Banner, Nashville, Tenn.

BIRMINGHAM, ALA.—Located in the Alabama steel district where thousands are employed in the manufacture of government materials, as well as being closely connected with iron and steel plants in the vicinity, Birmingham, Ala., is one of the South's most progressive cities. For years pictures, although provided with fandoms of the day, have been proving an invaluable asset in furnishing entertainment to the many groups of whites and colored persons in the nearby cantonments as well as to the civilian populace.

When denied the privilege of operating shows on Sunday, through a recent election in which the Pastors' Union threw their support to the endeavor, the South's largest Sunday evening opening question, Birming-

ham is making rapid strides in the moving picture business. Provided with an abundance of picture houses for whites and an equally large proportion for the colored, the city offers shows in all sections, as well as having a number of combination moving picture and vaudeville houses on one block.

The Lyric runs several series of pictures each day with the vaudeville performance. Birmingham is a city to be seen, separate sections being provided. Prices range from 15 cents to 56 cents, exclusive of the 10 cent tax.

Loew's Bijou, in charge of Manager L. H. King, runs pictures in connection with the regular Loew's Bijou, with colored and colored pictures in a combination gallery. The Bijou is one of Birmingham's best moving picture houses. It is a feature house operated by Mudd & Colley, on Nineteenth street. Prices run 10 and 20 cents. A balcony and main auditorium floor accommodate over 1,000 people.

M. A. Abernathy likewise conducts the Odeon No. 1 and Odeon No. 2 as well as the Colonial. The Odeon No. 2 charges 10 cents; the Colonial, 15 cents, as well as a 1 cent war tax. The Colonial is located on Twentieth street, between First and Second avenues. The Colonial is a 650-seat house on Second avenue, and has a large balcony. Prices run 10 cents for children and 15 cents for adults.

The Majestic runs vaudeville and pictures, and caters to white and colored. Colored people are seated in the upper galleries. Prices run 15, 15 and 25 cents.

A number of houses exclusively for colored people draw their full share of patronage. The New Queen, on Eighteenth street, has its own pictures and vaudeville. The Pastime, Fourth and Seventeenth, shows pictures alone for 10 cents admission. The Pastime is a 600-seat house. Eighteenth street charges 10 and 15 cents, and the Savoy, another Eighteenth street house, also operates on the 10 and 15 cents票价.

In addition to the uptown houses mentioned there are a large number of suburban houses which are operating to good crowds daily.

Rob's Knoxville Box Office.

One of the boldest theater robberies held in Tennessee in some time was perpetrated in Knoxville a few days ago when a lone bandit held up Webster English, an em-

employee of the Bijou theater, at the point of a pistol and compelled him to hand over the theater's money box containing $360. The affair took place about ten o'clock at night in plain view of many people who were passing in and out of the house at the time. At this writing the robber had not been apprehended, but the police have a clue which they claim will lead to his capture eventually.

When the audience learned of the trouble in the box office there was some excite-

ment, but employees managed to keep down a demonstration, and the show pro-

ceeded as usual.

Marine Picture Goes Well.

"The Unbeliever," produced in conjunc-

tion with the United States Marine Corps, showed at the Kneckerbocker during the week of June 24 to good crowds. Officers of the local marine recruiting station were at the theater to help the picture "go over big," and throngs attended daily. Prices were fixed at 20 cents for all performances, including war tax.

In addition to the regular program of vaudeville and a news reel, Manager Harry Sudekum of the Princess theater, Nash-

ville, has arranged to show a continuous series of official war pictures. Twelve epis-

odes are included in the lot, a new subject running with each semi-weekly change of the bill. The pictures shown thus far have proven a splendid drawing card, and have been seen by several thousand spectators.

Moxon Goes to New York.

Following the Nashville Orpheum's close at the end of the summer season, Man-

ager and Mrs. J. W. Moxon left Nash-

ville for New York, where they will spend a summer vacation.

While in the big town Mr. Moxon will look over some booking plans for the fall season.

Cleveland Trade Letter.

By M. A. Malaney, 607 Belmont Blgds., Cleveland, Ohio.

Kuhn Under Technical Charges.

Gilger, who for over a year has been assistant director of the Cleveland Film Exchange, has been called to the national army. Milton left for Camp Sherman during the week of June 23.

Kuhn is one of the best-known men in Cleveland and his friends not only tendered him a big supper at the Mar-

tine hotel before he left but bought him a handsome camp kit. The supper was a unique affair being served by in-

nings instead of courses.

The feature of the "game" was a won-

derful catch of a very essential portion of the supper by Milt's boss—Sam Brody-

ky, general manager of the Plain Dealer Screen Magazine.
Louisville Theaters Expect Many Patrons

By Kenneth C. Crain, 307 First National Bank, Cincinnati.


CINCINNATI, O.—Although there have been some splendid productions shown at the Grand Opera House during its several seasons of moving pictures, it is fairly safe to say that none of these has surpassed in drawing power and local interest the Camp Sherman film running a two-weeks engagement there, entitled "The House of Bondage." It has been produced by all of the local patriotic organizations backed the show for its merit as evidence of the fine training the drafted men received, and its educational value led to special performances for school children, the total attendance for week-end engagement being fair to run into record-breaking figures.

C. S. Sullivan Now in Ohio.

C. S. Sullivan, a former Michigan exhibitor, known as "the old-timer," is now working with his feature, "The House of Bondage." Sullivan is an interloper in the entertainment field among the exhibitors. He makes friends everywhere. He not only controls Ohio, but Iowa, Wisconsin, and Illinois. Sullivan has a better-than-average military record and prides himself on never being absent from a film meeting. His presence in Cincinnati will not go unnoticed by the local exhibitors.

Sunday Show Exhibitors Fined.

H. C. Mickey and Buck Brothers, exhibitors of Postoria, Ohio, were recently arrested for keeping open on Sunday. Each was fined $10 and costs and the theaters ordered to stay closed. The theaters in Tiffin, Ohio, also have been closed.

Cincinnati Trade Letter

THE MOVING PICTURE WORLD

July 13, 1918

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THE MOVING PICTURE WORLD

Louisville Theaters Expect Many Patrons


CINCINNATI, O.—The war saving stamp campaign in addition to receiving aid of the most substantial nature through the theaters, as the case has already been stated, forms of dramatic work in Cincinnati. A unit consisting of women made a special drive through the theaters, speaking appeal for the forerunners and making appeals to the audiences for pledge cards. The Forest theater, Avondale, received a large amount of aid in an unusual stunt in connection. It announced that during "Thrift Week," between July 11 and 17, any stamp would be accepted in payment of admissions, and that these stamps would be held by the theaters and invested in the stock of the days, instead of being turned in for cash, thus making the entire gross receipts for the week an investment in the stamps. This had the natural effect of stimulating sales among patrons in the theater, who used some of their stamps for the purpose of buying tickets.

Enforcing Theater Sanitation.

The intention of Cincinnati health authorities to enforce the regulations and prevent the spread of communicable diseases was indicated to moving-picture exhibitors by a recent announcement that physicians and policemen would be detailed to visit the theaters for the purpose of making inspections, for the protection of the public health are fully observed. While practice, we find are being observed, and by observing in every such requirement, there are not enough men to come under the displeasure of the health department for various infractions, and as these few tend to bring critical remarks on exhibitors in general welcome the prospect of rigid enforcement of health rules.

Fire Damages Milford Theater.

Milford, O.—Damage to the amount of $450 in damage, has resulted, and the building was caused to the Batavia opera house when a film ignited and started a fire. The Kaiser theater, operated by trying out a projecting machine when the blast started, and the fire spread to the theater before it could be extinguished.

Will Build Theater in Whitesville.

Whitesville, W. Va.—The Whitesville Amusement Co., recently incorporated with a capital stock of $50,000, will construct and operate a moving-picture theater here, D. N. Mohler, R. R. Wood and others all of Charleston, W. Va., are interested.

Offers Photos To Help Red Cross.

Lady Tien, Mel, the noted Chinese actress, who is touring in the new production now being finished at the Bets flood Film Company's studios, has created an additional interest in the War Savings Stamps drive which is soon to take place here by offering to send her photo to every member of the local army and work for that stamp along with their request. All stamps received will be donated to the Red Cross.

Camp to Have Theater for 5,000.

Plans are now under way at the great motor storage depot, Camp Holabird, Columbia, Ky., for the construction of a huge auditorium or theater which will have a seating capacity of 5,000 and cost about $20,000. The plans now under way the proposed auditorium will be built in such a way and equipped so that most of the companies can be created as well as other shows.

Manager E. R. Pearson of the First National Bank, Tiffin, Ohio, at Fargo attending the showing of "My Four Years in Germany" at the Orpheum theater.

Give up your luxuries that the Kaiser may be made to give up his ambitions.

By By Kenneth C. Crain, 307 First Nat. Bank, Cincinnati.

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Film Trade Notes of Week from Kansas City

Personal and Business Jottings From the Territory—What Exhibitors Are Doing in the Middlewest and Southwest.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Harry Harden in Signal Corps.

KANSAS CITY, Mo.—Harry Harden, booker for Metro, has enlisted in the Signal Corps. He was unable to pass the physical examination. He has been in the film business for some time, serving as a shipping clerk for the Fox Film and later joining Metro when his brother, Charley Harden, was made manager of the Shamrock. Ernest Alli-son is taking Mr. Harden's place. He, Mr. Allison comes as a stranger to the exchange, but in charge of office experience in detail, correspondence and shipping.

Camp-Bell Announces Its Special.

The Camp-Bell Company will soon announce several new managers of picture property, to be officially known as the picture representing the Fourth Liberty Loan. The company, the trading show, "Every dog was once a pup. Watch us grow," E. J. Pesky, sales manager, has just taken a shipping clerk's four-weeks' trip through the state of Kansas and will leave very shortly on a similar one through Missouri.

Universal Exchange Notes.

D. B. Lederman, formerly manager of the Des Moines office of the Universal Film & Supply Company, and now a special representative of the company for the exchange of Kansas City, Mr. Lederman was formerly with the Universals and returns after a year's absence with the Standard Film Corporation.

Miss Etta Arthur Retires.

Miss Etta Arthur, traveling representative, in Kansas and Missouri has left the Kansas City Des Moines Film Corporation, and gone to her home in Painesville, Ohio, Miss Arthur, who is leaving on account of the health of her husband, an employee in point of service with the company.

Changes in Kansas City Houses.

A. E. Elliott, 105-107 East 12th street, will erect a moving picture theater, two stories, and basement, $50,000 at an estimated cost of $15,000. The structure is to be of concrete, stucco, and brick construction.

J. L. Williams, 1702 East 12th street, is planning to remodel his theater at a cost of $500.

Webster Holmes has opened the Dixie theater at 2411 Vine street.

Joseph Silverman has sold the Prospect theater, at 26th & Prospect avenue, to the Misses Brown and Brining who have taken charge.

Mrs. Lancaster, who recently purchased the Broadmore theater, is making arrangements to put on an air dome and adjoining the regular theater building. The open air theater will seat about 1200 persons. The installation of its air dome to the present location will solve the problem of expense and also the daylight problem.

Miss Flossie Fowler has sold the Ben-ton theater to H. R. Barker, who already owns the Swayze and Chicago theaters. Mr. Barker was in Kansas City recently completing arrangements.

Ernest Hightower Transferred.

Ernest Hightower, traveler out of the Kansas City office of the Paramount Art-

craft has been transferred to the Omaha territory.

A. D. Friemal Goes to Army.

A. D. Friemal, assistant manager of the Omaha Joe F. Doak Amusement Company, has gone to his home in Sedalia, Mo. Mr. Friemal will leave with the Sedalia con-
tractor for decorated tents for either Camp Pike or Camp Funston.

Exhibitor Visitors During Week.

Kansas City has received numerous visits from out of town exhibitors though many of the local house have temporarily closed their houses to work in the fields. A few of those who were in:

Fred Savage of the De Luxe theater, Hutchinson, Kansas.

W. C. Sears of the De Graff theater, Brookfield, Mo.

W. Reinke, of the Orpheum, St. Joseph, Mo.

J. H. Blair of the Fourth street theater, Moberly, Mo.

Mr. J. H. H. Holmes, manager of the Princess theater at Eureka, Kans., and the Empress theater at Augusta, Kans., has a new manager, W. C. Robertson who recently bought the Royal and Pearl theaters in Hutchinson, Kans., was in town.

William J. S. Davis, manager of the Rialto and Empire of Tulsa, Okla., motored through Kansas City recently en route to Denver, Colo., where he will spend about two weeks.

Theater Notes From Iowa.

Estherville, la.—Martin Peterson has booked a special show of pictures where.

Rockville, la.—Chris Jasperson has leased the Empress theater from Mrs. Lulu Pifer for a period of one year.

Fairfield, la.—Hugh Bennett, manager of the Fairfield theater has purchased the Orpheum theater from Frank West and F. W. Jericho.

Clarinda, la.—The Lion Ton theater under the management of Ira Clemings, has been closed.

Des Moines, la.—Plans are being made for a new moving picture theater at 6th and Grand.

Lovilia, la.—A new moving picture theater has been opened here.

Des Moines, la.—Professor Miloslovsky has sold his interest in the Palace theater. A stock company has been formed to take over the Palace, and charge will be under the management of Harry B. Wattley.

What Cheer, la.—The Eureka theater has been sold to Dan Grudging.

LeMars, ia.—Bauman & Boyd have sold their interest in the Royal theater to S. J. & James of Cherokee.

Dubuque, ia.—The big theater at Union Park has been remodeled with all new equipment and chairs under the management of Harry B. Wattley.

Kimballton, la.—John Peterson has traded the Peterson opera house to W. J. Fortier of Montgomery county for a farm.

In Kansas and Nebraska.

Girard, Kan.—Mrs. Nora M. Vincent and Henry Ziesig are again in charge of the Bluebird theater, having purchased the interests of H. C. Collins.

Council Bluffs, Kan.—W. R. Braton has opened a new theater here.

Hutchinson, Kans.—C. B. Yost has sold his interest in the First and Pearl theaters to W. C. Robertson of Pueblo, Colo.

Iola, Kans.—H. R. Barker, proprietor of the Grauman's Western theater, has closed his theater for the summer.

Lewis, Kans.—J. H. Jackson has sold his interest in the Elite theater to Charles Darby.

Troy, Kan.—Frank Blake will erect a moving picture theater on the lot next to the State Bank.

New Madrid, Mo.—W. L. Moler has moved his picture show to the air dome.

Joplin, Mo.—The motion picture theater at Joplin and Joplin & Goodman have been remodeled. Five thousand dollars will be spent in new seats, wiring, etc.

Omaha, Neb.—Mr. Alto, Omaha's new picture theater, opened to the public May 20. The building will seat 2500.

Lincoln, Neb.—The Oliver theater will be made into a vaudeville and motion picture house.

Hyannis, Nebr.—Mr. Mooroff will return here and open a picture show.

Central City, Neb.—W. H. Brown, manager of the Waupenope opera house has purchased the Braun theater.

From Theaters in the Southwest.

Duncan, Okla.—A new theater is being erected on South Main. There is no name given.

Clinton, Okla.—The Lyric theater building is now under process of construction and will be completed within a few weeks.

Duncan, Okla.—The Bungalow theater, owned by Mr. J. C. Hudson, will be taken to Comanche. Mr. Pruitt of that city will be associated with it.

Claremore, Okla.—The building occupied by the Claremore theater has been remodeled throughout.

Tulsa, Okla.—Aaron Laskin of Little Rock, Ark., has purchased the Majestic theater and will move to Comanche. Mr. Pruitt of that city will be associated with it.

Beaumont, Tex.—The Jefferson Amuse- ment Co. has been incorporated with a capital stock of $5,000 by J. I. Pittman, Sol. E. Gordon, J. C. Clemons and J. I. Pittman will erect a Liberty theater.

Goliad, Tex.—Judge John J. Juliff has purchased the Von Dohlen picture show.

Dallas, Tex.—The opera house which has been remodeled, the Grand Amuse- ment Company for Majestic shows will be extensively improved.

Collinsville, Tex.—The recent fire destroyed the building occupied by the Isis theater.

Bryan, Tex.—The Episcopalian here will build a new church.

McKinney, Tex.—Extensive improve- ments have recently been made at the Queen theater.

Del Rio, Tex.—W. Box of San Antonio has been here looking for a locality for a big theater for theatricals and moving pictures. The old buildings have a string of movies on Houston street and Alamo Plaza, San Antonio.

Marfa, Tex.—The recent fire did considerable damage to the Unique theater at this place.

Waco, Tex.—The Waco Arcade and Amusement Company will erect an amusement palace 150x360 feet on Franklin and 20th streets. Million W. Scott & Co. Architects.
Douglass Hawley Gets Important Post.

DALLAS, TEX.—Announcement is made by President E. H. Huley of the First National Exhibitors' Circuit of Texas that the appointment of Douglass Hawley as manager of the Dallas office of that film distributing company. Mr. Hawley has been connected with the largest daily afternoon newspaper in Dallas—which means Texas newspapers—since he first settled in that city five years ago. Last fall he joined the Dallas Morning News, and is considered the best man for the position of Picture Editor. Readers of this journal remembering the "by line" that appeared here during that time. He is highly popular with the Texas newspaper fraternity, and his friends predict that his record will repeat itself with Texas amusement managers.

Additions to Dallas Mutual.

Manager R. A. Morrow of the Dallas Mutual, a new organization, he had worked out in that office, following his appointment June 1. Mr. Morrow reports the condition of the business is good, with Pathe, and W. L. Terry, formerly with Sanitios of Waco, to the Mutual soon. Another addition of first value to Haya-kawa's effort, has been given for early in September, and the Mutual fellows are looking forward to it with more than ordinary interest. Mr. Morrow also expects some good results with the new Overture pictures, as two of these. Mr. Morrow was a visitor from the travel releases that have heretofore been seen.

Amusement Company Chartered.

Charter of the Jefferson Amusement Company for Dickinson, N. D., has been filed with the secretary of state at Austin. The concern is capitalized at $100,000, and the officers are J. J. L. Pittman, J. C. Clemmons and Sol. E. Gordon.

Dallas Business Notes.

Manager Jimmie Kelly of the Dallas General Company, seems to be getting into the habit of putting on morning shows for the benefit of exhibiters who may be looking for special releases. There was a big attendance at the latest Barriscale patriotic release, showing "The Stars and Stripes Forever." A good-sized audience showed up at Cameron's Crystal theater, Dallas, on June 23, for the screening of "The Last Raid of the Zouaves I-21."

Manager Lou Remy of Goldwyn has returned from a trip into South Texas, and reports all the interest in his releases, and everything's looking good. Remy is one of the most popular managers in film circles, a number host of friends and the Texas exhibitors.

George Bell of Galveston, who conducts five theaters in that city, has been on Dallas Film Row during the last week in June, and declared the usual summer tourist trade was satisfactorily affecting business. Mr. Bell made some new bookings and declared the Galveston and East Texas theaters were waiting the time with patience when the Texas Amusement Managers' Association meets there early in July.
Trade Brevities from the Pacific Coast
Eugene H. Roth Takes Over the Strand Theater at Sacramento—Film Men Back Big Recreational Benefit for Navy and Marines.

San Francisco, Cal.—Eugene H. Roth, managing director of the Grand theater, which conducts the California and Portola theaters, two of the leading down-town moving picture showplaces in the city, has taken over the Strand theater, formerly known as the Diepenbrock, at J and Twelfth streets, Sacramento, and is making plans to interest the men interested in the San Francisco theaters, but the Sacramento house will be operated as a friendly enterprise. Work on the theater started in the near future on extensive improvements that will equip the theater for picture projection and which will transform the house into a cozy family theater. While the policy has not been announced, it is stated that the charge of a nature will be offered the Sacramento public. Plans for the alterations are being made, and it is probably be held in September. This theater has a seating capacity of 1,020 and is equipped with a forty thousand dollar deal made through the offices of A. J. Rich & Co. of this city, who also sold the Humboldt theater at Alhambra for a short time ago. The name of the Sacramento house will probably be changed to The California.

Film Men Promote Benefit.
Leading moving picture men of this city are preparing intensive interest in plans for the great vaudeville show and dance to be tendered at the Exposition and Ballroom Building here on the fair for the benefit of the band instrument fund of the United States Marine Corps. All the expenses of the requirements will be distributed between the Marine Corps recreation fund and the music and drama organization has always taken a prominent part in local work of a charitable nature and the same is true of the fair, which has interested many local theaters. The film men on the committee which is in charge of the affair, consist of M. J. Cohen, of the Roth System; the opening will be of Metro, Newton Levy, of Mutual; William J. Citron, of Fox; Sol L. Lester, head of the All Star Pictures, and Mr. Roth. The deal was made through the offices of A. J. Rich & Co. of this city, who also sold the Humboldt theater at Alhambra for a short time ago. The name of the Sacramento house will probably be changed to The California.

Pershing Film at Columbia.
The only moving picture to be presented at the Columbia theater during the coming year will be “Pershing’s Crusaders,” which has had a limited engagement on the West Coast, accompanied by Bert Levy and family. Harry Carney, who has been on the road with the National band for some time, is now filling an insdie position and attends to the wants of visiting exhibitors. A plan now to be carried out here, the French production, ‘They Shall Not Pass,” attracting considerable attention. This review, which formerly appeared in the news weeklies, but is now issued separately, is being booked by the Film Division of the State Council of Defense. This review is handled by Pathe throughout the United States, the exception being Colorado, Fred McClellan has arrived at this office to begin work in connection with the presentation of the pictures. The All Star Features Distributors, Inc.,

is now offering Vod-A-Vil Movins, recently concluded a long road trip through the northern part of the state.

Visitors to San Francisco.
Recent trade visitors have included W. B. Martin, of the Elk’s theater, San Luis Obispo, J. Woods, of the Auditorium, Grass Valley, A. C. H. Chamberlain, of the Madera Opera House, and E. A. Watkins, of the Angel’s theater, Angel’s Camp.

C. F. Goovan, of the Majestic theater, Concord.

Re-books “The Unbeliever.”
San Jose, Cal.—The recent four days en- gagement at the Paramount to the Liberty theater broke all former records for attendance and James R. Flanley has booked this theater for an indefinite period starting the first week in July. In addition to this he has secured the services of the United States Marine Band. San Jose, at a heavy expense and will offer a musical program such as San Jose has never before enjoyed. The Chamber of Commerce of this city has for years attempted to bring this band to San Jose, but it has remained unhedged. The Liberty has been secured for its services. The Marine Band will also be on hand and a special Sunday morning concert has been arranged.

T. & D. Circuit News.
Harry Ovitt, formerly in charge of the local Pathé office, but more recently connected with the Berkeley T. & D. theater during the absence of Sam Y. Edwards, who has gone to the mountains to regain his health.
Five shows are now on the road in this territory, with “Mr. Moto of the German Army,” while six are out with the first Chaplin release. A minimum admission price of 50 cents has been set on the latter.

Tyrone Power Has to Take Rest.
POWELL HAY—As a result of a nervous breakdown, Tyrone Power, leading man with the Washington Motion Picture Company, has taken a vacation of several months and the leading character, in the first photo play pro- duction of the company, will not be displaced. Among whose best productions are "The Barrier," "The Flower Of No Man's Land," and "The Girl I Left Behind Me."
"Mr. Power has had a severe working season, and in his house, the Robert Ward, "and is on the verge of a nervous breakdown unless he takes care of his health immediately."

Larry Trumble general director of productions of the company said, "We will not be on the stage opening day unless the picture as Mr. Power's indisposition prevented our taking many scenes with him and his character will be replaced in parts where only other members were needed."

"I suppose I am disappointed that the picture could not be completed with Mr. Power yet I feel we are lucky in that Mr. Dobbs, whom I consider one of the five best actors among picture men, is available."

Spokane Film Brevities.

Manager Walter C. Smith of the Hippodrome has closed the former livery house at Spokane, has arranged a benefit matinee to be given June 13, for the mess fund of the Automotive School where more than 100 enlisted and drafted men are studying automobile mechanics to help win the war.

Clara Kimball Young, who was to have spent June 15 in Spokane, has postponed her appearance here, until later this month, to appear in person at the Liberty theater according to Sam W. Cohn manager.

The second edition of "American's Crusaders" has been added another pictorial scoop in obtaining the first official United states government war picture "Fighting Through," as shown in "American's Crusaders." These will be shown the first week in August by J. W. Allender, who manages the pictures at the Auditorium.

Seattle Exchange Personals.

L. Amacher, booker at the office of L. J. Schuler Company, is leaving to take the place of Edna Craig, booker at the office in Rapid City.

HarryArthur, Jr., manager of the Portland De Luxe office, is spending several days at the Seattle headquarters this week.

George J. Ekre, who has charge of the Pacific territory for General, paid a visit to Seattle headquarters this week.

H. D. Bobbs, Northwest Select manager, is covering the big town in Montana just now. He reports business conditions good in that territory.

W. Drummond Seattle K-E-S-E manager, is in Spokane this week.

R. H. Allan, general manager, left for Spokane this week.

W. H. Smythe, formerly manager of the Strand theater, Seattle, is now traveling for Pathe out of the Seattle office.

Business Bettins.

F. C. Fletchet, who represented the Greater Theatre, Jester comedy and "Seattle at the conference of the First National Exhibitors Circuit in New York, says that he is more than pleased with the way the business has been going on First National pictures in the Northwest territory during the past week.

Harry Lustig, "Metro special representa-

tive, returned to Seattle by train this week from the various offices of his territory, an-

nouncing the results of the bookings of Metro's newest Screen Classics "Produc-

tions in the three leading Coast cities of the Northwest, and the success of "Lights of Pate" for 9 days, starting July 13 at the Caltemmer, Seattle; the Dolly Sisters in "The Big Broadcast," at the Caltem-

mer for 9 days, starting August 10; Ar-

old Daly in "My Own United States," at the Orpheum, Seattle, for 7 days starting July 7.

For a state rights concern with a limited territory, the "Pate" has been the star attraction of its own pictures appearing at downtown theaters in Seattle this week. The "Pate" is at the Broad- way, "Women" is at the Strand, "Parentage" at the Little, a W. S. Hart reissue at the Sunset, and "Seven Women" and two Bruce scenes at the Colonial, and "Hate" at the High Class.

Seattle's Strand Shakes Its Familiar Jinx

Jensen and Von Herberg Policies Make a Success of Theater That Has Been Considered "Too Far Downtown."


SEATTLE, Wash.—The case of the Strand theater, Seattle, disproves any theory that a theater dealing in the smaller pictures and full-length dramas is getting a habit of failure. This house, which in the six or seven years since its establishment has seen a number of exhibitors come and go, has this year never been a success, now that it is under the management of Jen-

sean and Von Herberg. What can be its secret? Has there really been in any reason why it should not have been a great success? The Strand theater is the house and it has been built and is still in the heart of the shopping district. For the last three years, however, the custom of motion picture men of the territory to speak of it as too far down-
town has been dispelled. There is no other big store farther up town, as there is in all cities, but the tendency has not yet be-

come a fact, and the Strand is nearer the leading department store of the city than any other theater, while it is within a block of the other big stores. In fact it is right on Pike and Pine streets as the plans that are now under consideration will be ready. It was taken over early this spring by Jensen and Von Herberg. Immediately the big-

gest dramatic booking yet have been put on this house, and a fine big orchestra led by Frank Adelman, formerly leader of the Coliseum orchestra, was employed to furnish the music. The fact of the change in management was widely advertised both in billboards and in the half-page ads that announced the Strand's presentation of pictures starching such fa-

vored players as Clara Kimball Young, Mary Pickford and Elsie Fergus-

on. At first people raised their brows in surprise, as to why they were to the Strand, when they were always accustomed to see at the Liberty or the Coliseum. However, they saw the stars, so they went, while the prestige that the Liberty and the Coliseum already had was sufficient to bring them back there also.

The Strand is now admitted to be a Jensen and Von Herberg success and is saying a good deal. It is drawing a particularly good business this week, in spite of the competition in this week's program with Elsie Ferguson in "The Doll's House."

W. A. Mead Is Universal Manager.

W. A. Mead is to be the new manager of the Seattle Universal exchange, in-

stead of the new manager. A statement was announced in last week's World. At the last moment Mr. Endert decided to remain in Los Angeles. He is to be the general booker of sales manager of the Seattle Artcraft-Paramount office. Mr. Mead gives up the assignment of manager of the Northwest territory for Fox to accept this place. He has been with the local Fox office over a year. He states that he has been in the film business only two years and a half, he can present a record enviable in the industry. He has been on so short a time, that of never having been fired. He has only served with two com-

panies during that time. Triangle was his first love, but he soon found another, a person of a very charming lady, and after a long period in business doing the trail for future Triangle road men—he having been the first one and for some time manager of that ter-

ritory for that company—he resigned in order to become a Universal booking lady and enjoy a long honeymoon with her in Cal-

ifornia. When he returned he immediately went back to the Universal office and work so well that he was soon promoted to the post of assistant manager of the territory with special jurisdiction over the regular Fox releases, A. W. Eden, the manager, having charge of the Fox

Standard Pictures. As manager of the Seattle Universal office Mr. Mead will handle the direct control northwest-

ern Washington.

Gets "Hearts of the World."

"Hearts of the World" will be handled in the Northwest territory in a manner that will be a trueness though it will not be put on by Griffith himself. The De Luxe Feature Film Com-

pany, De Lue, Seattle, purchased the Northwest rights and will handle it as a road show with an orchestra of thirty pieces to ac-

company it and we will be out in town stage in order to gain the effects. Mike Rosenberg, president of De Lue announces that he has already closed for the ex-

isting of the production in Seattle and in Tacoma at the bigger theaters whatever prices will range from 25 cents to $1.50.

Personal and Business Notes.

Mel Wilson and Ben Collins of the Butte Artcraft-Paramount exchange spent sev-

eral days on their way out of their trip to San Francisco, where they went to attend the Artcraft-Para-

mount convention of managers and salar-

ied men.

Jack Lannon, president of Greater Fea-

tures, announces that he has obtained for release in the Northwest territory a special production on the subject of the Last- 

Roberts murder case, showing the tragic progress with close-ups of Grace Lucs, as well as the whole dramatic story. W. H. Stewart, manager of Northwest features, reports that Keystone and Chaplin reissues are going so strong that they are having to increase the back of the showings. A new copy of the Christie Com-

edies had to be ordered by the Greater Features in order to supply the de-

manding exhibitors wanting them in this territory.

Mike Rosenberg, president of Deluxe Features Company, has bought "The Grain of Dust" for distribution in the Northwest.

Mrs. Philip L. Joe Lucas of Centralia, are spending some time in California, where Mr. Lucas expects to learn a few things about movies.

Ben. F. Albertson Enters the Service.

Ben. F. Albertson, K-E-S-E booker, has been accepted for the officers' training camp at the University of Washington camps, was in this position this week to begin his training.

R. E. Charles Joins Navy.

R. E. Charles, booker at the Select of-

fice, is leaving this week to join the navy.

Visiting Exhibitors.

Among the exhibitors visiting film row this week, were:

F. O. Meeker, Rose theater, Port Town-

send.


Captain Lathrop, owner of a string of theaters in Alaska.

Charles Thall, manager of the Victory theater, Camp Lewis, the National army cantonment.

Pender, Liberty, Tacoma.

H. T. Moore, Colonial, Tacoma.

W. W. Kreige, Pacific, Seattle.

Walter D. Rose, Cle Elum.

C. P. Sates, Paramount, Omakag.

Henry Thomas, Dream, Hoquiam.

Ed. James, Oak, Tacoma.

JOIN THE PRODUCTION DIVISION
BUY W. S.
The Past Week in Capital City Filmdom

Washington Exchange Managers to Meet for Discussion of Transportation—What Local Picture Theaters Are Doing.

By C. L. Linz, 622 Riggins

WASHINGTON, D. C.—Quite an important meeting of Washington exchange managers is scheduled to be held in the rooms of the Chamber of Commerce at six o'clock this evening. The principal discussion to come before the members of the newly formed organization at that time will be the broad transportation and the opening up of new avenues for the movement of films from exchange to screen.

With changes in schedules, increased rates, and innumerable delays, the exchange manager has put it in his head that the theaters get their shows on time, and they are going to try and formulate some plan or plan for expediting transportation of films.

Admits Foreign Service Veterans.

Washington, D. C.—Of course it is the most natural thing in the world for everyone, especially in the National Capital, to have the desire to honor the men who are fighting abroad. The Screen branch of the War Department has been making arrangements to see that the veterans get a show on time, and they have put it in their heads that the theater get their shows on time, and they are going to try and formulate some plan or plan for expediting transportation of films.

Illinois Trade Letter.

By Frank H. Madison, 622 S. Wabash avenue, Chicago.

Among Exhibitors in the State.

Dixon, III.—The Princess theater has been remodeling the management of the W. J. Crowley, of Chicago. The new manager has put the house re-decorated throughout and under the management of the theater, including widening the space between the rows of seats.

Carlinville, III.—W. Wagen Ailing, of Chicago, has purchased a lot here is behind a project to construct an opera house on North Broad street.

Chicago, III.—The world’s most famous opera house has gone under the management of C. C. Jones, and will be operated as a moving picture theater. Repairs have been made to the theater.

Mazon, III.—The moving picture theater here, has been sold to Garride and Russell, who are operators of the fabled opera house from W. V. Lasham for the coming year.

Kewanee, III.—The Grand theater has been re-opened after a thorough remodeling by C. W. Rapp and W. L. Stoneham, of Chicago, who will operate a moving picture show one evening and afternoon. A number of improvements in the house were planned.

Decatur, III.—A stock company at the Empress theater has given way to a moving picture policy. Features will be run an evening, with the theater put into ready shape for the afternoon and two in the evening. The first bookings were, "Over The Top," and "Tarzan of the Apes."

Aurora, Ill.—The Fox theater will not be closed this summer, but a new cooling system has been installed to make it a comfortable place.

Springfield, Ill.—"My Four Years in Germany," went well at the Chatterton that it was given an extra Sunday matinee and night.

Oak Park, Ill.—"Tarzan of the Apes" was an especially good attraction at the Oak Park theater, as the author, Edgar Rice Burroughs, was present.

Springfield, Ill.—Secretary of State Emmerson has issued certificates of incorporation for the new theater company, Chicago; capital $5,000; incorporators, Frank Bagley, A. J. Johnson and E. M. Sinnick.

In Michigan.

Holland, Mich.—James Kotros, has re-modeled the building at 10 West Eighth street where the Royal Gardens formerly was conducted, into a moving picture theater, which will be known as the Lyric. It will be featured. Ladies were given carning on the opening night.

Laurium, Mich.—Joseph Kelly, has sold his interest in the Orpheum theater company to his partner Ichard Callahan, who will become sole owner.

Laurium, Mich.—The Lyrie theater which has been conducted by Anstes and DeLeeo, was taken over by Richard Callahan and Joseph Kelly, holders of the mortgage. They sold the equipment to the Carneen theater company, proprietors of the People’s theater which will operate the Lyrie. For a time shows will be given only on Saturday and Sunday.

Alma, Mich.—Mr. and Mrs. C. A. Miller, for years owners of the Idiehous theater have sold it to J. F. Murphy, of Detroit. A. H. Ashley, who is manager of the Idiehous theater will have charge of the Idiehous theater. The Idiehous has been under the direct management of Mrs. Miller.

Greenland, Mich.—The Jewell theater has been taken over by J. J. Clark of Mass.

Wakefield, Mich.—The Strand theater in this city has been taken over by the management of the Rex theater at Bayesium. George M. Tichenor, the Lyrie theater turned over its house for one night to the Camp Fire Girls of the city as a benefit. The phosphate was shown in addition to the regular program.

Flint, Mich.—The Palace theater gets one of the cutoffs of the remainder of the shows on the picture, which have been finished in Michigan. It has been booked for the week of June 30.

ENLIST IN THE PRODUCTION ARMY

BUY WAR SAVINGS STAMPS

Newark Trade Letter

By Jacob J. Kalter, 22 Brannford Place, Newark, N. J.

American Standard Opens Office.

NEWARK, N. J.—The American Standard Motion Picture Corporation, of New York, has opened an office at 188 Market street, and the American Standard have purchased several pictures which they are now exploiting. In addition, they have sold all rights of the pictures, to the local producers, and intend to produce many more. The headquarters of the company are in the Lawatt building, New York City.

As manager of the local office, the American Standard have appointed Mr. Peck, whose photograph is herewith reproduced. Mr. Peck has had a somewhat varied and extensive experience in the business, starting as assistant director for Victor Comedies under Jerry Hufnfer, Mr. Peck later became assistant manager of Fox from Storin for the Eastern territory for Equitable pictures. Mr. Peck then entered the producing game, making three children’s pictures for the Golden Film, after which he became studio manager of the Mary Pickford studio at the Branch here. A short period later Mr. Peck was casting director for Mutual Empire All-Star. Mr. Peck will now assume the general management of the Motion Picture Co. and the American Standard territory for the American Standard. He is now busy producing a five-reeler called "One Million Dollar Picture," also on some Kid pictures, which will be released on the American market.

Mr. Peck is extremely fortunate in the selection of Sid Hall, as assistant manager of the local exchange. Mr. Hall has been connected with a number of the larger film companies in various capacities, and has had experience with him to Newark. Mr. Hall has previously been associated with Mr. Peck, and the combination is apparently excellent.

"Typhoon Fans" at City.

Managing Director Leon O. Mumford of the City theater, seventh and Orange streets, Newark, construction of a new theater is now under way for the installation of the typhoon fans in that theater. When the system shall have been installed, Mr. Mumford claims $6,000,000 cubic feet of fresh air will pass through his showcase every hour.

"PersHING’S Crusaders" at Newark.

The United States official War film "Pershing’s Crusaders" is booked for the Newark theater, 136 Market street, for the next week. In the film, "Old Wives for New," was a picture which had been once advertised to be shown, but was stopped by the censors.

New Film Supply Concern.

Leopold Singer, of 29 Third avenue, Newark, will do business as the Film Supply Company, and has opened offices at 204 Market street. Mr. Singer will handle a full line of motion picture supplies and accessories.

Fire at Scenario Theater.

A reel of film caught fire Saturday night at the ecological theater, 2nd and Hudson. The Scenario theater, 551 Orange street, Newark, and before the blaze was extinguished, the film burned with such rage that there was no panic or excitement. Those who desired to go out, did so on an orderly manner. The theater was closed for the remainder of the week, but S. Ansbach is the manager of the Scenario.

Carl Fox and Newark Stock.

Earle Fox, the talented miller, and actor, was the leading man of the short-lived stock organization at the Broad street theater, Broad and Fulton streets. Although the company closed and the productions good, lack of patronage caused the winding of the company after three weeks. Mr. Fox has returned to the local theater goes through his work in the Griffith, Lasky, Triangle, Metro and Fathe productions.
Activities in Detroit Film Circles Last Week

The Regent, Under New Management, Does Heavy Business—Foursquare Exchange to Release One Feature Each Month—"Hearts of the World" Opens to Big Patronage at the Washington.

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

Regent Theater's Films a Success.

DETROIT, Mich.—The Regent theater, in its new management, has had a highly successful season for the summer months of the Dawn Masterplay Co., has proven a big success with movie goers in the city. The policy has been a twice-a-week change with big pictures, full casts, theatrical and popular music. Even Charles Mix, the lessee who rented it for the summer to the Detroit Foursquare exchange, did a big business done under the new management. The Regent will return to a policy of vaudeville and pictures next September.

Looks Bright for Foursquare.

Joseph Horwitz, resident manager and part owner in the Detroit Foursquare picture business, is just back from New York, where he had a conference with George Backer, president of his company. He is very much enthused over the future as Mr. Backer has assured him of his company's support. Mr. Horwitz has now produced in his own studio. Mr. Horwitz, with the way, has just purchased a half interest in the Foursquare branch in Cleveland and will now spend a few days of each week in his Detroit office. There he is already appointed Eddie Fontaine as manager. Mr. Fontaine was formerly manager of the Crystal theater, and the managing for a number of years was connected with Pathe in Detroit, six months of which was spent in Atlanta.

"Hearts of the World" Makes Record.

"Hearts of the World" opened its Detroit engagement at the Washington theater, Sunday, June 23, to the record business of the week. Tickets are being sold, with prices from 25 cents to $1.50. Manager Will M. Elliott has given it special attention with music and stage effects and theater decorations, and the entire presentation is one which brings the theater to the public as a place to pay their money at the box office. "Hearts of the World" will remain at the Washington several days, and he can predict how many weeks that will be. Speaking conservatively, however, it should stay there at least six to eight weeks.

Changes in Local Universal.

H. M. Berman, and Joe Snitzer, of the Universal exchange, again in the news of the week due to a change over the local branch office. When they left a big shift in the personnel of the office staff was made. W. D. Ward, manager, will hereafter devote his entire time to the selling end and Joseph Friedman, formerly one of the salesmen, will have full charge of the office details, which will be a big relief to Mr. Ward, and will permit him to get around the state more than he has been doing for lack of time. Ray Branch, who formerly handled the office work, will be in the sales force. Ray is very popular with the exhibitors, so that the change is for the better. In the end, it will mean greater efficiency and is bound to result in increased business.

E. H. Rathbun Gets Commission.

Earl H. Rathbun, son-in-law of Col. W. S. Rathbun, well known in the circuit of theaters, and formerly with the State Film Co. of Detroit, has been promoted, and now handles the salesmen corps at one of the eastern cantonments.

Alvin Smith Managing the Gratiot.

Alvin Smith, former manager of the Grotiat theater, is now manager of the Gratiot theater, which was recently leased to Art W. Blankmeyer. He is making a number of changes in the house policy and adding new stunts that are a novelty in the Gratiot's line of operations.

Parex Open a Detroit Office.

The Parex Film Corporation, handling William L. Sherry Service, has opened a Detroit office in the Mutual Film building, in charge of E. H. Wells.

Detroit Trade Brevities.

From bookings being secured by Dave Rape, manager of the Mutual Film exchange, it is back to its old-time record. Dave has surely put on a lot of new business since taking charge less than two months ago.

The Standard Film Service, Detroit, has secured the Michigan rights to series of 16 real-shooty Albany Humble rights. Joseph Horwitz, of the Foursquare exchange, Detroit, announces having secured for Michigan Plymouth, Mo. to "The Mad Lover" and "Today." L. J. Gardiner, who makes the Velvet Goldmine films, has signed a long-term contract with the United Theater Equipment Co., whereby that concern has exclusive first run rights to the Gardiner screen in all territory covered by its branches. The Gardiner screen is made in Detroit, and Mr. Gardiner is the manager of the theater. An exceptional lot of fine orders have been received lately from the Detroit Filmpati and McElroy, who operate ten theaters in Michigan, have booked "Over the Shoulder" throughout.

The latest report of the Detroit Police Department's, which are 73% devoted to motion pictures. The Majestic theater, which is playing "Missings" for two weeks, will close at the termination of the engagement, July 6, remaining closed for three or four weeks while considerable repairs are made inside.

Baltimore News Letter.

By J. M. Shelnup, 1902 Mt. Royal Ter., Baltimore, Md.

Uncertain About "Birth" Film.

A S far as the Maryland Censor Board is concerned, the educational film, "Birth," has been released in Maryland, but it must be shown to women only.

The women who witnessed the picture cannot see the end of the film, as the closing scenes were entirely too harrowing and morbid and should be struck out, while the educational value is thought should be retained to be that it was all right as it stood.

Soldiers at Auditorium Theater.

In conjunction with "PersHING's Crusaders," manager F. C. Schanberg, of the Auditorium theater, had 26 soldiers from Fort Howard attend several of the performances at the theater, of which 11 were from Maryland. The auditorium theater, the members of the Royal Ar- canum held their forty-first anniversary and the auditorium and its various theaters is the"big" over the city and moving pictures, former Gover- nor Oglethorpe made a stirring speech and $7,000 in War Savings Stamps was pledged. At the New theater on the same night an installation of the "Dawn Garden" was opened. Sales of stamps was started by the re- tail merchants' bureau of the Merchants' and Manufacturers' Association, and was an entertainment at the New. There was an attractive entertainment and $5,000 was pledged in War Savings Stamps.

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THE MOVING PICTURE WORLD 245

North Carolina Trade Letter

By D. M. Bain, Wilmington, N. C.

Building Theater at Gastonia.

WILMINGTON, N. C.—J. A. Ethridge has been appointed manager of the former motion picture field in Piedmont, N. C., are building at Gastonia, N. C., one of the most promising towns in the state which will, when completed, seat more than eight hundred. Both men are graduated, having under- gone a rather serious operation. He is said to be on his feet again early in July.

R. A. Davis Heads Atlanta Mutual.

R. A. Davis, a former manager at Dur- ham, N. C., is receiving congratulations upon his promotion to the managerial chair at the Atlanta Mutual exchange. Mr. Davis traveled this territory for Mu- tual for the past two years, and is one of the best fitted for the position. He succeeds Charles E. Keesenich, who was appointed to the acceptance of the Atlanta Metro Exchange effective June 10.

J. F. Bryan Gets Manager's Chair.

J. Frank Bryan, a former member of the National Exhibitors' Association, has taken over the management of the New Orleans Vitagraph office, one of the most im- portant of that company's exchanges.

Film Men Join the Service.

The Charlotte film colony has lost sev- eral of its stars due to the coloratura recently, among them the following: Thomas H. Lark, cashier Pathe Exchange, Inc.; George Leath, manager Deadwood Exchange, Inc.; M. J. Rogers, book-keeper, Universal Film Exchange, Inc.

Business Jottings.

Wrightsville Beach, N. C.—Mr. H. T. Drake, of Fayetteville, Strand theater, is spending some time here with his family. Mr. Drake is very optimistic over the prospects for big business at Fayetteville in the near future and forecasts the establishment of a machine gun camp to accommodate forty thousand men to train or drill in this section.

"Bill" Conn, of the Charlotte Universal exchange has just returned from a trip through the three states of North and South Carolina and Virginia, where he is handling bookings for "Berlin, via Ameri- ca," for Otto Haas, who purchased the rights for these three states and arranged with the Universal exchange to handle the bookings. He set a record-breaking bookings on this war pic- ture, and made many contacts with the farmers inhabits already signed up for it in the three states. Capacity business is re- ported in the rural sections and in properly played in this territory, second only to the success scored by "The Kaiser." Mr. H. T. Drake, of Fayetteville, and Missie Wallace, of Princess theaters here and this is his first venture in the field of states rights pur- chasers.
"THE MORTGAGED WIFE."
Universal Production Presents Dorothy Phillips in Absorbing Story.
Reviewed by Robert C. McElravy.

This six-reel Universal production carries the interest from beginning to end, despite the fact that it is highly improbable in many respects and might well have been told in five reels. It provides a curious study of human frailty, all of the men being afflicted with some form of moral weakness, except the girl's brother, who makes up for this dissimilarity by his general slowness in understanding his sister's situation. The girl herself, Gloria Carter, is portrayed by Dorothy Phillips, and she is the one character who holds the sympathies at all times.

Gloria is married to Ralph Carter, a skulking individual, who announces at the beginning of the story that he has stolen fifty thousand dollars of the bank's funds to pay for his separation. The man named Jerome Harris, and the latter agrees to release Carter as the result of a strange compact. Gloria is forced by Harris and her own husband to live at the Harris home until Carter succeeds in paying back the money. The wife carries her agreement and succeeds in fighting off the advances of Harris, who had long been in love with her. She discovers that Myers, secretary to Harris, is a German spy, and with this information regains the note her husband had given Harris. In the course of the story she plunges in the stock market and wrecks Harris, whom she eventually leaves. The husband has been shot by Myers. The final reel of the story contains a great deal of dramatic action, and shows the sinking of a big liner by a submarine in a striking way.

William Stowell, Albert Roscoe, Sam DeGrasse and Edwin August play the masculine roles. The story was written by Frank Howard Clark and produced by Allan Holubar.

"THE CITY OF TEARS."
Bluebird Production Features Carmel Myers in Sympathetic Story.
Reviewed by Robert C. McElravy.

There is a delicate touch apparent throughout this sympathetic Bluebird subject of five reels. The plot is one of the natural, well-ordered type, slight in incident, but full of humankindness and so affectively presented that it should have wide appeal. Carmel Myers plays the role of Rosa, an Italian opera singer, and Edwin August appears as Tony, an Italian delicatessen dealer. Both of the leading parts are skillfully played, Miss Myers keeping a close hold on the interest in her experiences as a girl out of a job in a big city. Mr. August does an exceptional character bit as Tony. But the development of the story itself is unusual and for this credit must be given to the author, Olga Printzlau, and the producer, Elsie Jane Wilson. Instead of the usual unavailing efforts to create pity for the girl by a series of stereotyped adventures, they have pictured a series of small incidents that have a much stronger effect.

The plot concerns the wanderings of Rosa after the opera company has disbanded. She is out of money and has no friends. Tony, the delicatessen man, befriends her and she takes a job in his establishment. She escapes for a time from the clutches of Billy, a young artist admirer, and in the course of the story falls in love with Tony. She also discovers Tony's long-lost sister.

The story is a cheerfully one, with a good undercurrent of humor running through it.

"ONE DOLLAR BID."
Paralta Play of the Kentucky Hills with J. Warren Kerrigan in the Lead.
Reviewed by Edward Weitzel.

A Virginia-forgotten law. Kentucky gives the title to "One Dollar Bid," a five-part Paralta photoplay told in scenic minstrel style. It is the original story by Credo Harris, J. Warren Kerrigan heads the cast, and the picture was directed by Ernest C. Warde. Charles Sturmak was the photographer. Moonshine whiskey is at the bottom of most of the trouble in the story, Toby, the part played by the star, is suffering from too great a love for it when he is introduced. A really brilliant young law-ye, he has absconded himself to the down hill until he has become a vagabond, living in a deserted negro hut.

The neighborhood has its minds to get rid of the stranger, and the sheriff recalls an old law that will permit him to sell Toby into servitude for one year. When he is put up at auction, Virginia Dare, the niece of Colonel Dare, who is horrified at seeing a human being sold in this way, bids one dollar, and Toby is turned over to her. Admiration for his owner works Toby's reformation, and he becomes superintendent of the Dare stables. Before he tells his true name and wins the heart of Miss Kerrigan, however, he defends a moonshiner from a murder charge, and risks his life in aiding some of his neighbors.

The arrival of Toby's father is followed by his engagement to Virginia Dare.

There are numerous "character" scenes in "One Dollar Bid," and it will find added interest. There is not much speed in the story, but it is well acted, and the personality of the star is greatly in his favor. Joseph J. Dowling, Beatrice Joy, Arthur Allard, Jess Herring, Ethelva Witt and Clifford Alexander comprise the supporting cast.

"TANGLED LIVES."
Vitagraph Feature with Harry Morey Interesting But Loosely Made Melodrama.
Reviewed by Edward Weitzel.

The twists and turns of fate in "Tangled Lives," a five-part Vitagraph Blue Ribbon Feature written by James Oliver Curwood and directed by Paul Scardon, betray the hand of an author who is more bent on supplying his story with melodramatic situations than in following a natural course of events. An excellent quality of acting on the part of the entire cast and the saving grace of generally spirited action make the picture interesting, however, for those who are not inclined to become critical. Harry Morey as John Howard is the correct type for the character and is thoroughly in earnest every moment he appears on the screen.

"Tangled Lives" deals with a young artist and a girl who become involved in his happiness. Married to a beautiful woman, Howard learns that she cares only for wealth and position and is cast adrift with a millionaire, Paul Westcott, for whom he
is drawing the plans of a fine mansion. Cora plans to make the place a center of such great wealth, has always loved Howland. Her husband discovers this and commits suicide, hoping to secure Picture. Reviewed by Edward Weitsel.

A REPUTATION gained by writing "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary" is bound to create the impression that a story by Alice Helen Rice will have human characters and a most likable hero and heroine. "Sandy," the five-part Paramount photoplay fashioned by Edith M. Kennedy from the novel of that name, is full of the heart interest that distinguished the other works of Mrs. Rice. Jack Pickford and Louise Huff are happily cast as a young Scotch轺girl away and a Kentucky girl who is Sandy's inspiration from the day he first sees her on board the ocean liner. The author is not particularly strong on dramatic situations, and Sandy's path is not beset with sufficient difficulties to keep the spectator uncertain as to his fate. A pleasing atmosphere of kindly feeling and youthful innocence pervades the picture, however, and the last reel is enlivened with an attempt at murder and Sandy is arrested and held. He succeeds in eluding the guard to man the escape. George Melford has directed the picture with satisfactory results.

The story is short, but it seems to require about forty-five minutes to tell it. A young man who has had a voice to sound asleep on a dock somewhere on the North side of the Atlantic. Owning nothing but the clothes on his back, he gives away the dog and strikes a streak. Ralph Hatton, the modern steamship bound for America. He is discovered and is saved from being sent back when the ship lands by Ruth Nolan, the little Kentucky girl, who gets her aunt to pay Sandy's fare. Ralph, an ex-jockey, is also on the ship and Sandy strikes up a partnership with him. The two work their way to the town where Ruth lives, and Sandy is adopted by Judge Hollis and his wife. Things come the Scotch boy's way after that. He is given a good education and treated as one of the family. Ruth's brother, gets mixed up in some crooked racetrack work with Hicks Wilson, and Judge Hollis has the jockey arrested for fouling and badly injuring another rider. This act is a bit of dramatic license, but it gives Carter Nelson a chance to show the Judge and for Sandy to protect the brother of the girl he loves. A prettily staged wedding closes the picture, with Sandy and Ruth in the leading roles.

Well-acted parts are contributed by James Neil, Edythe Chapman, C. H. Ger- dart, Julia Faye, Louise Hutchinson, George Beranger, Raymond Hatton, Jen- nie Lee, Parkes Jones and Don Lykes.


FAMILIARITY with the stage will weaken considerably the force of "Tempered Steel," a five-part picture arranged for the screen by Mrs. L. Case Russell from a story by George Middle- ton. Produced by Metro-Goldwyn-Mayer Com- pany and directed by Ralph Ince, with Ma- dame Olga Petrova as the star. "Tempered Steel" builds up to a strong situation in the last two reels in spite of the fact that a number of incidents could never have taken place. The general public will ac- cept most of the material, however, and never doubt the playwright when the ab- sence of the star is not discovered on the opening night in New York until it is almost time for the curtain to go up. Madame Petrova is handsomely behind the scenes in a much more businesslike way.

There are several minor details of a similar nature, but the foundation of the story is a woman's grit and self-sacrifice at the most trying moment of her life, and the character of Lucille Caruthers, the part played by Madame Petrova, com- mands the respect and sympathy of the spectator all through the picture.

A young southern girl of a proud old family, Lucille meets strong opposition when she announces her determination to become an actress. Serge Ratakkin, an actor whose nature is indicated by the first syllable of his last name, offers her an engagement, and Lucille keeps going ahead until she attracts the attention of a powerful man and is given the star part in a new play. Rata- kin is in love with her, but Lucille has become engrossed in the stage. On the night of the opening, Ratakkin comes to Lucille's apartment and threatens to kill her because she has repulsed him. The girl shoots him in self-defense, leaves his dead body and hurries to the theater. Although weak and trembling from the shock she goes through the performance and car- ries the play to success. Later on she learns that Ratakkin was really killed by a flash of lightning that struck the building.

Madame Petrova has never done any- thing for the screen as well as she plays Lucille. She strikes fire when the action calls for such a display of animation, and puts something of the impetuosity that is popularly supposed to belong to the Russian stage. This is a credit to the direction of J. Herbert Frank, Thomas Holding, William C. Harrill, and the many experts who were in the supporting company. Ralph Ince has di- rected the picture with his accustomed skill.

"THE KID IS KLEVER." Fox Film Corporation features George Walsh in Amusing Five-Reel Subject. Reviewed by Robert E. Theyler.

THIS five-reel number, entitled "The Kid is Klever," is a light-running, humorous conception, built about the figure of George Walsh, a person- ality most of the interest centers. The picture tells a story within a story, but the two narratives are easily kept separate in the mind of the observer.

Walsh makes an appearance, in proper person, at the moving picture studio, where it develops that his regular director is ill and he finds it necessary to get both a new director and a story to work on. In comes a gentleman announced as Mr. Horatio Price, who is the highest director in the business—"around the waist." They set to work making a fearful and won- derful story, which is completed and then shown on the screen.

In the second story Mr. Walsh appears as a Wall Street broker. He is an all-around athlete and an expert boxer. His father, desiring him to have some experience and a trip to South America. Kirk has a further interest in reaching Rio de Janeiro, for if he arrives there in August he will have inherited wealth from his uncle. A desperado named Jabbando, who also desires the inheritance, is hot on his track. Many of the scenes occur on shipboard, and the piece with a hot little bug is a bit of interest. This vehicle, which was written by Randolph Lewis and directed by Paul Powell, gives Walsh the opportunity to perform numerous acrobatic feats, which will meet with favor from observers.


H ENRY SAUNDERS is the creator of that big hearted and brilliant headed hero, "Red" Saunders, tells a rousing story about the "Fly God," which has been transferred to the screen by Triangle, with Roy Stewart in the leading role. The tale is a little the word fly alludes to the busy little bug that we are implored to swallow at every opportunity. During a trial for murder, eleven of the jurors have de- cided to bring in a verdict of guilty. The twelfth juror leaves his decision to the fly that is crawling up a window-pane. If the fly reaches the top of the glass the prisoner is to go free. The fly is the means of the man's acquittal.

In this one of the "Red" Saunders series "Red" Saunders is described as a man who are traveling to Arizona by wagon and are robbed by the brother of his wife's Saunders' township. Robert Allers, the man in search of health, is too proud to accept charity, and "Red" and his cowboys have difficulty in thinking up ways to get around the matter.

When Allers meets the sheriff's brother and tells him in the most respectful manner of the officer is so strong that it is almost impossible to reason him out of "Red" Saunders' town. While he is in jail his wife becomes a mother, being taken care of by "Jimmy- Hattie," the little girl who looks at the Saunders ranch. The little family is re- united and sent on its way rejoicing and the Saunders cowboys are treated well satis- fied with their good work.

"The Fly God" is not a remarkably fine vehicle, but it is full of kindly feeling and is acted in the proper spirit by Roy Stewart and the rest
of the cast. Edward Pell is Robert Allers; Clyde Pell is Albert Allers; John Edwards, Jimmy-Hit-the-Bottle; Percy Challenger, "shorty" Stokes, and Walter Perry, "Wild River". Cliff Smith directed the picture with his usual good judgment.

"THE PAINTED LILY."
Alma Rubens as an Unwilling Vampire in Triangle Photoplay of the Underworld.

Reviewed by Edward Weitzel.

The law of contrast is used cleverly in "The Painted Lily," a five-part Triangle picture, story by Catherine A. Carr, directed by Thomas N. Heffron. Alma Rubens, the star, appears as the innocent daughter of a simple old florist and in the earlier scenes makes a lovely picture, surrounded by roses and blossoms of different hues. Mary Jolly, by name, she fascinates a gambler, who sees in her beauty the lure by which he can attract and hold patrons to his gaming tables. Believing Ceci Grey to be an honorable man, Mary accepts his proposal of marriage and after a honeymoon is told what an expected of her. She refuses until Grey informs her that the marriage ceremony was not legal and gives her back the money she sent him without saying a word about it.

Hating the life but willing to endure anything for the sake of the gentle old florist, Mary continues to assist her husband until the police raid the gambling house. A former pal of Grey's, a thief who helped him commit a robbery and murder, turns up, and the two men force Mary to pass herself off as the daughter of a blind woman in order to secure her freedom.

The woman lives in the country. At her home is a young chap who lost his last penny in Grey's gambling house and is now working as a farmhand. Grey is killed while trying to rob a man, but before he dies admits that he lied about the marriage. Mary is really his wife. Tom Burton, the farmhand, is deeply in love with the florist's daughter, and there is every indication that she has a happy future awaiting her.

Unless the spectator is inclined to analyze closely several of the situations, "The Painted Lily" will prove good entertainment. Alma Rubens is equal to every one of her scenes, and is effectively supported by her co-star, Jack Richardson, Dorothy Hagar, Francis McDonald, Albert Lee and Gene Burr.

The production is of the best Triangle standard. C. H. Wales was the photographer.

"THE GHOST OF ROSEY TAYLOR." Mary Miles Minter Makes Best Record on Adaptation of Bacon Story.

Reviewed by Margaret I. MacDonald.

By FAR the best vehicle in which Mary Miles Minter has appeared, to the knowledge of the writer, is "The Ghost of Rosy Taylor," a Saturday Evening Post story by Josephine Daskam Bacon. The book was written by Robert Allers; the picture was made for the American Film Company by Edward Slioman and will be re-released on the Mutual program July 8. The story is about the young man's inattention to detail and carries an atmosphere of mystery with a slight touch of melodrama. It is an interesting picture full of opportunities, not with the finish of a great actress but with her usual charm and youthful spirit. Playing opposite her is Alan Forrest, with George Periolat playing the double role of father and uncle. Kate Price also appears in the cast carrying a good bit of character work as the Irish landlady whose heart rules her head. The story tells of a man, who has been educated in France with only her father and the neighbors for companions, is suddenly left an orphan, a catastrophe which is quickly followed by the loss of the fortune left her by her father. Her lack of misfortune, which is father to a number of complications, leaves her at the New York docks stranded after she has sought to America as nursmaid by a family who find no further use for her after landing. An envelope picked up in the park and addressed to Rosie Taylor, who turns out to be dead, contains a note and the key to the door of a certain wealthy home where Rosie had been employed at intervals.

The orphan girl, driven by her hunger, takes the key, enters the house whose mistress is away, and goes to the country for the week-end and proceeds to take Rosie Taylor's place. The son of the house, left by his parents to be brought up as a burglar, installation in a reformatory and a thrilling escape bring us to the conclusion of the story which is brought face to face with her father's brother, with whom he had broken family ties. The anticipated wedding of the son of wealth and the orphan forms the close of an entertaining picture.


Reviewed by Louis Reeves Harrison.

LOOKS as though Mr. Hart has in him the material for a fine director. He is making himself as thoroughly informed as his time and opportunities will allow about details of production other than those expressed by the actor. Probably no influence is more responsible for the change in the public than a certain shallowness of the average director who expects to concentrate attention on the central interest in the story and to use the scenery as a background. The industry of a man who knows how to write for screen presentation and is a creative artist, though not without his faults, makes him a serious rival in designating "Shark Monroe" a man of childish laughter and the Kidigour, or Kelly. He has provided an artistic production with especially fine interior scenes. The first part of the story, which is the Society lines, is inclined to be lacking in action, although there are some effective scenes in the original ways of the New York shore. The community, with its foot the cardboard model of the home which the star's face is to build from the present.

The concluding reels are more melodramatic and there is considerable action, including of the least reliance. Some one who plays a dual role, is supposed to be struggling with the other character that is portraying, and there is a genuine surprise when the woman discovers that is not her husband but his twin brother who is the real husband. The former is handled in a not altogether convincing manner, where the young couple are united after defying death. The husband is by him falling from a balcony, to the ground in a fight with the hero. The story deals with a woman who through the lies and machinations of her mother and of a wealthiest and marries the man believing that will save her lover from imprisonment. She becomes acquainted with her husband's his twin, and is almost about to marry him when the husband reappears in the guise of the twin brother and in order to save his life. Emmy Wehlen is attractive in the role of

"THE HOUSE OF GOLD." Emmy Wehlen Appears in Society Melodrama with Surprise Near Finish.

Reviewed by C. S. Sewell.

The Metro release for June 17, "The House of Gold," is a society melodrama, with Emmy Wehlen, with Joseph Kilgour as the heavy, the leading male role. Director Cosmo C. Brown, who is engaged, has provided an artistic production with especially fine interior scenes. The first part of the story with the Society lines, is inclined to lack in action, although there are some effective scenes in the New York shore. The community, with its foot the cardboard model of the home which the star's face is to build from the present.

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"TO HELL WITH THE KAISER." Metro Presents Screen Classic's Production Which Personally Conducts Kaiser to Hades.

Reviewed by Robert C. McElravy.

THERE is an abundance of entertainment in this seven-act Screen Classics production, "To Hell With the Kaiser." It was built for amusement purposes, running the entire gamut of the war, and cleverly presenting both the comic and the sad. The somber path comes first, and it is an expose of Hohenzollern ruthlessness not soon to be forgotten. It is another picture that will make history for Uncle Sam and add to the note of sincerity that has been recently apparent in the Kaiser's prayers. The comedy comes with the second part of the number and is fairly riotous at times. This grows naturally out of the American end of the story and it would be hard to put together a better blend of humor and patriotism dealing with such grim subject matter.

In this connection, it may be said that in this production the serious scenes have not been interfered with by the humor, which is commendable, as it is a mistake to get too close to traviesty in treating of war itself. Much of the later humor occurs as part of an American soldier's dream.

The title speaks for itself. It echoes the sentiment of the moment, but may mislead some people with the idea that it applies to a strictly burlesque production, which is not the case. The opening reels go very seriously into both the history of the German court, dating back 15 years, and the American present fight present war. The Kaiser's desire for world power is brought out, together with the scenes of the arrogance towards his mother and his contempt of anything that interferes with what he esteems his divine right.

Historical facts are used as a background for the comic part of the story, but there has been no attempt to stick to actual incidents. At the same time the observer feels that the intrigues of the German court and the early Belgian atrocities have in no sense been overdrawn; he feels that the murder of the clergy, the rape of women, the shattering of homes and cathedrals if anything but dimly apparent in the truth. Some of the scenes are horrifying, but have been presented with commendable restriction as to painful details.

The plot itself concerns an American scientist and his two daughters in Europe during the war. The lead is occupied by Mr. Monroe and Alice in Berlin and Ruth Monroe is in one of the first Berlin towns at the latest. An invention of the Crown Prince himself, a rather absurd feature it seemed, and the father is afterward murdered in cold blood. Alice Monroe remains in Berlin to plan vengeance. The close of the story is fantastic in the extreme, almost too much so, in fact. Alice shoots the Crown Prince, adding still another to the list of slain of the Crown, and she then sends in some information by secret wireless which leads to the capture of the Kaiser by American police.

Next Week’s Issue of the MOVING PICTURE WORLD

Will be the Annual Convention Number

OCCUPATION?" Viola Dana Has Attractive Role in a Clever Comedy—Supporting Cast Excellent.

Reviewed by C. S. Sewell.

AN OCCUPATION" of a farcical nature is "Opportunity," the five-reel Metro release for July 2. The picture is a comedy, written by Edgar Franklyn, and Viola Dana is starred in a role that provides her with excellent opportunities which she uses to good advantage.

Mr. Willard, athletically inclined, goes to a prize fight dressed in her brother's clothes. The seat next to hers is occupied by Anthony Fry, a successful business competitor of her wealthy father. Fry has just been reading a poem based on the idea of "/opportunity" for every man's door. He determines to offer an opportunity to the "boy" who falls in with the story, and begins his game. When Fry comes off and her sex is discovered. Through the suspicions of a "detective" character, which is a fact that Fry's friend is a newcomer, and his wife returns unexpectedly, various complications ensue, which, of course, is brought out, and Fry and Mary seize the opportunity which has so unconventionally broken out.

As Mary Willard, the talented player, has one of the most pleasing roles of her career. The production is well handled, and there are a number of good laughs. The supporting cast is strong, which the comedy is contributed by Hale Hamilton as Fry's, and Edward Abele as his friend Bowler. Other prominent members of the cast include Frank Currier as Mary's father, Frank Lyon as Fry's vales, Joseph Burke as the detective, Sally Crute as Mrs. Bowler, and Elsie MacLeod as Mary's mother.

John H. Collins is the director, and he deserves credit for the manner in which he handles the material. Altogether, this picture should provide agreeable entertainment for the majority of motion picture theaters.

TWO HENRY STORIES. "Sisters of the Golden Circle" and "The Brief Debut of Tidy."

Reviewed by C. S. Sewell.

"Sisters of the Golden Circle." "Sisters of the Golden Circle." is one of the most entertaining of the O. Henry series produced by Broadway Star Pictures. It is directed by Kenneth Webb, who has produced a picture in which the different ingredients are all carefully handled and which closely follows the story from which it is adapted.

Two married couples are seated on opposite seats on top of a Fifth Avenue "bus." One couple is from a small Missis- sippi town, and the other couple is a crook who has decided to reform. The two bride exchange confidences and she is determined to arrest the crook, he makes a getaway, while the other bride passes her husband over the crook. A merry event the park follows, landing in the police station where everything is satisfactory and improves the day. Did it as it only made an hour's discomfort for her husband, while the whole happiness of the escape of her guilty better half.

The picture is enacted by an excellent cast including Edward Earle and Agnes Ayres, a very successful couple, with Frank Kingsley and Alice Terry as the city couple. Almost the entire action takes place on a bus going up Fifth Avenue, New York, and in Central Park. The scenes are well handled and convincingly done.

"The Brief Debut of Tidy." This is a pathetic picture in two reels adapted from a story by O. Henry and produced by Broadway Star Features. The theme deals with a girl employed in a cheap restaurant. None of the male customers ever look her way, while the waitress is the recipient of many attentions.

One day one of the customers who has lost his job and impoverished too freely hugs and kisses her, but she cannot keep her secret; takes various steps to beautify herself, and sees visions of future happiness. After a lapse of a few days, the customer reappears and apolo- gizes for his disgraceful conduct, and de- pends the death of her broken-hearted.

Alice Terry does an excellent bit of work as the forlorn waitress, while Betty Blythe is good as the attractive one. William Shew is cast as the gruff restaurant keeper.

"THE GOLDEN WALL." World-Picture Features Carlyle Blackwell in Pleasant Old-Fashioned Story.

Reviewed by Robert C. McElravy.

His five-reel World-Picture is an adaptation by Clara Beranger of an old novel of the same name, written by Dell Henderson. The story is an enjoy- able one, reverting back to the days when heroes and heroines were wont to suspect one another of fortune hunting. This of course still occurs, but is not made so much of in modern novels. The theme is elaborated here for the most part in the midst of a beautiful country estate, abounding in pleasing settings which have been made the most of.

Carlyle Blackwell appears as Charles, Marquis d'Aubeterre, a young French nobleman. He comes to America, with nothing but a fortune, to make his fortune. But he has no idea of marrying money, as the thought is repugnant to him. He has no idea of marrying for money, and he marries a daughter of a million- aire's estate and a love affair follows with Marrian, the daughter. He rescues her from drowning, and he marries her, but she has been informed by the gov- erness of her younger sister that Charles is a fortune hunter.

The chief dramatic scene occurs in the tower, where the two have been locked in by a drunk man. The girl denounces the hero, claiming he has tricked her, but he climbs down a rope part way and then jumps to a nearby lake. The girl is later released. In the final scene the hero learns that he is not really poor and the girl instits she has been cut out of her father's will. So they wed after all.

Evelyn Greeley appears as Marrian, Madge Evans as the governess, Jack Drumler, John Hines, Kate Lester and George MacQuarrie have other roles.
troops. The final scene pictures the Kaiser in his descent to hades.

Laurence Grant carries off the acting honors of the piece. He appears both as the Kaiser, whom he resembles greatly in his own natural self, and as Robert Graul, a soldier-farmer who impersonates himself upon occasion. This gives opportunity for some interesting doublings. In the final scene, as the Kaiser, Schenk gives a proper touch to the impersonating but cold-blooded Crown Prince. John Howard, who portrays the Prince, is an actor of no small ability, and his picture of the part of Alice Monroe, which she plays with distinction, and Betty Howe is no less pathetically convincing.

The impersonation of Von Holleier by Carl Dane is particularly good and there are others of Von Hindenburg, Von Tirpitz, Count Zeppelin and General Pershing, of varying excellence.

The whole affair offers ample opportunity for patriotic outbursts from the audience. There are no actual battle scenes, but thrills are furnished in other ways. The appearance of a whole field of aeroplanes in action is a notable instance of the sailors to the Kaiser makes an impressive sight.

This entire series is crowded with interesting information regarding Britain's conduct of the war. It reveals much that was for a long while maintained in secret. The former number of the series showed the work of mine hunters, mine sweepers and all sorts of smaller craft. But the series has not been restricted to the work of these, for it has pictured the scenes along the French coast, where the British troops were pictured on the masts of ships or on other working places. It is a compilation of views that is not only vitally interesting at the present time, but will have strong historical value.

Fox Film Corporation.

THE KID IS KLEVER (Fox), June 30.—A lively five-reel number written by Randolph Lewis and directed by Paul Powell. It stars John Wayne in the leading role, and the plot is centered around his own son at a moving picture studio, and later as Kirk White, a young college man who is at first mixed up in a revolution. The subject makes good light entertainment. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

TANGLED LIVES (Vitagraph), July 1.—James Oliver Dunn is the author of this five-reel photoplay which has a melodramatic plot and is well acted by Harry Morgan, Jean Tuige, Bruce Meehan and others. A review of this picture is printed on another page of this issue.

W. W. Hodkinson Corp.

ONE DOLLAR BID (Paralta), June 24.—J. Warren Kerrigan is the star of this five-part picture, which has an original theme and is capable acted. Ernest C. Ward was the director. A longer review is printed on another page of this issue.

Metro Pictures Corporation.

THE HOUSE OF GOLD, June 17.—Emmy Wehlin is featured in this society melodrama by her designing mother by means of lies into an unhappily married Joseph Kilgour appears as a genuine suspense near the finish. The early part of the story is slow moving, but it livens up in the last reel.

OPPORTUNITY NOTED—July 1.—This five-reel Photoplay is in which Viola Dana is featured is a bright and entertaining comedy with good acting and a number of real stars. The star appears disguised as a boy throughout the greater portion of the picture, and amusing comedy ensues when a young man endeavors to make the supposed boy seize the opportunity to make a man of himself.

Mutual Film Corporation.

SCREEN TELEGRAM No. 32 (Mutual), June 19.—Interesting items of this issue include athletic games enjoyed by our troops; labor chief attending convention hail and ode to a gentleman of mass; a commander arriving at Sonlonka in an aeroplane; closeup of Marchal de Lorge; a battle between airplane and submarine, and in which he was surrounded by the Germans for 48 hours; members of board and others at a meeting with the Americans in France.

SCREEN TELEGRAM No. 33 (Mutual), June 23.—Among the pictured events of this issue are shown the first training flights to the troops in California, including some excellent closeups of the famous pilot; a golf championship at the Sun; bridge builders' engineers; photographing the recent eclipse of the sun at Denver, Colo., with a huge camera, and others on the SMITH-RIVER PARADES in different parts of the county.

HER SPOONEY AFFAIR (Strand), July 3.—The presentation of this comedy featuring Billie Rhodes. This clever little actress is especially charming in this number, which pictures the strange love story of a young man who is met by accident in an art gallery. The aunt of the girl helps her to work a scheme whereby she assumes the identity of the young woman impersonating her aunt's maid. He promptly focuses his attentions on the extremely pretty maid, and finally is taken into the secret.

THE GHOST OF ROSSIE TAYLOR (M. G. M.), July 7.—Interesting efforts in the aiding further Photo of Mary Miles Minter. The story by Josephine Daskam Bacon forms one of the best vehicles that Miss Minter has had for the display of her talent. A full review of the picture will be found elsewhere.

HER ENGAGEMENT RING (Strand).—A Billie Rhodes comedy what will please the little girl and her many friends. The plot is not deep set or unusual, but rests with considerable spirit. Two young men in love, the girl buy diamond engagement rings exactly the same. The first one to propose becomes the victim of a frame-up by his rival, who mails to number two a ring stolen from the girl telling him that all is over between them, and enclosing the ring. The close of the picture ends on a note of bitter strife when her marriage to the girl is interrupted by her first sweetheart.

SCREEN TELEGRAM No. 34 (Mutual).—Interesting items of this number are orphans enjoying an outing at Cincin- nati; inspiring news and reports showing big guns in action, annual bicycle races at Chicago; latest surf costumes at Alameda, Calif.; an illustration of "For" heroic action in France, and nurses ready to sail for the front.

AN EX-CANNIBAL CARNIVAL (Outing- Chester)—This number shows the return of a group of natives from the Fiji Islands showing how modern has become this spot where once savages lived. The dances of the Fiji Islanders and of their sisters, the Samoans, are entertaining. The real idea is the Fijian industry, and gives splendid views of the gathering and preparation of the coconuts for the great Fijian carnival. With this picture no one will doubt that civilization has reached the Fijians.

KAIETEUR (Outing- Chester).—This number of the Outing-Chester pictures, this issue of this magazine, is an unusually well photographed scenic which illustrates in brilliant color the imposing scenery of the river leading to the great falls of Kaieteur in British Guiana. The picture is well subtitled and interesting throughout.

MISS INFORMED (Strand), July 2.—In this number an attempt is made by the film art of the story of the wrong man and rather messes things up in the first place, also putting her lover to considerable disadvantage. The story, of course, ends happily. The comedy in this number is fair.

Pathé Exchange, Inc.

THE DEATH SWITCH (Pathé), June 30.—Episode No. 17 of "The House of Hate." This is one of the most interesting in the serial. The chief incidents concern the likeness of Pearl to a girl about to be electrocuted, who proves to be the girl, and their identities become mixed in a mystifying way. Pearl, it seems at first, is innocent of the crime, but supposition is naturally wrong, and gives a chance for a new twist at the close.

ANNEXING BILL (Astra-Pathé), July 7.—Interesting suspense to a girl by Edgar Franklin. This feature Gladys Hulette and Creighton Hale. The plot is interesting, suspenseful, refuses to propose to a girl he loves because she has just inherited a million. She makes an effort to get rid of the unwelcome money, and the result brings out an amusing story with several twists in it. Reviewed in last week's issue.

 Comments

Bluebird Photoplays, Inc.

THE CITY OF TEARS (Bluebird).—A five-reel story of a delicate, sympathetic sort containing a great deal of character-work, with humor. Carole Myers and Edwin August play the leading roles. Reviewed at length elsewhere.

Famous Players-Lasky.

SANDY (Paramount Feature), July 1.—Taken from a story by Alice Heged Rice this five-part pictures has Jack Pickford for the hero and Louise Huff as his sweet-heart. Sandy is a Scotch boy who comes to Kentucky and wins his way to success. It is a pleasing picture. A longer review is printed on another page of this issue.
THE BORROWED BABY (Nestor), June 24.—A comedy by Tom Gibson featuring Gale Henry, Wm. Franey, and Lillian Peck. Miss Henry is a childless couple, and Franey visits a baby show, where he gets into trouble over a widow's child of which he becomes the legal owner, and the number, as a whole, has sufficient substance to make it an appealing bit of nonsense.

QUICK TRIGGERS (Western).—A two-reel comedy subject by Douglas Bronston featuring Neal Hart, Gypsy Hart, Eileen Sedwick, and others. The events occur in small western town, where there exists between the cowboys and a gang of rustlers. The plot is a trifle conven- tional, the scenes are picturesque and attractive, and the action entertaining throughout. The number, and all the others.

PHONEY PHOTOS (L-KO), July 3.—Two film comedy numbers by Edwin Fraze, featuring Irena Rogers, Stanley Laurel, Neil Burns and others. The action takes place at a girls' school and concerns the efforts of two young men to marry the same girl. One of them succeeds by palmiring off a colored girl on his rival in a double elopement. The action is not of the usual sort, and while not extremely laughable, it has numerous funny spots. The number is one of the best.

ANIMATED STRIP (SM), July 6.—Two film comedy numbers by Blackton depicting Madame Olga Petros in action. It is reviewed at length on another page of this issue.

Universal Film Company.

ANIMATED WEEKLY No. 29 (Universal).—Written by Women's Auxiliary. Ingredients and instructive topics are treated in this number, which includes the launching of a regular issue of the Women's Auxiliary's weekly. Publishing and distributing bureau: Canadian soldiers in outdoor games; flying for the Red Cross, and an instruction story for boys. Reviewed at length on another page.

IN DISGUISE (Universal), June 24.—Episode No. 13 of "The Lion's Claws." This serial keeps up its notable interest, and ranks high as a story of escape. Lady Mary succeeds in eluding her captors.

THE MORGAGED WIFE (Universal).—A six-reel number written by Frank Howard Clark and adapted and produced by Elmo G. Smith. Phillips plays the part of Gloria Carter, whose husband turns her over to another man as security for the near future. The story is highly improbable, but at the same time interesting, and has a dramatic conclusion.

THE BUTLER'S BLUNDER (Nestor), July 1.—Produced by Edwin S. Porter and directed by W. S. Van Dyke and John Long. Featuring Frank and Shirley, Robert B. O'Brien, Milton Sims and J. R. Harrigan. The story is a farce and has that sort of humor which always appeals to the audience. An average offering.

THE AGONIES OF AGNES (Marie Dressler Comedy), July 8.—A two-reel comedy of the burlesque type featuring Marie Dressler. This starts off well, but later the humor contains too much coarseness to be good. The subject is one that suffers from broad horace-play which never becomes really laughable.

Stock Actors in Vicious Brawl.

The moving picture world.

An Oklahoma Romance (Colin-Pathe), July 8.—Here he has some funny experiences with a mountain girl and her eccentric family. The episodes in the cabin are well done and make the life about to them much doubly entertaining.

BRITISH BULWARKS No. 9 (Pathé), July 8.—This installment picture is a very amusing story of King George and Queen Mary to the French front, during which they inspect the men, learning to smoke throwing, the curtin of tanks in action, and other modern methods of fight ing. The British film companies of Belgium, also appear in this interest ing number.

BRITISH EAST INDIES (Post Film—Pathé).—A number featuring the native life in Trinidad. This gives a very intimate and entertaining idea of life in the East Indies. It shows the natives building houses, cutting hair, shaving, cooking, washing, and in other activities. Interesting views of juvenile life are also included.

KICKING THE GERM OUT OF GER Man (American) episode 101. This humorous subject, directed by Charles B. Smith and Lenore P. Nutt, tells of a number of scenes in which Madame Olga Petros is excellent in the leading role. It is reviewed at length on another page of this issue.

Petrova Picture Company.

TEMPERED STEEL (Petrova Picture Co.).—Written by George Middleton and directed by Ralph C. Ince this five-reel story of the New York underworld. Madame Olga Petros is excellent in the leading role. It is reviewed on a later page of this issue.

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Stock Actors in Vicious Brawl.

Although actors were in times gone by listed as "strollers and other vagabonds" and forced to have their ears pierced, today they are highly valued members of any community in which they may elect to live. Therefore, consternation and amazement were registered throughout the Metro-Sixty-six studio, where two actors, each in the support of a prominent star, so far forgot themselves as to make a dash for the 46th floor balcony, and denounced no doubt by some petty professional jealousy, to get the better of them and come to the aid of the poor fellow below them.

One of the big moments in "L'Occident," Mme. Nazinova's current Screen Classics, Inc. production, was being photographed when a piercing shriek, followed by frantic cries for help brought every running man to the balcony. The Agonistes and George Spelvin were in what was to the onlookers, appeared to be a death grapple.

Fearless members of the several companies surrounding them and now George Spelvin, the Metro parrot, is kept securely locked in his cage, while Thomas Agonistes, former star of the Maltsean gang, has been relegated to the engine room.

The Commodore's Curiosity.

J. Stuart Blackton's production plans include a little experimenting to prove to his own satisfaction whether the box office value of the short film is lost.

He has long been convinced that "The Phallic Thing" and first to be considered, but he also claims that the "New York" claim that a big name has its effect on the box office line.

He does not believe, however, that a star can hold up a poor play.

Triangle Film Corporation.

THE PAINTED LILY (Triangle), June 30.—Alma Rubens has a congenial role in this five-part picture which has been adapted from a novel by Frank Hefron. The story was written by Catherine Carr, and deals with the underworld. It is reviewed on a later page on another page of this issue.

THE FLY GOD (Triangle), June 30.—Another thrilling five-reel picture which is filled with all kinds of thrilling moments, the story being a complete blow at the underworld.

World Pictures Corporation.

TINSEL (World Pictures), July 8.—A five-reel subject of the smart society type featuring Richard Whiting, Frank Mayo, and others. The story, based on a narrative by Fred Jackson, is very entertaining and splendidly presented. It is a good example of the society story with an offensive sex interest. Reviewed at length in last week's issue.

THE BIOSCOPE.

The leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W. Specimen on Application
TO PROVE OUR ASSERTION

That the Convention Numbers of the MOVING PICTURE WORLD enjoy a lasting reference value, we offer the following testimony of Mr. Chas. Bass, President, Bass Camera Co., Chicago, Ill.

Gentlemen:

I have received your letters announcing your special issue and have decided to take half page space the same as I did last year. You will be surprised to know that about a week ago we received an inquiry in letter form from a party out of town, who inquired for our price on a new moving picture camera of a certain make. Attached to his letter was our half page ad. which appeared in your convention number of July 21st, last year, and which had been clipped from that issue by the writer. This fact makes me feel all the more certain that advertising in special issues has an added pulling power.

Now! Wouldn't you like to know that the medium in which you have bought advertising space is not going to be scanned casually and discarded?

The MOVING PICTURE WORLD WON'T be discarded—it will be kept as a reference guide.

Forms close Monday, July 8th.

No change in rates for the Special Issue.
Advertising Aids for Busy Managers

“ANNEXING BILL.”
Pathe Presents Gladys Hulette and Creighton Hale in a Spirited Astra
Production by Edgar Franklin.

Enid Barwell........ Gladys Hulette
Billy.............. Creighton Hale
Mr. Barwell........ Mark Smith
Mrs. Frayne........ Margaret Greene

Directed by Albert Parker.

The Story: Billy, a young lawyer, is in
love with Enid Barwell, an impetuous
art student. It is reported that Enid’s
maid, who is Enid’s sole heir, has inherited a
million dollars. When Billy hears of this he
says that he will not marry Enid. So Enid, who is in love with Billy, decides to hand over the money to a
friend’s husband who has been most un-
successful in investments. As the transfer of
the money is about to be completed, the
aunt appears. Then it develops that the
woman who says she is the aunt is an
imposter. How the tangle is straightened
out and true love comes into its own is ingeniously depicted in the cli-
max.

Feature Gladys Hulette as Enid Barwell

Program and Advertising Phrases: Tricky
Photoplay. Speeds Interest in a Mil-
lion Dollar Story. A Surprising Finish.
When Millions Interfere With True Love
Amazing Results Ensue.

By Enid, Nearly $1 Million Dollars and True Happiness,
How An Unexpected Million Nearly Up-
set Dan Cupid’s Campaign.

Photoplay of Original Plot Teems With
Entertainment Interest.

Novelty of Last Construction Sustains
Interest to Happy Ending.

Stunt Suggestions: Try “She Wanted
To Lose a Million Dollars” as a catch-
phrase for your newspaper work. Also
window paper ask in bold lettering: “Do You Want to Get Rich as a Million Doli-
ars?” Bring “An Annexing Bill” at (house and
date) and Gladys Hulette and Creighton Hale
will tell you how.

Advertising Aids: One one-sheet, two
three-sheets, one six-sheet, one 24-sheet.
Lobby displayed by both, both, both in
color. Also 22x28. Slide, Campaign book.
Cuts. Released July 7.

“A FOOL THERE WAS”
William Fox Presents Theda Bara in
One of Her Earlier and Still One of Her Greatest Successes, from the Play
by Porter Emerson Browne.

The Vampire,........ Theda Bara
John Schuyler........ Edward Jose
Mrs. John Schuyler.... Mabel Freymeyer
Her Sister Dorothy.... May Allison
The Child........... Runa Hodges
Ned................. Clifford Bruce
Parmalee............ Victor Benol

The Story: The vampire goes on her
way smiling, ruining man after man.
Finally she gets into their clutches John
Schuyler, wealthy and of high social posi-
tion. He is appointed to represent the
United States in England. He starts alone.
His wife and child are to follow.” When
the vampire, who is on board the same
boat, is introduced by one of her old ad-
mirers to remain with him she kills him.

IN THIS ISSUE.

Annexing Bill (Pathe).
The Claws of the Hun (Paramount).
The Woman’s Husband (Triangle).
The Empty Cab (Bluebird).
The Finger of Justice (Arrow).
A Fool There Was (Fox).
The Ghost of Royal Taylor (American).
A Good Loser (Triangle).
No Man’s Land (Metro).
Opportunity (Metro).
One Thousand Dollars (Vitagraph).
Other Men’s Daughters (Fox).
Shark Monroe (Artertist).
The Street of Seven Stars (De Luxe).
Sandy (Paramount).
A Successful Adventure (Metro).
Lingat Lives (Vitagraph).
Tinsel (World).
The Unchaste Woman (Rialto-
De Luxe).

By the time the boat has reached Eng-
land, Schuyler is so firm in the vampire’s
web that he forgets all about his wife and
child, and goes with the temptress to
Italy. They return, and despite all ob-
stacles the vampire clings to her victim
until he is no more. No death only makes
her smile.

Feature Theda Bara as the vampire and
Edward Jose as John Schuyler.

Program and Advertising Phrases: Re-
vised Version of the Great Drama That Made Theda Bara First Among
Vampires. Intense Melodrama Based on Kipling’s Famous Vampire Poem.
Big Moments in Great Melodrama Will
Thrill and Excite Emotion.
Theda Bara First of the Vampires Pre-
rents Revival of Her First Triumph.
A Rag, a Bone, a Hank of Hair—and
Theda Bara, Empress of Vampires.
Theda Bara, Empress of Vampires, Ac-
claimed the World’s Greatest Screen
Queen.

Stunt Suggestions: In all advertising recall
the original success of this pro-
duction, and add that it has been re-
titled and edited. Use the “Kiss me you
fool” for a catchline in your newspaper
work, and print it up on cards in bold
type, with the advertisement in small six
point at the bottom well away from the
line. Get these out a week or ten days
in advance and make a liberal distribu-
tion. If you can arrange it use red lights
and crimson hangings or drapes for the

lobby. At least make a plentiful pictorial
display.

Advertising Aids: Two styles each one,
three and six-sheets. Lobby display, $12
11x14, 22x28. Press sheet and mats. (Nats
be secured free by writing to the Fox
Film Corporation, Publicity Department.
New York City. Cuts are made on spe-
cial order at the rate of 20 cents per column.)

Reissue.

“TINSEL.”

World-Pictures Presents Kitty Gordon,
Supported by Frank Mayo and Muriel
Ostrich in a Story of a Woman Who
Knew All the Types of Men.

Cast.
Princess Sylvia Carsoni........ Kitty Gordon
Ruth Carmichael............. Muriel Ostrich
Jefferson Kane............. Frank Mayo
Richard Carmichael........ Bradley Barker
Bobby Woodward............ Ralph Graves
Stephen Roche............. Geo. De Carlton
Dickey Fleming............. Tony Merlo
Denise.................... Marie Nau

Directed by Oscar Apfel.

The Story: Divorced from her first hus-
band and widowed by the death of her
second, the Princess Sylvia Carsoni de-
mands the custody of her daughter by her
first marriage. Ruth has been brought
up in the belief that her mother is dead,
but learns the truth and persuades her
father to permit her to go, leaving be-
hind her youthful admirer, Bobby Wood-
ward. Sylvia shows Ruth the fashional-
ble world and the young girl very nearly
falls into the trap laid for her by Jefferson
Kane in multi-millionaire. But is rescued
by her mother, who explains that she has
dough her daughter’s education that the
child may be spared the errors of her own
youth. due to inexperience, and come to
appropriate tinsel at its real value.

Feature Kitty Gordon as Princess Sylvia
Carsoni and Frank Mayo as Jefferson
Kane.

Program and Advertising Phrases: Kitty
Gordon’s Back Again With Stirring
Society Photoplay.
Provide That Money Cannot Make Up
For Lack of Love.
Photoplay With Everything You Want
In Screen Entertainment.

Story of a Woman Who Knows All Types
Of Men.
Would You Want Your Daughter to
Know All About the Wicked World?
All Mothers and Daughters Should See
This Photoplay.
"OTHER MEN’S DAUGHTERS."

William Fox Presents Peggy Hyland in a Play With One Moral and Many Thrills.

Cast:
Shirley Reynolds............Peggy Hyland
Lola Wayne.................Elizabeth Garrison
Lola’s mother..............Regina Quinn
Riley Hatch Trask........Frank Goldsmith
Directed by Carl Harbaugh.

The plot. Emily, a girl with a gentle nature, goes in a convent. Her mother, who has secured a divorce because of her husband’s neglect, goes to her father’s studio and finds a gay party. A girl called Lola Wayne is dancing to the applause of the men and women around Shirley’s father. Lola’s father enters. Seeing the degradation to which his daughter has fallen, he strikes her with a whip, dragging Shirley down. A stirring series of events follow. Shirley gets out of many traps sent by her father, and, with her senses, reunités him to her mother and begins a romance of her own.

Feature Peggy Hyland as Shirley Reynolds.


Stunt Suggestions: Plan your newspaper work with catchlines along the lines of "New York, Nevada, and the Swamps of Soul." and play up the situation of the man who seeks to lure an innocent young girl into her own daughter’s degeneration. Don’t play the situation up too strongly, but present it clearly. You will need a newspaper, a club, a paper and throwaway work, so concentrate on that.

Advertising Aids: Two styles each one, three cards, eight 11x14 and 22x28. Press sheet and mats (mats can be secured free by writing to the Window Display Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

Released July 7.

"TANGLED LIVES."

Greater Vitagraph Presents James Oliver Curwood’s Newest Story With Harry Morey and Other Blue Ribbon Favorites.

Cast:
John Howland..............Harry Morey
Petey Hyde.................Peter Roccardi
Lola Maynard..............Albert Roccardi
Lola Maynard..............George Majoroni
Hilda Howland..............Lola Maynard
Betty Hyland..............Hilda Howland
Eddie Jansen..............Eddie Jansen
Directed by Paul Scardon.

The story. Cora West, wife of Colonel Wilson, leaves in Mrs. Howland’s infatuation for Paul Howland, a news worker, chance to ingratiate herself with Mr. Howland, an architect, with whom she is in love. Cora embraces him, but Howland repels her. Colonel West, seeing his wife in his arms, thinks that she has deserted him and is about to commit suicide. When Lola Maynard, a destitute young girl, is attacked by thugs, Howland goes to rescue her, but when the shelter of his home, but Mrs. Howland refuses to agree, so the girl is taken in by Peter Howland, a gentistic and friend of Howland. Cora invites Howland to a lawng party and shows him his wife and Westcott. |... (The rest of the text is not visible.)

Stunt Suggestions: The author is favorably known to photoplaygoers, so use his name in equal prominence with the stars. The story is best advertised through newspaper Publicity Bureau in full size advertisement supplied by the company. It does not offer much material for stunts.


"THE GHOST OF ROSY TAYLOR."

American Presents the Charming Young Stage Star in a Story From the Saturday Evening Post By Josephine Daskam Bacon.

Cast:
Rhoda Eldridge Sayles, Mary Miles Minter, Jacques Le Clerc..................Alain Forrest
Charles Eldridge (Sayles).........George Periolat
Joseph Sayles...............Mrs. Du Vivier
Helen Howard...............Mrs. Herman-Smith
Eugene Klugs...............Mrs. Du Vivier
Directed by Edward Sienman.

The story of Rhoda Eldridge Sayles and her father are living in a haunted house. The haunted house is destroyed by the daughter of the owner, who falls in love with a young man who is in love with her. When he finds out about the haunted house, he leaves her and goes to another city, but she follows him and finds out about the haunted house. She then decides to stay there and make it into a place of beauty.

PHOTO PLAYLETS
MAKE YOUR LOCAL MERCHANTS GLEAD TO USE SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Divernce Fwy. CHICAGO, ILLINOIS

We lead; let those that can, follow.
DEVELOPING—PRINTING TITLES—TINGING—TONING MANUFACTURERS AND SPECIALISTS ADVERTISING PICTURE PHOTOGRAPHY
GUNBY BROS., INC. 145 West 45th Street, New York City

THE MOVING PICTURE WORLD
July 13, 1918

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enemies. Mueller, notified of Garret's presence, instructs his Celestial servants to stub the intruder as he sleeps. Garret, who has overheard the talk, captures the Chinsman as he approaches, gags him and places him in bed. A second Chinsman tries in vain to save his friend in the blankets for Garret, kills him. Another friend of Mueller by the arrival of American sailors who had been summoned. Mueller and his clique were evicted from Garret and Katherine Miller for abhorring an American man-of-war.

Feature: Bert Lytell as Garret Cope and Anna Q. Nilsson as Katherine Gresham.

Program and Advertising Phrases: Exciting melodrama Picturing in Stirring Incidents and Sensational Episodes. Lover of Great Photoplaying—Will Find Here Their Fill. Hun Intrigue Exposed and Punished in VI PHOTOPLAYS

Stunt Suggestions: Here is a war story without the usual battle scenes. It should please and entertain your patrons how much they enjoyed it when it originally appeared in the Saturday Evening Post. George Darley does not think that Mary Miles Minter will be clever in the role of the ghost. Get some and displayed as to make a window display of house cleaning tools and materials and run a card with some story about the "dirt of the Taylor's" cleaned flats so well with these aids that she won a husband as well as a fortune."


"SANDY."

Jesse L. Lasky Presents Jack Pickford and Louise Huff in a Story by Alice Hegan Rice. Directed by Lovey Mary, Mrs. Wigges of the Cabbage Patch and Other Fiction and Screen Successes. Cast.

Sandy Kilday — — — — — — Jack Pickford

Ruth Huff — — — — — — Louise Huff

Judge Hollis — — — — — — James Neil

Mrs. Hollis — — — — — — Edythe Chapman

C. H. Geldy — — — — — — Annette Fenton

Jula Faye — — — — — — Aunt Nelson

Lousie Hutchinson — — — — — — Aunt Maury

Bowie — — — — — —LOOP

Ricks Wilson — — — — — — Raymond Hatton

Aunt Melvy — — — — — — Jennie Lee

Sid Gray — — — — — — Don Lykes

Directed by George Melford.

The Story: Sandy Kilday, a Scotch lad, comes to this country as a stowaway in search of his fortune. Upon his arrival in New York he meets Rickie Wilcox, a conniving sailor who fathered Sandy while Garret is in prison. Katherine yields to her aunt's demands and marries Mueller. Dundas becomes conscientious and his confession results in the release of Garret who, with Appleby, a secret service agent, go to an island in the Pacific known as No Man's Land. There Garret meets Katherine and learns that she has an adopted son of Judge Hollis and three years later he meets Ruth at a country fair in New York. This causes her much anxiety and his escapist are the means of introducing numerous dramatic thrills in the story, in which Sandy and Ruth are the central figures. Sandy, a Jekyll and Hyde character, is a hero in the eyes of the law when an attempt is made to burn alive a man accused of murder, and when Sandy knows is innocent. But finally order comes out of chaos and all ends happily.

Feature: Jack Pickford as Sandy Kilday and Louise Huff as Ruth Nelson. f


Stunt Suggestions: Make the usual arrangements with the book stores. Play up the fact that this was the last picture made before Jack Pickford enlisted in the Navy's Reserve. Dye straw blue and use it to frame stills of the story with "Sandy," a word to be copied in the announcement and the house and date line. The blue straw can also be used to decorate the lobby with the same caption as to add to the scale of the scenes. If you can borrow a local trotting or running horse use it for street work with a big placard carrying the announcement of the story.


"OPPORTUNITY."

Metro Presents Viola Dana in a Story by Edgar Franklin Originally Appearing in the World Weekly in Fiction Form. Cast.

Mary Willard — — — — — — Viola Dana

Anthony Fry — — — — — — Hale Hamilton

June Ricks — — — — — — Jean Carter

Johnson Bowler — — — — — — Edward Beauford

Beatrice Bowler — — — — — — Sally Crute

Rocha — — — — — — Charles Wilkins

Evelyn Sell — — — — — — Frank Lyon

Fellio — — — — — — Elsie MacLeod

Directed by John H. Collins.

The Story: The strong believer in the theory that opportunity comes once to every man. He and his friend Will go to the big city to catch a fight, and Fry's theory is given such a severe jolt when one of the fighters in the preliminary bout fails to live up to his advantage that Fry remarks to Bowman he will give the opportunity of a lifetime to the man who takes the vacant seat in the box near by. Mary Willard, a lover of the "manly art of self-defense," dons her father's discarded uniform and goes to the fight and takes the seat referred to by Fry. Fry approaches Mary, who is by her actions proclaims herself to be a kid, and the others, believing that he is annoying the boy, prefer her help. They are disturbed by a full-fledged fight, and in the melee Fry, Bowman and "the kid" escape to the hotel where Fry has a bachelor's suite, and the three become involved in many humorous and exciting entanglements. But in the end the situation is so much incident that it comes as a surprise to Mary that she is the daughter of the President.
FOR SALE!

SERIALS AND FEATURES

THE MYSTERIES OF MYRA
Complete in 15 Episodes
Featuring Howard Esterbrook and Jean Southern

BEATRICE FAIRFAX
Complete in 15 Episodes
Featuring Harry Fox and Grace Darling

THE JOCKEY OF DEATH
5 Reels

JAFFREY
6 Reels
Featuring C. Aubrey Smith and Ellinore Woodruff

THE FLOWER OF FAITH
5 Reels
Featuring Jane Grey

THE OCEAN WAIF
5 Reels
Featuring Carlyle Blackwell

THE CRIMSON STAIN
Mystery
Complete in 16 Episodes
Featuring Maurice Costello and Ethel Grandin

DANTE'S INFERNO
Milano's master production
In Five Parts—New Prints

RIP VAN WINKLE
6 Reels
Featuring Thomas Jefferson

NOTE—Every print of the above is in perfect condition. Posters, photographs and slides with each production.

How the Other Half Lives Revealed in Convincing Photoplay.
Sociological Problem Discussed in Photoplay Revelations.

Stunt Suggestions: Use the alliteration in the subhead for a lobby announcement with a single deep initial "P" for the six words. Use startling caption phrases such as "It might have been your own daughter" to head your newspaper and street posters. Make sure that your large lobby card for lobby or window display with pictures of pretty girls caught in its meshes. If you can add a large slogan, so much the better. Advertise that all stage struck girls should see this picture. You may be able to interest certain enthusiasts in the film and get him to use the theme for a text for a sermon, or you can make an elaborate campaign with the anti-vice society if your town boasts one. The story can be worked either as a propaganda campaign in itself. The former treatment is to be preferred.


"THE CLAWS OF THE HUN."


John Stanton.........Charles Ray
Virginia Lee.........Jane Novak
Alfred Werner........Robert McKim
Muriel Charters........Dorcas Matthews
Guefrey Stanton........William MacDowell
Mrs. Godfrey Stanton........Mollie McConnell

Directed by Victor L. Schertzinger.

The Story: John Stanton has long desired to enlist, but his mother, a kind woman, is ill and fearful, exacts a promise from him not to enlist because she could not resist his departure. He is called a slacker by his friends and when his sweetheart, Jane Novak, treats him coldly he is in despair. In his father's safe repositor is a formula of a high explosive entrusted to him by the United States Government, and Stanton learns and frustrates the plot of several German spies to obtain possession of it. When Stanton's mother comes to a full realization of Hun espionage in her country and of the necessity of combating enemies abroad as well as at home, Stanton is permitted to re-engage in the charge of being a slacker by enlisting.

Feature Charles Ray as John Stanton and Jane Novak as Virginia Lee.


Excluded from France Loyal Chap Starts His Own War at Home. Claws of the Slacker, who, being a Loyal American in Realistic Photoplay.

Stunt Suggestions: This picture, while striking, does not offer much opportunity for advertising. It can be used through newspaper work and appeal to the general interest aroused by the situation in which the hero is placed. It is a controversial tone and ask if it is right for a man to stay home because enlistment may mean his work. It works hard along those lines with newspaper work, circulars and even form letters asking enlistment.

“A GOOD LOSER.”

Triangle Presents the Gripping Story of Two Men Who Love the Same Woman and a Third Who Thought He Did.

Curt.

Harry Littlejohn ......... Lt. Doc. Hill
Evelyn Haselton ......... Peggy Pearce
Jack Monroe ......... J. Franklyn
McCoy .......... Graham Peter“Long William” ......... Pete Morrison

Directed by Dick Donaldson.

Two men, each seeking his fortune in the west, contracts pneumonia and is nursed back to health through the care of Doctor Jim. Monroe spends much of their leisure together and with Jack Monroe for an inexpressible trio. The Doctor goes east to visit a dying friend, who chances to be the father of the girl Harry loves and who has half promised herself to him. But Harry is making slow progress, and she falls in love with the physician. It is a shock to Harry to find that the bride of his best friend is the woman he himself loves, but he keeps silent. Jack should you and I and then shut the door when Harry kills him. Doctor Jim, through misunderstanding, thinks that the postman are really behind Jack's dead body vows to punish his slayer, only to find that it was Harry who had given his life in defeat of Evelyn's honor, a good loser to the last.

Peggy Pearce as Evelyn Haselton and Dr. Jim Monroe.


Advertising Motto: "Long For the Blessing of Requited Love."

Engaging Story of Man's Devotion Finally Recognized.

Weak Woman Saved from Folly by Strange Wanderings of Fate.

Sincere Drama of Love and Devotion Brought to Happy Ending.

Gripping Drama of Thrills and Exhilaration Skillfully Acted.

Stunt Suggestions: Get the music store to make a display of violins with a card reading "If your girl won't say 'yes,' learn to play the violin and win her. See how Jack one day succeeded in saving her life in 'A Good Loser' at (house and date) and you'll see how it works." Use sensational catchlines in the newspapers and advertising devices as "Physician vows to 'get' man who saved his wife from shame."

Adapt the "Long For the Blessing of Requited Love." Design each one, three and six-sheets. Special process art lobbies. Lobby displays, 11x14 and 22x37. Phone 8x10 and mats. Triangle Magazine, Press sheet.

Released July 7.

“SHARK MONROE.”


Directed by: "Shark" Monroe. ......... William S. Hart
Marjorie Hilton .......... Katherine MacDonald“Big” Baxter .......... Joe Singleton
"One of the Boy's Men" ......... Nathalie Sprot and Webster Hilton .......... George McDaniel

Directed by William S. Hart.

The Story: In a waterfront saloon "Shark" Monroe, a man of brutal passions and master of the schooner, "The Gulf," meets Marjorie Hilton and her intoxicated brother Jack. Monroe has spent their money in drink, and Monroe gives them passage to the north, where Marjorie falls in love with him and Marjorie's brother, believing him to be sincere, Marjorie welcomes his attentions. "Shark" Monroe knows Baxter's real designs, hears that she is to marry Baxter he intercepts himself as a bridegroom to save her and takes her to the next camp. There he tells Mar- jorie that the ceremony was not legal, and she is about to leave when her brother, who had been informed of the trick, Baxter appear. A fight ensues and Monroe saves himself to be beaten by Webster. Monroe kills Baxter for his revenge in- sults and is leaving when Marjorie avows her love. Taking the "Shark" in his arms says that when they call a minister he shall be a genuine one.


Stunt Suggestions: Play up the name of the star and the fact that this story presents him as the captain of a Hell ship, a hero characterized for the first time. Let the window display get a few feet of heavy cable, an inch or more in diameter and piles of old casks on a car. Let the sign "Shark" put him with this and he fell in love with her. See how it all happened to Big Bill Hart in "Shark." Monroe promises to be "a düny" another effective window stunt would be to use Hart's face framed in toy boats or other pictures of ships. Let the headline state- ment that Hart has gone to sea. Make a special deal with the fur store to display a sign showing barbs and explain that the Hart picture shows how the seal skins are obtained.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

$3.50

Every player in the films. Size of picture, 2% inches long, 1% inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

HE'S GONE ACROSS.

You can "come across!"

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

You know that our fighting men are begging for tobacco. Tobacco for more cigarettes." We can't get half enough to supply the demand. Why not get a cigarette for the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will you Be a "BIG BROTHER," or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. pack- ages of tobacco. Mail the money and coupon right now.

OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York

City Depository: Irving National Bank, New York

I wish to contribute toward the "Ours in your admirable effort to get our boys in France to tobacco fund."—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War——Henry Abbott
The Secretary of the Navy——Gorgas Albertson
The American Red Cross——Theodore Roosevelt
Ohl R. Parker
Cardinal Gibbons
And the entire Nation

OUR BOYS IN FRANCE TOBACCO FUND

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle. Frank if tobacco will do it, I'm for tobacco. (Check below how you wish your name to be placed.)

$1.00. I wish to adopt a soldier and send the $1.00 a month to supply him with cigarettes for the duration of the war.

I send $1.00. I wish to adopt a soldier and send the $1.00 a month to supply him with cigarettes for the duration of the war.

My contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more NAME:

ADDRESS:

EVERY WOMAN'S HUSBAND.

Triangle Presents Gloria Swanson in the Story of a Woman Who Made Her Husband a Means to an End.

Edith Emerson .......... Gloria Swanson
Frank Emerson .......... Joe King
Mrs. Rhodes .......... Lilian Langdon
Jonathan Rhodes .......... Josie Belle
Della Marshall .......... Lillian West
Reginald Dunstan .......... Jack Livingston

The Story: The domineering attitude of Mrs. Jonathan Rhodes toward her husband makes his home life so unpleasant that he seeks, unknown to his wife and daughter, Edith, the comforts of real home atmosphere in the apartment of a mistress. Shortly after Edith's marriage to Frank Emerson, an aggressive business man in the silk trade, the complete face of her mother is reflected in her action, with the result that Frank establishes a relationship with Della, who has been his love from the start, and begins to see the fallacy of her method of "managing" a husband upon the death of her father, for which he has sought happiness in the home of another woman because of her mother's overbearing manner. Frank's partner Reginald Dunstan, falls in love with Edith, and through her scheming she learns of the relationship between Frank and Della Marshall. The situation reaches a climax in the country home of the Emer- sons, where this unusual relationship is struggling in the arms of Dunstan, attract Frank, who has been seeking pleasure in the company of a woman, whom he has just become cognizant of his weakness. After ordering Dunstan and Della Marshall from his home, Frank and Edith begin life anew.

Feature Gloria Swanson as Edith Emerson and Joe King as Frank, her hus- band.
The moving picture world

Guaranteed Mailing Lists

Moving Picture Theatres

Every State—total, 25,300; by States, $2.50
Per St.

1,500 film exchange
3,000 manufacturers and studios
365 machine and supply dealers
Further Particulars
A. F. Williams, 166 W. Adams St., Chicago

Non-Breakable and Sanitary STEEL

Low Price

CAST

Opera Chairs

Immediate shipment on many styles; Second Quality Models; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.


Special Roll Tickets

Tony own special tickets, any colors, any wording, any roll
numbered: Coupon Tickets for Permanent Seat Coupon Tickets, serial or dated. Stock tickets 2,000 to 25,000 tickets at
100 tickets each, 100,000 tickets.

PRICES
Five Thousand $1.25
Ten Thousand 2.50
Fifteen Thousand 3.75
Twenty-Five Thousand 5.00
Fifty Thousand 7.50
One Hundred Thousand 10.00


When the Wife Has Her Way Hubby Seeks Outside Consolation. Interesting Production Presented in
Composing Photoplay

Stunt Suggestions: Advertise that on a stated date you will have a story of particular interest to henpecked husbands and domineering wives. Do not offer any further information. Then add that the story is this release and give some of the details, withholding the climax and explaining that now it worked may be seen in the play. Get out some small cards with "If your wife is the boss, - in large type and following with "bring her to see 'Everywoman's Husband' at the (house and date). It will help you." Add in another line of large type, "If you're the boss" and in smaller letters, "make her come and see it." The same idea can be used for a throwaway. Decorate a lobby frame or special panel with a few flatirons, a rolling pin and similar household weapons. Letter in "Everywoman's Husband" knows what these mean, but come in and see the play. It's worth while.


"The Empty Cab"

Bluebird Presents Franklyn Farnum in a Mystery Story That Has an Ending You Cannot Guess.

Directed by Douglas Gerrard.

The story: Henry Egbert Xerxes is the son of the proprietor of the Times, and his first assignment as a cub reporter was the rounding up a gang of counterfeiters. The only clue to the clique that the city editor gave him was that the Red Dog Inn was their rendezvous. Closing up the office building he sees a girl, whom he recognizes as the young lady who tried to pass a counterfeit coin earlier in the day, being dragged into a taxicab. He follows in another car, but is surprised to find in overhauling the taxi that it is empty. Unhurriedly he holds a tough-looking character to a lonely country house where he locates the girl who was pulled into the taxi, being allowed to escape after subduing a number of toughs. Hurrying back to the office he writes a vivid account of the gang, but is astonished to find the next day that not a line of it appears in print. At his father's office he is told that the hold-up and its resultant arrests were nothing but a trick to break him into the newspaper business.

Feature Weekly: Henry Egbert Xerxes and Eileen Percy as the Girl.


Dashing Hero of Adventure Story Victim of Compelling Film. Cub Reporter Gets Thrilling Initiation Into Newspaper Work.

Stunt Suggestions: Possibly the bank can lend some counterfeit coins. If it cannot, take any doubtful looking money and make a window display with a card: "Three days ago a gang of counterfeiters Henry Egbert Xerxes undertook to run down as his first assignment on his father's paper in "The Empty Cab." If you want to be mystified clear to the climax, see this story; (It's a bluebird which the lady went to see, at house and date)." In your newspaper work announce that this is one story where the audience is not to know it will end. Do not reveal the surprise in your announcements and do not admit patrons during the showing of the half reel.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays, slide, heralds. Player cuts in three sizes. Scene cuts one and two columns of text.

Released July 6.

"The Street of Seven Stars"

Theodore C. Dietrich Presents Doris Kenyon at the Head of Her Own Company of Players in a Screen Production of the Novel by Mary Roberts Rinehart.

Cost.

Harmony Wells...Doris Kenyon Dr. Peter Byrne...Hugh Thompson Dr. Anna Gates...Carey Hastings Jimmy Carr...Stephen Carr Le Grande...Iva Shepard Walter McLean...Frank Crayne Sadie, the big soprano...Elise Connell Scatchett...Marie McConnell The Master...George Moss Pecaroe, a bandit...John Hopkins Directed by John B. Lasky.

The story: Harmony Wells, an American girl, goes to Paris to study the violin. With her money gone she is compelled to seek quarters in the pension house. There she becomes acquainted with Dr. Peter Byrne, an American surgeon studying abroad. The doctor falls in love with Harmony, but she places her career above love, and refuses his offer of marriage. Jimmy, the doctor's little cripple, patient is dangerously ill, and the boy asks Harmony to play for him. When it becomes known that he is near death, Harmony notifies his mother, a famous dancer, who deserted her husband and child for a career. Appealing to her to come home, but she arrives too late. Some time after the funeral and just about the 4th of July, Harmony is to make her professional début but she meets Jimmy's mother in the graveyard. The mother gives Harmony the values of life, the love of her career, and the values of love and sens. Sensing that genuine happiness does not at all times lie in possession of Harmony, Dr. Byrne, who is about to return to New York, and tells him that she has decided to become his wife.

Feature Doris Kenyon as Harmony Wells and Hugh Thompson as Dr. Peter Byrne.

Program and Advertising Phrases: Photoplay Based on the Successful Rinehart's Engaging Narrative. Another "Best Seller" Becomes Best of Photoplay Entertainment.
**The Adventures of An American Girl in the Parisian Latin Quarter**

Doris Kenyon introduced as screen version of Delphi, a work by Romantic Adventure. Picture will go into the screen version of a Famous Author's Best Narrative.

**Stunt Suggestions:** Make the usual double book or press book attractive and try for the literary societies if you have any. Advertise well in advance with special printer and newspaper special, teasing the latter with "How Long is the Street of Seven Stars?" varying with "Where Is It?" and similar phrases. Decorate the lobby with groups of seven gold stars, or use a dapper lamp post. "Seven Stars," painted where the street name should come, with a fist pointing into the house. The plot will give plenty of copy for press stories, and Mrs. Rinehart's name should be played up.


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**"A SUCCESSFUL ADVENTURE"**

Metro Presents May Allison in the Story of a Little Southern Girl Who Had Pluck and Initiative.

*Cast*

**Virginia** ......... May Allison
**Perry Arnold** ......... Harry Hilliard
**Lionel Houston** ......... Frank Currier
**Don J. Knoll** ......... Howard Donnelly
**Rose Mason** ......... Christine Mayo
**Aunt Louise** ......... Kate Blanché
**Henry Dubois** ......... Fred Perry
**Judy** ......... Pauline Dempsey
**Joshua** ......... Anthony Byrd

**The Story:** Both Lionel and Daniel Houston, brothers, love Virginia. She marries Daniel, and Lionel, angered, leaves for Europe. When he acquires a great fortune, Daniel's money dwindles, and his wife dies when their daughter, Virginia, is born. Younger brother, Virginia, tries to effect a reconciliation between her father and his brother in order that her father might get the handsome bequest left in the will of an aunt on condition that he resume friendly relations with Lionel by answering the latter's advertisement for a cook. At his home she meets and falls in love with Perry Arnold, whom her uncle has adopted. Rose Mason feigns an affection for Perry to obtain Perry's confidence, from whom she expects to marry, the code book used by Lionel in communicating with his brokers regarding stocks. In the end, Virginia not only frustrates the attempt to secure the book, but also succeeds in her efforts to re-establish friendly relations between her father and uncle. The picture closes with Perry and Virginia planning an early marriage.

**Feature** May Allison as Virginia and Harry Hilliard as Perry Arnold.

**Program and Advertising Phrases:** Brothers united in Anger of Love's Disappointment Reunited When Love is at its Best Cook.

**The Old South Sends Its Best Cook to Soften the Heart of Gouty Renegade, Cut Out the Sour Grapes from Man's Stomach to Soften His Heart.**

Pretty Romance Contains Snappy Sensation to Heighten Interest.

Love and Adventure Mingle in Victorious Home and Delightful Love Story Tinged With Sensational Adventure.

**Stunt Suggestions:** For a side angle, offer a price for the receipt for the "Jumbellya" Judy prepares for Houston, or offer a price for the best Southern Recipes. In newspaper work advertise this as a departure from the usual type of languishing Southern girl. Use lithographs for window work.


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**"THE UNCHASTENED WOMAN."**

Perfection Pictures Presents Grace Valentine in Louis K. Anspector's Highly Successful Stage Success, with a Notable Good Cast.

**Cast**

Caroline Knolleys .......... Grace Valentine
Misa Emily Madden .......... Mildred Manning
Sanbury .......... Catherine Towser
Susan Ambles .......... Edna Hunter
Muri Cat .......... Mrs. Martin
Agnes Murtha .......... Adelaide Barker
Hubert Knolleys .......... Frank Mills
Sutherland .......... Virginia
Krellin .......... Paul Panzer
O'Brien .......... Mike Donlin

**Directora:** Humphrey

**The Story:** Mrs. Caroline Knolleys, while traveling in Switzerland, starts a flirtation with Lawrence Sanbury, a young artist. Later, both move back in New York. Caroline tries to continue it. Sanbury begins to develop an infatuation for Caroline and although Mrs. Sanbury, whose work consists of ameliorating the conditions of the poor, observes it, she refrains from registering her objection for fear that her husband will lose the patronage of the wealthy woman. A dinner is given at the Sanbury home to the guests of the evening are Emily Madden and her fiancée, Michael Hilliard. Emily refuses to sit at the table with Emily on the ground that Emily is her husband's mistress. But her husband, who holds her former mistress in high esteem, exacts a retraction of the statement and Caroline leaves the house.

**Feature** Grace Valentine as Caroline Knolleys and Victor Sutherland as Lawrence Sanbury.


**Stunt Suggestions:** Make the greater portion of your appeal through the newspaper, giving emphasis to the fact that this is the real success of the stage. Point out that it is a play that made even the New York veteran first-timer sit up and take notice. Make a plentiful use of paper and try to post at least one twenty-four. Use the dying Stock of old cards, or your lobby display along with the stills.

**Advertising Aids:** Two styles each, one and three sheets. One style each, six and twenty-four sheets. Herald, Press book. Two styles each in column cut and double column advertisements. Slides. Lobby displays 8x10, 11x14 and 22x28.
List of Current Film Release Dates
ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

<table>
<thead>
<tr>
<th>General Film Company, Inc.</th>
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<td>(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)</td>
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</tbody>
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**BROADWAY STAR FEATURE.**
The Great Dane: Faro Neil (Wolvile Tales—Two Parts—Drama).
Faro Neil, Lookout (Wolvile Tale—Two Parts—Drama).
Dismissal of Silver Poil (Wolvile Tale—Two Parts—Drama).
The Brief Debut of Tidy (One of the O. Henry Stores—Two Parts—Drama).
The Coming of Faro Neil (Wolvile Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Winning of the Mocking Bird (Wolvile Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
(Ned Finley)
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Ridge (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**
The Tramp (Two Parts—Comedy).
His New Job (Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**
From Catterpillar to Butterfly (One Part).
A Widow's Compromise (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**
Romantic Duet (Two Parts—Comedy).
What She Did to Her Husband and Almost Lucky (Split Reel—Comedy).
What in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Last Love (One Part—Comedy).
The Devil to Pay (One Part—Comedy).
Troubled Waters (One Part—Comedy).
Her Neck and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**
Way Up in Society (One Part).
His Fatal Pat (One Part).
Her Ambitious Ambition (One Part).
Her Matrimonial Moans (One Part).

**DUPLEX FILMS, INC.**
Shame (Seven Parts—Drama).

**EBONY COMEDIES.**
The Bully (Two Parts—Drama).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Baracal Bum (One Part).
Lun in Old Clothes (One Part).

**ESSANAY COMEDIES.**
Slippery Slim, Diplomat (One Part).
Slippery Slim and the China Agent (One Part).
Slippery Slim's Strategy (One Part).
A Snapakille Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Big Date (One Part).

**IMPORT AND EXPORT FILM CORP.**
Why—the Bolshevik (Five Parts—Drama).

**HANOVER FILM COMPANY.**
Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Month of Partners.

**HIGHGRADE FILM ENTERPRISES, INC.**
Bille in Society (Two Parts—Comedy).
Bunco Bally (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Boarders and Bums (Two Parts—Comedy).

**COSMOPHOTO FILM.**
Hypocrates (Six Parts—Drama).

**AUTHOR'S PRODUCTIONS, INC.**
Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**
The Last Raid of Zeppelin L-21.

**JUDGE BROWN STORIES.**
(All Two-Part Comedy-Dramas.)
Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

**PROGRESSIVE FILM.**
On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
(One Two-Part Drama.)
In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**
The Triumph of Venus (Five Parts—Drama).

**PARAMOUNT PICTURES CORP.**

**PARAMOUNT-MACK SENNERT COMEDIES.**
May 24—Battle Royal.
June 2—Love in the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Sorcer Idol (Two Parts).
July 15—Ladies First.

**PARAMOUNT AIR-HUCKLE COMEDIES.**
Mar. 18—The Bell Boy.
May 20—Moonshine (Two Parts).
July 5—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

**PARAMOUNT FEATURES.**
June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 5—Vivien's Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).
June 16—The Bravest Way (Five Parts—Drama).
June 23—The Firefly of France (Five Parts—Drama).
June 23—A Desert Wool (Five Parts—Drama).
June 1—The Right Reckoning (Dorothy Dalton—Five Parts—Drama).
June 1—Sands (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 13—The City of Diam Senses (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Narguerite Clark—Five Parts—Drama).

**ARTCROFT PICTURES.**
June 2—A Doll's House (Five Parts—Drama).
June 10—Shadrack Fellow (Five Parts—Drama).
June 17—Hit the Trail Holiday (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).

**PARAMOUNT-BAY DRAK PICTOGRAPHS.**
June 24—Subjects on Reel: Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention, War Garden (60 No., 2573.—Animation Cartoons by Dean Parmele.
July 1—Subjects on Reel: Schematography, the Art of Correcting Injurious Natural Habits; With the Deep Sea Anglers; Animated Technic Drawing by E. Dean Parmele.
July 8—Subjects on Reel: Helping Humanity to Be Happy and Happy No. 1: Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carison.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2: Preparing the Victory Army; A Nature's Garden; Cartoon by Earl Hurd.

**PARAMOUNT-BURTON HOLMES.**
June 17—Yesterdays in Samoa (Scenic).
June 24—The Tonga Isles (Scenic).
July 1—Australasian Trenchmills of New Zealand (Scenic).
July 8—Return to the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).

**BENJAMIN CAPIN'S—PARAMOUNT SERIES.**
"The Sons of Democracy."
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly furnish titles and dates of all new releases before Saturday.
SITUATIONS WANTED.

MANAGER at liberty, American, 42 years—Christian, has 12 years experience; knows picture and vaudeville business; can handle large house or circuit. Will go anywhere. Best references. Address Reliable, care M. P. World, N. Y. City.

AMBITION young man, twenty years old, desires position as assistant cameraman. Has had three years experience with Bell & Howell camera and laboratory work. K. R., care M. P. World, N. Y. City.

WANTED—Position as cameraman assistant. Amateur player, photographer and electrician by trade. Low wages. F. Allina, 98 Orange St., Brooklyn, N. Y.


BUSINESS OPPORTUNITIES.

COMPLETE FILM exchange, full line advertising, one in five reel subjects, cheap to quick buyer. C. Reid, 145 West 45th St., N. Y. City.

THEATERS FOR SALE OR RENT.

EXCEPTIONAL opportunity, latest equipped moving picture theater—37 seats, center square. Pennsylvania town 5,000, good business, long lease, low rent, no opposition; other interest for sale, act quick. Pennsylvania Owner, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.


VICTOR portable moving picture machine, complete, with stereopticon and carrying cases. Sacrifice for $75.00. 649 S. 7th Ave., Maywood, Ill.

CAMERAS, ETC., FOR SALE.

GUARANTEED CAMERAS, low priced. Kino- graph, F.3.5 lens, $90.00; Pittman, F.7.5 lens, $65.00; Tripod, $12.00. Ray, 220 Fifth Ave., N. Y. City.

PATHE professional camera. Four magazines, Geer, Iris tripod, carrying cases, $475.00. W. M. Zollinger, 45 Harrison Ave., New Rochelle, N. Y.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one camera, one picture handle, view finder, four dark boxes, one 2-inch Zeiss lens, one 5-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in first place. Camera, Box 13, Station G, N. Y. City.

VISTA camera in fine condition, complete, with magazines, lens and tripod, $39.00. R. C. Baker, 110 Main St., Cambridge, Mass.

THE LATEST AND GREATEST BASS BARGAIN LIST NO. 75 IS NOW READY FOR FREE DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses. A thoroughly comprehensive and valuable list. Be sure and send for your copy to the Home of Camera Values. The Harvey meter for motion photography at $2.50 is worth its weight in gold. BASS CAMER A COMPANY, Charles Bass, President, 100 No. Dearborn St., Chicago, Ill.

200 PT. DAVSCO M. P. Camera, 50 MM. E. & L. Tessar lens, F.3.5 with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885—1027-1029 Madison Street, Chicago, Illinois.

FILM FOR SALE OR RENT.

FOR SALE, the following serials: Crimson Stain Mystery, 32 reels; Mysteries of Myra, 31 reels; Beatrice Fairfax, 30 reels; also the following features: Ocean Waif, 5 reels; Jockey of Death, 5 reels; January, 6 reels; Flower of Faith, 5 reels; Dante's Inferno, 5 reels; new prints. National Film Exchange, 145 West 45th Street, New York City.

In answering advertisements please mention The Moving Picture World.
<table>
<thead>
<tr>
<th>Universal Film Mfg. Co.</th>
<th>Mutual Film Corp.</th>
<th>Metro Pictures Corporation.</th>
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<tr>
<td>ANIMATED WEEKLY.</td>
<td>STRAND.</td>
<td>METRO PICTURES CORP.</td>
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<tr>
<td>July 3—No. 31 (Topical)—03630.</td>
<td>May 7—Over the Garden Wall (Comedy) —19–CST–1.</td>
<td>May 27—Lend Me Your Name (Yorke—Five Parts—Drama).</td>
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</table>

CENTURY COMEDY. | June 29—Her Unmarried Life (Two Parts)—03670. | June 2—The Only Road (Five Parts—Drama). |
| May 29—The Hero of Rome (Two Parts—Comedy) —03690. | June 10—Social Quicksands (Five Parts—Dr.). |
| July 8—Phoney Photos (Two Parts—Comedy) —03679. | June 17—The Hero of Gold (Five Parts—Dr.). |
| July 10—The Bell of Liberty (Two Parts—Comedy)—03699. | June 24—A Man’s World (Five Parts—Drama). |
| July 8—Or— (Eileen Sedwick—Comedy) —03888. | July 1—Opportunity (Viola Dana—Five Parts—Drama). |

NESTOR. | June 1—“Home, James” (Comedy) —03640. | July 8—No Man’s Land (Bert Lytell—Five Parts—Drama). |
| June 10—Buster Agay (Comedy) —03609. | June 24—A Man’s Wife (Five Parts—Drama). |
| June 17—Passing the Bomb (Comedy)—03659. | July 15—A Successful Adventure (May Allison—Five Parts—Drama). |
| June 27—The Hero of Rome (Comedy) —03690. | July 26—BEYOND THE BLIND MAN (Topical)—03658. |
| July 1—The Butler’s Blunder (Eileen Sedwick—Comedy)—03679. | | |
| July 8—Or— (Eileen Sedwick—Comedy) —03888. | | |

UNIVERSAL SPECIAL PRODUCTION. | June 15—No Release This Week. | METRO RE-ISSUES. |
| June 22—Shanghai (Fives Parts—Drama) —03671. | June 29—No Release This Week. | Destiny (Five Parts—Drama). |
| July 13—No Release This Week. | | |

UNIVERSAL SCREEN MAGAZINE. | June 15—Issue No. 75 (Educational)—03632. | SCREEN CLASSICS, INC., SPECIALS. |
| June 22—Issue No. 76 (Educational) —03662. | June 29—Issue No. 77 (Educational)—03673. | Lest We Forget (Eight Parts—Drama). |
| June 25—Issue No. 77 (Educational)—03672. | July 6—Issue No. 78 (Educational)—03682. | My Own United States (Frohman Production—Eight Parts—Drama). |
| July 13—Issue No. 79 (Educational)—03699. | | The Million Dollar Magician (Emerald Production—Five Parts). |

UNIVERSAL SPECIAL FEATURE. | June 8—The Lion’s Claws (Episode No. 10—Through the Flames) —50–T–T. | Toys of Fate (Seven Parts—Drama). |
| June 15—The Lion’s Claws (Episode No. 11—Wake We Told) —50–T–T. | | |
| June 22—The Little Lion’s Claws (Episode No. 12, “The Spies Cave”)—50–T–T. | | |
| June 29—The Lion’s Claws (Episode No. 13, “In Disguise”)—50–T–T. | | |
| July 6—The Lion’s Claws (Marie Walscum—Comedy—Drama) —03691. | | |
| July 13—The Lion’s Claws (Marie Walscum—Episode No. 13, “The Bridge of the Beast”)—50–T–T. | | |
| July 20—The Lion’s Claws (Comedy—Drama) —03694. | | |

OUTING-CHESTER PICTURES. | June 29—Ex-Cannibal Carnival—1–1–0. | | METRO COMEDIES. |
| June 30—Kangaroo Island—1–1–0. | July 7—Kangaroo Island—1–1–0. | Feb. 18—After Henry (Drew). |

| June 29—Beau Control—03677. | July 7—A Good Loser (Foggy Pearsall—Five Parts—Drama). |

WESTERN AND RAILROAD DRAMAS. | June 22—Quick Triggers (Two Parts) —03604. | | |
| June 29—The Midnight Flyer (Two Parts) —03605. | | |
| July 6—Naked Flats (Neal Hart—Two Parts—Drama) —03651. | | |
| July 13—The Brand Man (Helen Gibson—Two Parts—Drama) —03663. | | |

GOLDWYN DISTRIBUTING CORP. | GOLDWYN FEATURES. | June 2—All Woman (Mac Marsh—Six Parts—Drama). |
| June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama). | June 6—‘Bill’s Baby” (Two Reels). | June 2—The Poor Fish (Two Parts). |
| June 29—The Service Star (Maggie Kennedy—Six Parts—Drama). | June 8—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama). | June 2—Flipjack (Two Parts). |
| July 14—The House Adventure (Mac Marsh—Five Parts—Comedy-Drama). | June 10—This Is a War (Two Parts). | June 16—Isn’t It Warm? (Two Parts). |
| July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama). | Goldie’s Cross (Bette Davis—Drama). | June 16—Cupid and the Cop (Two Parts). |
| | Honor’s Cross (Bette Davis—Drama). | June 30—Pearls Without Price (Two Parts). |
| | Social Ambition (Six Parts—Drama). | | |

CAPITOL COMEDIES. | BLOOD BLUE (Six Parts—Drama). | KEYSTONE COMEDY. |
| June 5—“Bill’s Baby” (Two Reels). | | June 9—The Snow Cure (Ford Sterling). |
| June 8—“Birds of a Feather” (Two Reels). | | June 16—Cinders of Love (Chester Conkila). |
| June 17—“Matching Billy” (Two Reels). | | June 19—Ambrose of Nowhere (Jack Swan). |
| June 21—“Wife’s Might” (Two Parts). | | June 30—Bucking Society (Chester Conkila). |
| July 15—Dad’s Knockout (Two Parts). | | July 7—Bright Lights (Aruckle and Normand). |
| July 22—Up a Tree (Two Parts). | | July 14—Village Scandal (Aruckle and Normand). |
| Aug. 12—‘Billy’s Fortune (Two Parts). | | July 21—Saved by Wireless (Chester Conkila). |

Producers.—Kindly Furnish Titles and Dates of All New Releases before Saturday.
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List of Current Film Release Dates
GREAT VITAGRAPH PROGRAM. FEATURE AND STATE RIGHT RELEASES

GREATER VITAGRAPH INC.

VITAGRAPH FEATURES.
June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Dr.).
June 24—The Gold Key (Five Parts—Dr.).
July 1—Talgged Lives (Harry Morley—Five Parts—Dr.).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Dr.).
July 15—Love Watches (Corinne Griffith—Five Parts—Dr.).

BIG V COMEDIES.
June 10—Skids and Scalawags.
June 17—Lame Brains and Lustastics.
June 24—Bosie and Mudge.
July 1—Bonds and Banners.
July 5—Hindoo and Hazards.
July 15—Skippers and Schermers.

DREW COMEDIES.
May 19—Fist Headache.
May 20—The Mysterious Mr. Davey.
May 27—Rookey’s Sad Case.
June 3—Romantic Drums.
June 10—A Case of Eugenics.
June 23—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid’s Column.
July 1—Booby’s Baby.
July 15—The Honeymoon Baby.

VITAGRAPH SERIALS.
“Out of the Web,”
May 10—Episode No. 10—“Out of the Dungeon” (Two Parts—Dr.).
June 10—Episode No. 10—“Out of the Dungeon” (Two Parts—Dr.).
June 17—Episode No. 11—“Out of the Desert’s Grip” (Two Parts—Dr.).
June 24—Episode No. 12—“Hurl to Destruction” (Two Parts—Dr.).
July 1—Episode No. 13—“The Hidden Menace” (Hedda Nova—Two Parts—Dr.).
July 8—Episode No. 14—“The Crash of Fate” (Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15—“Out of the Web” (Hedda Nova—Two Parts—Dr.).

Fox Film Corporation

FOX SPECIAL FEATURES.
May 12—Peg of the Pirates (Five Parts—Dr.).
May 19—The Confession (Five Parts—Dr.).
June 1—The Fourth (Five Parts—Dr.).
June 2—Blue-Eyed Mary (Five Parts—Dr.).
June 5—Ace High (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).
July 7—Other Men’s Daughters (Peggy Hyland—Five Parts—Dr.).
July 14—Her Price (Virginia Pearson—Five Parts—Dr.).

FOX STANDARD PICTURES.
Mar. 17—Woman and the Law (Five Parts—Dr.).
Mar. 24—Rough and Ready (William Furman—Five Parts—Dr.).
Apr. 7—The Blind Thieves of Dillworth (Five Parts—Dr.).
June 10—Under the Yoke (Theda Bara—Five Parts—Dr.).

FOX RE-ISSUES.
The Bodeman (William Furman—Five Parts—Dr.).
A Fool There Was (Theda Bara—Five Parts—Dr.).

FOX SUNSHINE COMEDIES.
Apr. 7—A Walker’s Wasted Life (Two Parts).
May 6—A Neighbor’s Holekohl (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who’s Your Father?

MUTT AND JEFF ANIMATED CARTOON.  
June 9—The Dog.
June 9—Hospital Orders.
June 16—Life-Savers.
June 20—Weeping Theda Bara.
June 30—The Seventy-Five-Mile Gun.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.
130 West Forty-sixth Street, New York City.
Tom Britt Coronado.
The Blackmailers.
Ignorance.
S. O. S.

BETZWOOD FILM COMPANY.
Betzwood, Pa.
Sandy Burke (Louis Bension).
BLUEBIRD PHOTOLAYS.
$5,000 Reward (Five Parts—Dr.).
A Broadway Scandal (Five Parts—Dr.).
Midnight Madness (Five Parts—Dr.).
Wife Woman (Five Parts—Dr.).
The Eagle (Five Parts—Dr.).
The Deciding Kiss (Five Parts—Dr.).
July 6—The Empty Heart (Harry Carey—Five Parts—Dr.).

CHRISTIE FILM CORPORATION.
Los Angeles, Cal.
July 16—Some Romeo.
July 24—War Gardens.
July 1—Kids.
July 15—Just Like Dad.
July 25—This Way Out.

EDUCATIONAL FILMS CORP.
The Following are One Reel Scenics.
May 27—What the Ice Age Left (Bruce).  
June 3—Silent Wonderlands of the West No. 1.
June 10—Following the Course of the Cayuse (Bruce).
June 17—Silent Wonderlands of the West No. 2 (Bruce).
June 21—The Home of Mexico (Wright).
June 7—Through the Nation’s Parks (Newman).
July 8—Cruise of the Quicker-’n’-’ll (Falls (Bruce)).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

DILMARS “Living in Nature.”
June 3—War Through the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).  
International Cartoon Comedies — Each Reel.
May 27—Fishermen’s Luck (Kattenjammer).
June 3—Up in the Air (Kattenjammer).
June 10—Sweet the Fly (Kattenjammer).
June 17—Throwing the Bull (Killetz).
June 24—The Last Man Loses (Kattenjammer).
July 1—Crabs Its Crabs (Kattenjammer).
July 8—A Pick-It-Up Property (Kattenjammer).
July 15—A Heathen Benefit (Kattenjammer).

FIRST NATIONAL EXHIBITORS’ CIRCUIT.
Charlie Chaplin in A Dog’s Life.
Ambassador Gerald’s My Four Years in Germany.
Terzan of the Apses (Elmo Lincoln & Edak Markey).
Passing of the Third Floor Back (St Johnstone Forbe-Robertson).
Tempers Steal (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edward Lewis’ The Sign Invisible (Mitchell Lewis).
Herbert Brenon’s Empty Pocket.
Herbert Brenon’s Fall of the Romanoffs (With Hodge).
Almorny (Josephine Whittell).
Pershing’s Crusade.

W. W. HODDISON CORP.
Relaunching Panama Palms.
May 13—Rose o’ Paradise (Bessie Barriscale—Five Parts—Dr.).
May 27—Shackled (Louise Glaum—Five Parts—Dr.).
June 10—Patriotism (Bessie Barriscale—Five Parts—Dr.).
June 24—One Outlaw (Warren Kerrigan—Five Parts—Dr.).

JEWEL PRODUCTIONS, INC.
The Price of a Good Time (Seven Parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Douglas Fairbanks—Five Parts—Dr.).

GEORGE KLEINE SYSTEM.
(Montgomery Flagg Reel-One Comedies, "Girls You Know"
—Made by Edison).
Apr. 24—A Good Sport.
May 8—the Starter.
May 22—The Spotted Girl.
June 5—The Lonesome Girl.

ESSANAY (Broncho Billy Series).
May 10—Broncho Billy’s Squires.
May 17—Broncho Billy’s Secret.
May 24—Broncho Billy and the Greaser.
May 31—Broncho Billy’s Fatal Joke.
June 7—Broncho Billy’s Grin.
June 14—Broncho Billy’s True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

HISTORIC DELUXE PRODUCTIONS.
June—The Unchaste Woman (Seven Reels).

The Unbeliever (Seven Reels).

SELECT PICTURES.
May—The Lesson (Five Parts—Dr.).
May—De Luxe Annie (Seven Parts—Dr.).
May—The Jube (Five Parts—Dr.).
The Claw (Clara K. Young—Five Reels).
Cedillos the Pink Roses (Marion Davies—Six Reels).
Good Night, Paul (Constance Talmadge—Five Reels).

The Whirlpool (Alice Brady—Five Reels).
(Special Releases).

The Barrier (Seven Parts—Dr.).

WILLIAM L. SHERRY SERVICE.
297 Seventh Avenue, N. Y. City.
The Street of Seven Stars (Doris Kenyon—Six Parts—Dr.—De Luxe).

A Romance of the Underworld (Keesey Production).  
Marriage (Keesey Production).

WORLD PICTURES.
June 17—The Man Hunt (Five Parts—Dr.).
June 24—A Woman of Redemption (Five Parts—Dr.).
July 1—Heart of a Girl (Barbara Castleton—Dr.—Five Parts—Dr.).
July 8—Tinsel (Kitty Gordon—Five Parts—Dr.).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Dr.).

WORLD COMEDY RELEASES.
May 23—Main I-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Uresnitz).

State Right Releases

ARROW FILM CORPORATION.
Times Building, New York.

The Struggle Enduring (Harry Rap Production).
The Accidental Honeymoon (Harry Rap Production).
The Million Dollar Mystery (Six Reels—Dr.).

AGILE FILM CORPORATION.
220 S. State St., Chicago, Ill.

HEAL STATE FILM COMPANY.

COMMONWEALTH PICTURES CORP.
Chicago, Ill.

The Frozen Warning (Dr.).

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List of Current Film Release Dates

CHESTER BEECROFT. 501 Fifth Ave., N. Y. City.
Reclaimed

COSMOPTOFILM COMPANY, INC. 220 West 42d Street, New York City.
The Hypocrites.
Reel

CREST PICTURES CORP. Times Building, New York.
The Last of the Agos.
The Grain of Cotton.

M. S. EPSTEIN, 1456 Broadway, N. Y. C.
The Depths of the Sea (In a Series of Four Parts—Educational).

FOURSQUARE PICTURES. 729 Seventh Avenue, New York.
The Eagle’s Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).

The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION. Times Building, New York.
God’s Man.

GAUMONT CO. Flatbush, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
The Hand of Vengeance (A serial in ten two-reel episodes).

GENERAL ENTERPRISES, INC. Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Pictures).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBERG. 1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Deceit.
Cheerful Liars.
Fate and Fortune.
Parson Peep.
The Ring and the Ringlet.
My Husband’s Friend.

GRAPHIC FILM CORPORATION. 729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)

Dixy Heights and Darling Hearts.
His Wild Oats.
Walters’ Ball.
His First False Step.
Ambrose Cup of Wine.
(The Following Are Frank Keenan Productions.)
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)

The Devil’s Needle.
The Social Secretary.
Fifty Fifity.
(The Following Are Wm. S. Hart Productions.)

The Devil’s Double.
Truelight Tulipette.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfeberry.
(The Following Are Douglas Fairbanks Productions.)

The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimonial.
The Americano.

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Life or Honor.
Conquered Hearts.

JESTER COMEDY CO. 220 West 42d Street, New York.
(Featuring Tueda-Dan.)
March—His Golden Romance (Two Parts).
April—All “For” Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).
KING BEE FILMS CORP. 729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Hindsight and Early.
June 8—San Juan.

OHIO PICTURES CORP. 729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC. Flatiron Building, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION. 729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIERSON FILM CO. 220 West 46th St., New York City.
The Still Alarm (Serial Production).

PYRAMID COMEDIES. 220 West 42d Street, New York.
In and Out (Two Parts).
Love and Longing (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAYER. 1402 Broadway, New York.
The Hand of the Hunter (Four Parts—Novelty).
The Master Crook.

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July—Fred’s Frivulous Foulard (Two Reels).
Aug.—Fred’s Fighting Father (Two Reels).
Sept.—Fatty’s Fast Flibber (Two Reels).
Oct.—Fred’s Frivulous Fandango (Two Reels).


May—Dundie from Ireland (Five Reels).
June—The Scare (Five Reels).
July—The Ranger (Five Reels).

The Curse of Eve (Six Part Drama).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).

New releases—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Neil Shipman—Seven Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).

Bill Sturgis’ Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC. Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION. 729 Seventh Avenue, New York.
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Mr. Coon.
Moss Is Cured.
Zippy’s Insurance.
Zippy’s Pets.
The Unknown.

TRIANGLE FILM CORP. 1457 Broadway, New York City.
The Servant in the House.
The Breech in the House.

U. S. EXHIBITORS’ BOOKING CO. Times Building, New York.
The Belgians.
Those Who Pay.
The Zeppelin’s Last Raid.
Just a Woman (Stego Production).
Men.
The Crucible of Life.

WESTERN IMPORT FILM COMPANY. 71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS. 71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett Keystone Comedies, Each Two Reels in Length.)
A Desperate Sconndrel.
Soaked and Scorched.
A Farm Yard Romant.
The Huil-Hula Dance.

(The Following Are Bob White Barreto Productions.)

Satan’s Pawn.

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or the Making of a Photoplay
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MOTION PICTURE DIRECTORY COMPANY
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NEWS AND PROPERTY GAZETTE
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
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Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/19 THE OFFICIAL ORGAN OF THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND LTD

Dunhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CINEMA OUTFITS AND RAW FILM SUPPLIED
Camera Men Sent Anywhere
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San Francisco, Cal.

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Hampton DelRuth
Editor and Supervising Director
Wanted to Purchase for GREAT BRITAIN and IRELAND

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Sound plots, good photography.
Also open to entertain BRAND OF COMEDIES AND SERIALS

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The Essential Requirements FOR Improved Projection ARE SPEER CARBONS
Speer Alterno Combinations for A. C. Work
AND
Speer Hold-Ark Combinations for D. C. Work
Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

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SOLO STYLE "O"

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Improved duplex roll system enables operator to follow picture with ease and satisfaction.
Does not require an operator with our special 134 note reproducing SOLO roll.
Instruments suitable for every theatre.

The Marquettte Piano Co.
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A MESSAGE TO THE CAMERA MAN—

Here is a camera which enables you to produce 100% RESULTS. Every desirable advantage is incorporated in the

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For accuracy, speed, easy operation and perfect negatives the Universal Camera is without a peer. Equipped with this Camera and a Universal Tripod you are in a position to take full advantage of every opportunity at a moment’s notice. You know how important these things are in the M. P. field.

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With a Universal Outfit, “you get the picture and get away before the other fellow gets ready.” The Universal is the last word in PORTABILITY, SPEED and PERFECT PICTURES.

Write today for a catalog. Buy your Universal NOW. It is the biggest value in the M. P. world.

BURKE & JAMES, INC.
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THE LIGHT THAT GIVES MAXIMUM DEFINITION

SILVERTIP

THE NEGATIVE CARBON THAT INSURES PERFECT PROJECTION

The National Silvertip combination gives:
1. A strong, penetrating light. This light source has the highest intensity of any of the known illuminants used for motion picture projection.
2. Absolutely steady screen illumination free from flickering shadows. The small diameter of the Silvertip prevents the arc from wandering, thereby eliminating the flicker and negative shadows.
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NOTE: Silvertips are for Direct Current only.

FOR ALTERNATING CURRENT PROJECTION
To obtain maximum screen definition on alternating current use White A. C. Special Carbons.
No change in equipment necessary.

Write today for our folders
NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

4500 CINE-MUNDIAL 4500

4500 What?—4500 Monthly Readers
—and Growing Ever

Such is the circulation achievement as it stands on our books this July 1, 1918. For three years our total of readers has mounted upward, ever upward, and just now new plans are being worked out which will literally add new thousands to the list.

At times last year we printed a total monthly run of over 7,000 copies (including those sent gratis for missionary purposes) and on one occasion more than 8,000.

Unless all signs fail to materialize these circulation records will be surpassed in 1918

Chalmers Publishing Company
516 FIFTH AVE., NEW YORK CITY
It Has Been The Privilege of the Executives and Branch Managers of the United Theatre Equipment Corp. to have been associated with the Motion Picture Industry in its early history and to have continued the association thru its many successes and to-day the United Theatre Equipment Corporation is an institution so organized and departmentized that it can serve most promptly and efficiently.

MOTION PICTURE THEATRE
SCHOOL
CHURCH
Y. M. C. A.
ARMY & NAVY

As well as the commercial and industrial institutions throughout the United States.

LET US CONVINCE YOU!
We Guarantee Perfect Screen Results

Distributors of
POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS—GARDINER VELVET GOLD FIBRE SCREEN—NATIONAL CARBONS—ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

United Theatre Equipment Corporation
H. T. EDWARDS, Pres.
J. H. HALLBERG, Vice-Pres.
Executive Offices: 1604 Broadway, New York
Largest Moving Picture Equipment House in the World

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- MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI
With Discrimination

We select only the finest grades of raw material for our product.

We select only the best of expert workmanship to manufacture our product.

With the same careful discrimination, we have selected the following reliable concerns as distributors of our product:

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PACIFIC AMUSEMENT SUPPLY COMPANY
800 S. Olive St., Los Angeles, Cal.
The Picture that will never have a Competitor.

-will burn in your brain forever!

"The SINKING OF THE LUSITANIA"

Winsor McCay's Blood Stirring Pen Picture

---------- the World's Only Record of the Crime that Shocked Humanity.

In this one reel is more human drama—more excitement—more pathos—more to look at and more to think about—more to thrill over and more to talk about than there is in any ten ordinary features of seven reels each.

Give your people this supremely wonderful reproduction, absolutely accurate to the uttermost detail and they will never forget the picture—nor the place where they saw it. Book it as you would book another "KAISER."
FUNNIEST CHAPLIN FILM

"CHASE ME CHARLIE"

A CHAPLIN JINGLE

with an hour of continuous fun.

Taken from the famous Essanay-Chaplin comedies — Being a British version of Charlie Chaplin's greatest laugh makers.

Jingles by Langford Reed

Essanay

Perfection Pictures

George Kleine System Distributors

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the biggest scoops always
in America's greatest Animated Newspaper

UNIVERSAL
ANIMATED WEEKLY | CURRENT EVENTS

Modern Daniel in lion's den sells war stamps.

Allied officers compete to aid war fund.

"Old John Barleycorn" takes his place on auction block.

His hands itch for a grip on the Kaiser's throat.

Famous French Band meets President at the White House.

"Beat Germany To Her Knees."

100 ships launched in one day is America's defy to Kaiser.

Huns bolster up waning courage with falsehoods.

Italian officer decorated at allied headquarters.

French "Ace of Aces" wins highest honor in gift of France.

Glimpses of our boys in France.

Official U. S. War Pictures
Americans take over a new sector on the French front.

In the clouds with the Marines.

Cartoons by Hy Mayer, world-famous Caricaturist.

Men—Food—Ships—Ammunition.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
ANY MOMENT

Exhibitors May Expect to
Hear the Vital Message!

TRIANGLE DISTRIBUTING CORP.
1457 BROADWAY   NEW YORK
Jesse L. Lasky presents

Wallace Reid

in "The Firefly of France"

A Paramount Picture

By Marion Polk Angellotti

Scenario by Margaret Turnbull. Directed by Donald Crisp.

The Germans Were Battering Down the Door!

Trapped in the old chateau, the American aviator, the girl he loved, and the Firefly, France's hero, waited for the enemy who sought the secrets that one of these three possessed.

The girl. Was she a Hun spy? The American didn't believe it and he stepped forward to meet the attack!

That's Wallace Reid in the famous Saturday Evening Post story that is one of the tensest tales the war has inspired.
She Made Them Look Like Fools In Wilhelmstrasse

THE Prussian - Whose-Brain-Is-As-Withered-As-His-Arm calls No. 87" of the German Intelligence Service to get her orders.

Next scene: America.
"No. 87" is holding a poisoned knife at the very throat of America. She has gathered all the cracks of the German Secret Service to watch this country's blood flow.

Then a tremendous climax! Her Yankee whip snaps; Prussia's house of cards comes tumbling down and—

Your people stop at the door to ask, "When is the next Dorothy Dalton picture coming? They certainly are great!"

THOMAS H. INCE presents

Dorothy Dalton
in "The Kaiser's Shadow"

A Paramount Picture

Thomas H. Ince

A SPLENDID power working for finer motion pictures, a genius whose photoplays have made money for exhibitors throughout the world, a master producer—that is Thomas H. Ince who will release at least thirty-two of his star feature pictures through the Famous Players-Lasky Corporation in the year beginning September 1, next.

In addition, Mr. Ince will produce several special features.

William S. Hart, Charles Ray, Dorothy Dalton, and Enid Bennett are the stars appearing in Thomas Ince's productions. Each is a name of tremendous box-office value, tremendous because Thomas H. Ince possesses the implicit confidence of exhibitor and patron. They know that "Ince Standard" means a standard set at the peak of excellence.
THE BIG 6

THEDA BARA in
"THE TWO ORPHANS"
"THE CLEMENCEAU CASE"
"A FOOL THERE WAS"

WILLIAM FARNUM in
"A SOLDIER'S OATH"
"THE BONDMAN"
"THE PLUNDERER"

Available Now to Every Exhibitor!
Don't let your Opposition Beat you to it

FOX FILM CORPORATION
HATRED! PASSION! POWER!

The biggest production in which this popular star has ever been seen.

William Fox presents

VIRGINIA PEARSON
in
HER PRICE

Directed by Edmund Lawrence

SPECIAL FEATURES
FOX FILM CORPORATION

BOOK IT NOW—TO DAY
PACKING THEM IN!

Released in August as an individual attraction

NOW BOOKING at rental prices for immediate playing dates

F O X FILM CORPORATION

William Fox presents

THEDA BARA in CLEOPATRA
"Here you big stiff—do yourself a favor"

(ONE OF THE PATHETIC SCENES from)

"The GEEZER of BERLIN"

A TRAVESTY on "THE KAISER—The Beast of Berlin"

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
With Successes like these-
Let your competitor do the hot-weather worrying.

**WARNING**

DON'T sign a contract that closes your theatre to the big pictures that are coming.

TOYS of FATE with NAZIMOVA
The new screen sensation

LEST WE FORGET with RITA JOLIVET
Greater now than before

BLUE JEANS with VIOLA DANA
A perpetual money maker

Draft 258 with MABEL TALIAFERRO

**SCREEN CLASSICS INC.**

**METRO PICTURES CORPORATION**
Exclusives Distributors

**SUPREME METRO Successes Re-issued**

The SOUL of a WOMAN with EMILY STEVENS

LEgION OF DEATH with EDITH STOREY
A great star in a great production

DOLLY SISTERS in The MILLION DOLLAR DOLLIES
The most distinctive production of the year

**METRO PICTURES CORPORATION**

Exclusive Distributors

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"To Hell With the Kaiser"
Strikingly Presented at the Broadway

Having returned from our vacation at 6:30 we were requested at 6:40 to go to the Broadway Theatre at 8:30. We liked "To Hell With the Kaiser" even better than Atlantic City. The title needs no explanation. It means just that literally, and they are doing it very satisfactorily on the screen. Would that the story were written in the past tense instead of in the future.

The picture was shown Sunday night for the first time, and it is doubtful if the old Broadway has had such a crowd since the days of the "Madam" song. Every one was there and every seat was filled. The stage boxes were fitted up like two little private halls. During the performance they were concealed by red velvet draperies, but in the final scene, where Mr. Hohenzollern returns to that particular bournes these curtains are drawn back and flames leap and dance in front of a background that is truly infernal. We thought that a realistic touch would have been to have Lawrence Grant, in his Kaiser's make-up, pushed down into this yawning furnace. It wouldn't have hurt him, because it wasn't real fire, but it looked hot enough to be an excellent substitute when heatless Mondays come again.

Lawrence Grant gave an interpretation of the Kaiser that was remarkable for its subtlety as well as for its uncanny physical resemblance to the world's best hated ruler. He is the best Kaiser we have seen. In fact, he is so good that we couldn't be surprised if no one ever spoke to him again. He plays a dual rôle, but the other man is a villain, too, an actor person who impersonated His Satanic Majesty when William himself wished to take a vacation. In that way Mr. Hohenzollern could direct one set of atrocities while his double directed another.

Olive Tell never looked so pretty as she did as "the girl," an American who is residing in Berlin with her father. When the story opens she is just leaving the convent in Belgium, where she has taken her younger sister, Betty Howe is the sister who remains in Belgium and is later attacked by the Crown Prince when the village is sacked.

The story does not pretend to be a history of the war, and the only things that are true are the atrocities which are committed by the Germans. These are always bound to be true. But it is intensely interesting and extremely well done. It is war melodrama at its best.

The man who portrayed the Crown Prince gave an excellent performance. He was so obnoxious that every one was delighted when he, too, got his deserts. Olive Tell shot him through the heart because he insisted on making love to her. The picture is released by Metro.

"To Hell With the Kaiser"

"Most vital of all pictures" Eve. Journal
"Most absorbing, tremendously interesting and essentially dramatic picture that has been shown" Evening Telegram
"Big success" The Globe

You have the verdict of the public and the press.
This is the greatest cashing-in production ever offered and we make no exceptions whatever.

METRO
for this attraction!!!

THE KAISER PRODUCTION—
with Olive Tell and a tremendous cast—taken by storm!


Splendid... Times
"Stirred a loyal audience" Herald
"Hit the nail on the Head—Standing room only"—Morning Telegraph
"Gives Victory Key" The Sun

If you haven't an open date—make one and book it for two weeks or one week—It will absolutely pay you to do it!

PICTURES CORPORATION—Exclusive Distributors

REMARKABLE FILM.

Scenes from "To Hell with the Kaiser" promise Unusual Film Achievement.

Some of the scenes of "To Hell with the Kaiser," the seven-act film drama to be presented at the Broadway Theatre to-morrow night, were revealed at a private showing yesterday to an audience made up of press representatives and persons directly concerned with the picture's pioneer.

-- The emphatic Americanism that speaks through the title of the picture has found expression in all of these scenes. The author, June Mathis, did not write her scenario on lavender-tinted paper, nor did the director, George Irving, forget that he was visualizing the greed and lust of the Potsdam gang that set out to get possession not only of Europe but of the United States. "To Hell with the Kaiser" is not a pacifist tonic. It is a patriotic epic.

With the introduction of a love story the picture magnifies the author's fancy with the facts of history. The war lords of Germany, presided over by Wilhelm of Hohenzollern, are shown planning the conquest of the world. To each is allotted a nation as a reward—the United States, reserved for the last, intended for the crown prince. The new historic incidents are shown in which Wilhelm tore up the treaty of Belgium, declaring it to be only "a scrap of paper" and acknowledging to the world that he disregarded all honor and decency. The sacking of Belgium, the burning of convents and the violation of nuns and young girls are indicated in a way that makes the blood boil with righteous indignation.

The adventures of an American family from the plot around which the romance centers. Prof. Monroe has perfected a wireless invention which the Kaiser is trying to obtain, but which he refuses to yield except to his own government. The professor secures his passports, and goes to Belgium to get his youngest daughter, Ruth, only to find her dying as the result of an assault on the convent by the crown prince and his men. He is shot down when he protests, and Alice, the older daughter, devotes her life to avenging her sister. Making use of her acquaintance with an actor, who is hired to impersonate the Kaiser, to keep his person safe from the crowds, she is introduced to the crown prince, and through him brings about the capture of the Kaiser.

A fleet of aeroplanes of the allied armies is shown in full battle with the enemy air force, making one of the most thrilling scenes ever shown on the screen. The Kaiser is ab ducted by Alice and the American aviator, Dodge, and taken into the presence of Gen. Pershing. Later, his appearance in the depths of hell is shown, and with the passing of his base soul, peace once more smiles upon the earth.

Scenes in the trenches are shown which will be of intense interest to every American community which has given sons to the great cause of humanity. The acting of Lawrence Grant as the Kaiser, Olive Tell as Alice, Betty Hawn as Ruth, Frank Currier as Prof. Monroe and John Sunderland as Dodge deserves special mention, though all the cast is good.

Eve Mail
METRO PICTURES CORPORATION presents
The rising star of motion pictures
BERT LYTELL in the Louis Joseph Vance romance
NO MAN'S LAND
Adapted by Mr. Lytell and A.S. LeVino
Directed by William S. Davis in 5 acts.
RELEASEd BY
METRO
JULY EIGHTH.
THE 14,000 and more motion picture exhibitors of America owe a great deal to those producers who have put character and quality into their product.

If you, as an exhibitor, sought to build a permanent place for yourself in your community or section by depending upon sensational, poorly made and unhealthy pictures, you soon would be a bankrupt.

After all, there are only two kinds of motion pictures: The kind that build solidly, continuously and permanently. And, the kind that sap the reputation of your house; that undermine public confidence and liking.

There is either a big place in this industry for a quality company like Goldwyn, or no place at all. And the presence on the Goldwyn books of more than 5,000 active accounts reveals clearly the nation-wide exhibitor approval of Goldwyn.

Our productions and stars made their first great appeal to the women and children of America. They instantly increased the matinee patronage throughout the nation. They rapidly extended their vogue to the male patrons of the screen and to-day they have created in Goldwyn the strongest name and reputation value in the motion picture industry.

For the coming season, Goldwyn's stars and their screen-plays represent a concentration of Power. The power of Production. The power of Star Personality. The power of the coherent, well-told Story. The power of great Technical Achievement. And the power of the fair and equitable Sales Policy of the Goldwyn organization.

SAMUEL GOLDFISH
President
SIX PRODUCTIONS

AMERICA'S most famous and popular native artiste. The power of her name and personality established still-unbroken records for thousands of theatres throughout the world. One of the few great stars of the screen; a remarkable dramatic actress. Returning again to the field of modern emotional drama as a Goldwyn star.

Miss Farrar's productions will reveal this glorious woman in present-day roles. They will make the most of her splendid abilities and will not sacrifice her beauty or identity in costume or pageant dramas. This series embraces more Geraldine Farrar pictures than have ever before been released in a single year.

GOLDWYN PICTURES CORPORATION

Samuel Goldwyn, President
Eugene Skirvin, Vice President
16 East 42nd Street
New York City
SIX PRODUCTIONS

THE author-favorite of the world’s strong-blooded races. Backed by five successive screen productions of unparalleled box-office power. Where annually he gave you one great profit-making picture from a famous Rex Beach story, he will now give you six of them in a year.

These vital Rex Beach productions provide, beyond question, the greatest series of pictures available to the American exhibitor during the coming year. They bear the most popular author-name the screen has ever known. Offered at prices that make these productions a remarkable "buy" for all exhibitors seeking packed houses.

GOLDWYN PICTURES CORPORATION

16 East 42nd Street
New York City
The popular and beautiful star whose power and magnetism have been the basis of prosperity for thousands of exhibitors. Goldwyn will again present her in the type of emotional dramas that made her famous and established her as one of the great drawing cards of the screen.

Pauline Frederick's Goldwyn productions will reveal her as a woman of to-day, in gowns and fashions of to-day. The assets of her personality that have been sacrificed and overlooked are the very elements that Goldwyn is going to make the most of. She appeals to America's masses and classes.
Mabel Normand
STAR SERIES

EIGHT PRODUCTIONS

BEYOND question the greatest of screen comedienne. Without one rival in the entire field of comedy-drama. The element of comedy will be emphasized in all of her coming productions, thereby giving her millions of admirers the rollicking type of stories they expect from this star.

Mabel Normand has been described as "the star who never has to be introduced." This means that she has won public affection. You love her the moment you see her. Exhibitors have found that under the Goldwyn name she has held all of her old friends and at the same time won a tremendous new following.

GOLDSYN PICTURES CORPORATION
Samuel Goldwyn President
16 East 42nd Street New York City
Ranking, without question, as the leading young emotional star of the screen. Raised to new heights of popularity and box-office drawing power under the Goldwyn name by being presented in such splendid successes as "The Cinderella Man," "Polly Of The Circus," "All Woman," "Money Mad," and "The Beloved Traitor."

Mae Marsh's Goldwyn productions for the coming season will give her bigger opportunities in emotional and romantic-drama and assure exhibitors still more profitable engagements than in her first great Goldwyn year. Goldwyn unhesitatingly says that last year Mae Marsh had more successful productions as a whole than any other star in motion pictures.
THE fresh, wonderful personality that provided exhibitors and the public with the one new star sensation in motion pictures last year. Her eyes and smile, her comedy and melodramatic farce won her a nation-wide audience instantly. She has brought new patrons into picture theatres everywhere.

For her new season's Goldwyn productions Madge Kennedy is being given more dramatic stories, without forfeiting her wonderful comedy talents. Miss Kennedy began her screen career by winning the nation's “matinee patronage.” Having captivated the women and children, she extended her vogue to the men. Several thousand exhibitors already rank her in the first six stars of the screen.
In Tom Moore exhibitors have a star of their own making and, incidentally, Goldwyn's first male star. We have been literally forced to make him a star at the demand of the theatre-owners of the country and the American public. His is the most pleasing romantic, athletic male personality in pictures.

Goldwyn is doing with Tom Moore what few producers have ever done before—offering him at moderate and attractive rentals to enable exhibitors from the start to make a big profit on his Goldwyn productions and to convey to the public the satisfaction that an exhibitor always feels when he is making a big profit on a star.
“Madge Kennedy in *The Service Star* Goldwyn’s Finest Achievement,”
Says Harold Edel.

“NOT unmindful of the other beautiful and successful Goldwyn productions you have given us for presentation at The Strand, I now congratulate Goldwyn for making with MADGE KENNEDY in *THE SERVICE STAR* what is unquestionably your best production. It is a splendid story, excellently made.

“Madge Kennedy is one of the most popular stars presented in The Strand Theatre and it gives me great pleasure to express my own and The Strand’s approval of this wonderful star who scored such an immediate success on the screen.”

These are the words of the Managing Director of the first great motion picture Institution ever created in America—an institution that is a permanent tribute to the ideals and the foresight of the late Mitchel H. Mark.

In The Strand he made *quality pictures* and *quality showmanship* the dominant ideas, and as one of the last big negotiations of his active career he put Goldwyn Pictures in his nationally-famed theatre.

Today—and all week—you will see at The Strand

MADGE KENNEDY
in
THE SERVICE STAR
By Charles A. Logue

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFIELD, President
EDGAR SELWYN, Vice President

16 East 42nd Street New York City
The head of the largest chain of motion picture theatres in the world—ever alert to find the screen's newest successes—has booked Capitol Comedies for his entire metropolitan circuit of houses catering to the greatest volume of patronage in America.

The Managing Director of the famous New York Strand plays Capitol Comedies and enthusiastically rates them as "by all odds the liveliest and best comedies now available to the exhibitors of the country . . . very successful at The Strand."

"Smiling Bill" Parsons

in

Capitol Comedies

26 a year
Every Second Monday

has, with five speedy, exciting and laughable releases, established himself as a nationwide favorite with the patrons of the large and small theatres of the country. The largest volume of business ever booked on new comedies is sufficient proof of the immediate popularity of this newest of screen entertainers. Capitol Comedies are released exclusively through the offices of

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish, President
16 East 42nd Street
New York City
NORMA TALMADGE
(Presented by JOSEPH M. SCHENCK)

Comes before the Exhibitors of the country in a one-hundred percent perfect photoplay! What she did in "Ghosts of Yesterday," "By Right of Purchase," and "De Luxe Annie," she has done again in "THE SAFETY CURTAIN"

By Ethel M. Dell
Directed by Sidney A. Franklin

Her perfection and her popularity produce your profit!

SELECT PICTURES
The Trade Press has its say on a dangerous practice

Moving Picture World
JUNE 15, 1918

Attention was called by J. D. Williams in an article published in these columns last week to the injustice of releasing old pictures (re-issues) under new titles. The practice deserves all the opprobrium heaped upon it by Mr. Williams and it is our inclination to emphasize all that he said. At the very least it is misrepresentation; a form of unfair trading upon the popularity of a name made popular by a competitor and one not followed by those who have a regard for the best form of business ethics. Not only that, for it serves to cheapen and to discredit, unnecessarily, the fame of the name upon which this unfair trading is carried on, so that in the end not only is the value of that name discredited, but the pictures which are issued under counterfeit titles are discredited likewise.

We used the word “unnecessarily” in the foregoing paragraph because we believe that it is unnecessary to change the name of an old picture in order to reissue it. If a picture made some time in the past is good enough to re-issue there is no occasion to change its name—the picture is its own recommendation—and a change of name is misleading and an insult to the intelligence of those who pay to see it. Briefly, the releasing agent who changes old titles to new is going out of his way to discredit his own business. An old picture that is good may be frankly put out as a re-issue and will be welcomed as such by an old friend by all who have seen it before; it will be as well received by those who have never seen it because it is good and because they have heard of it in terms of praise. But if it is re-issued under a new title with new sub-titles it is a deception, and its appearance will be resented by those who discover the fraud.

If the releasing agent insists in thus unnecessarily revising an old picture there is still less reason why the exhibitor should continue the fraud upon his audience. If the picture is good enough to go on his program there is no reason why it should masquerade under a false name. The exhibitor who lends himself to frauds of this sort discredits his house in the eyes of his patrons. Not that alone, but he aids in depreciating the value of the name of the player upon whom the fraud is practiced as well. No exhibitor who seeks to deal fairly with his patrons will be a party to such fraudulent practices.

Wid: Are You Square With Yourself?

It's no trick to be a crook!
Anyone can collect considerable coin if they care not how they do it.

Any boob can run a house for painted ladies and get rich . . .
but very few people think that much of money.

Do you keep your own cards on the table when you check up yourself?

Is it good business to cheat, no matter how you camoullage it, in dealing with the people who furnish your bread and butter?

Sooner or later they'll get you!

Re-issues of good films . . . like return dates of “Uncle Tom's Cabin” and “East Lynne” on the...
Do the exhibitors of this country want to be classed with quack doctors, patent medicine fakirs and bunco men?

Speaking stage . . . are one of the surest sources of real revenue for the fair-minded, square-shootin' showman. Just because some feller who has tried to get “his” quick without worrying about “how,” makes it possible for you to slip something over on your gang, is no reason why you should fall.

Always remember that the folks who spend their money with you hold you accountable. They know little, and care less, about who makes the film or how it's sold.

They only know that you show it and that they pay their money to you . . . and don’t overlook the fact that they have an idea that you are gettin' rich even though you may be barely breakin' even!

Showing old films under new names isn’t square-shootin'!

Using the old names in small type on the advertising, in order to have an alibi when someone kicks, isn’t goin’ to keep that irate cash customer from remaining “sore,” no matter what explanation you may give ‘em. If the stuff is good and worthy of playing again it’s worth showing on the square, under its original title.

If it’s worth while and has made friends, there are still enough in your community who have never seen it, and enough who will be willing to see it again, to check up into real business if you are showman enough to get ‘em in.

The whole problem centers upon two points: First, are you willing to try to grab without worryin' how you get it . . . which means a real loss of self-respect? Second, it’s generally bad business to deal “stacked” cards . . . because sooner or later they’ll “get” you!

Exhibitor’s Trade Review
JUNE 15, 1918

Speaking of re-issues:
Why change the name of a picture, on re-issue, that succeeded once under its own name?
J. D. Williams of the First National Exhibitors’ Circuit has said most of the things worth saying on this matter.

But here are some other interesting sidelights.
Royalty may travel incognito, but a good picture should be known for all it’s worth. Its name is one of its assets.

Aliases are all right for criminals, but a good picture has as much right to its name as a good woman.

If a picture is worth re-issuing at all, it is as good under its original title as the day it was released.

If it isn’t a good picture—why re-issue it?

Sound business judgment and a sense of fairness to exhibitors and public are against it.

The re-issue will be the salvation of this industry before normal conditions prevail again. And the concern that, consciously or unconsciously, vitiates its value, is hamstringing itself as well as hurting its fellow-concerns.

Motion Picture News
JUNE 22, 1918

First, we believe that re-issues under new titles—unless the old name is published with at least equal prominence—is very apt to mislead the public.

Misleading the public will serve to destroy its valuable confidence in the motion picture and the industry abck of it.

The existing statutes may define this style of advertising as fraudulent.

You can't gag a deceived patron. He's Sore!

The First National Exhibitors' Circuit, Inc., 6 W. 48th St., New York, N. Y.
Wid says: "Any Boob can run a house for painted ladies, and get rich . . . but very few people think that much of money."

Furthermore, and of great importance, it is obvious that new pictures of famous stars cannot profitably be produced if old pictures are allowed to compete with them under what the public construes as a new name and therefore a new picture.

This, it is equally obvious, is destructive of the industry's normal and necessary development.

Secondly, and with equal emphasis, we point out that this controversy does not apply whatsoever to pictures properly re-issued.

Picture Play
THE HART REISSUES

William S. Hart has published a strong letter asking exhibitors not to book certain productions being sold by "The W. H. Productions company," with which he has no connection. Hart asserts that these are old pictures, being sold under new names, and that the public, seeing them advertised, thinks the pictures are new ones. The public, of course, suffers. So does Hart.

We know nothing of the merits of the controversy. We do know that Hart does not object to the Triangle re-issues, which are not renamed. His newest pictures, of course, are Artcraft's.

It does seem, however, hardly fair to change the name of a picture, once it has been produced.

If it is legitimate, however, we have stepped in to protest out of turn. We apologize. But if it is all right to do this with pictures, why couldn't a publisher put a new binding on O. Henry's "The Four Million," and sell it as O. Henry's "The Heart of New York?"

It's the same thing, isn't it?

Nailing a Slander:

Re-titled re-issues are not and never have been handled by First National Exhibitors' Circuit Exchanges as was intimated in a recent advertisement in the M. P. News.

The "First National" is out to protect the reputations of the great stars who are largely responsible for the popularity of Motion Pictures and will continue to agitate the question regardless of whose pocketbook it affects.
THOUSANDS OF AMERICAN HOMES WILL BE GLADDEDEN
by a sight of their loved ones with Pershing in France
All will be cheered to know how well the boys are being cared for—

America Will Breathe Easier
after seeing

"PERSHING'S CRUSADERS"
The First Official U. S. War Film Feature

THESE ARE THE BIG REASONS WHY
THE GOVERNMENT MADE THE FILM

Presented by the Committee on Public Information
George Creel, Chairman
through
Division of Films
Charles S. Hart, Director

DISTRIBUTORS
Except California, N. Dakota and Michigan
Plaza Pictures are offered to the trade with confidence that their consistent quality in stories, stars and production will make them welcome to both exhibitor and the public.

They will be released by the W.W. Hodkinson Corporation as part of the Hodkinson Service thru the General Film Exchanges.

Further announcement will be made next week relating to the Stars and release dates of productions.
WANTED

Salesmen - Representatives

There are twenty men in the United States whom we want to become associated with us.

These men are fighters—they have moral and physical courage—they have keen sales experience and mental calibre sufficient to earn $5,000 to $10,000 per year.

They are not looking for a "job"—but for a place in a sincere, rapidly growing organization that is striving to make the Motion Picture Business a worth while industry.

These men will come with us because they believe that we are destined to stand head and shoulders above all others.

The men we choose will be given the same incentive to work as if they were in business for themselves, therefore we must be sure of their integrity and sense of responsibility toward the exhibitor whom they must serve in their connection with us.

Politics, favoritism, unsettled conditions—cannot interfere with their success and progress in our organization.

Only big men in every sense of the word need apply because only big men will appreciate the greatness of the opportunity offered them and have the ability and strength necessary to grasp and hold it.

Write us giving full details of yourself—record and ambitions—and why you believe you can measure up to our standards.

All communications will be held strictly confidential. Address them to General Sales Manager

W. W. HODKINSON CORPORATION

527 Fifth Ave. :: :: New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Keep Up The Nation’s Morale!

The country is full of the fighting spirit. Its courage is high. But it takes cheerfulness to keep confidence stimulated for a winning fight. Nothing makes for cheerfulness more than first class comedy.

ESSANAY-CHAPLIN COMEDIES
THEY NEED NO INTRODUCTION

“A Night Out”  “In the Park”  “The Champion”
“His New Job”  “A Woman”  “A Jitney Elopement”
“The Tramp”  “By the Sea”  “Work”

SNakeville COMEDIES
FIFTEEN MINUTES OF UNADULTERATED FUN

“Slippery Slim’s Inheritance”  “Slippery Slim’s Stratagem”
“Sophie’s Legacy”  “A Hot Time in Snakeville”
“Sophie Gets Stung”  “Snakeville’s New Sheriff”
“Slippery Slim—Diplomat”  “A Snakeville Epidemic”
“Slippery Slim and the Claim Agent”  “Sophie’s Birthday Party”

Distributed Exclusively by General Film Company
21 West 44th Street, New York City
"HER MOMENT"

with

ANNA LUTHER


Seven reels of big, suspenseful moments revealing a woman's fight against great odds for the true love she craves. A smashing story that will appeal to all.

A Big Story! A Big Star! A Big Box-Office Attraction!

Produced by AUTHOR'S PHOTO-PLAYS, Inc. Los Angeles

Distributed Exclusively by General Film Company
25 West 46th Street, New York City
FOR several weeks members of the Advisory Board have been discussing the question of long and short features. To a considerable extent this is dealt with in theory, but at the Rivoli last week S. L. Rothapfel is proving that a presentation can be put over without one of the so-called features and that the audience will be delighted with the result.

Of course, the Marine flying pictures made under the direction of Lieut. Rothapfel, form the featured part of the program—and they are wonderful pictures as you will hear later—but there was only a few feet more than three reels of these. The only other picture besides the scenic, the animated picture and the animated was a two reel O. Henry story. And let us say here now that the applause that greeted this picture at the end has been equalled by few of the longer features that we have seen presented at either of the Rothapfel houses.

It certainly proves so far as audiences are concerned at the Rivoli that the length of the picture counts for little, if quality is there. "I never consider length in buying a picture," said Mr. Rothapfel several weeks before he had arranged this bill and the current presentation proves that this does not have to be considered provided all of the other elements are incorporated in the bill. And it proves, if possible, even stronger than any other presentation that we have seen the necessity of the combination of music and the picture to get the best results—and that the music is essential to every sort of picture.

And aside from any question as to how long feature pictures should be, exhibitors will do well to arrange such a bill as this now and then. It is a decided relief from the usual performance and your patrons will appreciate it as an added spice to their amusement diet.

O. HENRY STORIES

NEW YORK'S newspaper critics showed a surprising willingness to depart from the stereotyped style of daily review in treating of S. L. Rothapfel's experiment with a diversified program of short subjects at the Rivoli last week.

In particular it is pleasing to note that they accorded the two reel O. Henry subject which shared honors with the exclusive marine picture—treatment similar to that accorded the usual lengthier feature.

We of the industry might expect this as a matter of course. But there has always been doubt expressed as to the general public's willingness to accept anything less than a full evening's entertainment as a "feature." In the reflection of that public's views given by New York's papers there is cause for congratulation to Vitagraph and Manager Rothapfel.

Let the O. Henry Stories solve that Summer Program Problem for you. They are the greatest series of human, heart interest stories ever produced.

Ready now—"Mammon and the Archer."
PYRAMID COMEDIES

Distributed in GREATER NEW YORK and North NEW JERSEY

By EXHIBITORS’ BOOKING SYNDICATE of New York

Follow the Step of the Live Ones

Ready for Release

“IN AND OUT”
“BEACH BIRDS”
“LOVE AND LUNCH”
“BEAUTIES AND BOMBS”
“CAMOUFLAGE BALL”
“CALL OF SPRING”

TWO REELS EACH

2 A MONTH—TWENTY-FOUR A YEAR—2 A MONTH

We are in Business to Stay—and will Continue to Make

The Clever

PYRAMID COMEDIES

Featuring the Eccentric Comedian

RAY HUGHES

TERRITORY NOW BEING CONTRACTED FOR

PYRAMID COMEDIES, Inc.

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THE KING-BEE COMEDIES

have been one of the greatest two reel successes on the American market.

When Mr. N. H. Spitzer desired to market these comedies in the foreign field he naturally selected the most successful and **largest foreign film house** to handle the entire output of the King-Bee Films Corporation.

For the foreign rights on the leading American Productions

Write

**J. FRANK BROCKLISS INC.**
SIDNEY GARRETT Pres.
General Exporter and Importer

729 Seventh Ave. ~ ~ ~ New York City
Pictures Made To Your Order

With the organization of the Affiliated exhibitors for the first time are really to have a voice in production.

More than that, part of our productions are to be made to your order. Like all other dealers, you, at last, can choose—dictate, if you please—the kind of product you want, and the price you will pay.

Through your National Director, you decide upon the cast, story and direction—in advance of these productions.

Upon the completion of the picture it is reviewed by the National Directors, to make certain that it lives up to specifications. Should it fail, you are no more obligated to take it than you are to pay for a suit of clothes that doesn’t fit you.

Already three big special productions are being made to your order. Others are in course of preparation.

When you compare the rentals of these pictures with the prices charged for productions of equal merit, you will understand better why the co-operative booking plan of the Affiliated has swept the country.

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New York

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The Affiliated Booklet, which gives you the entire story of exhibitor controlled co-operative booking. You cannot afford not to know about it.

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Distributors
Corp.
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Gentlemen: Send me your booklet giving the details of what the Affiliated plan will do for me.

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at Inter-Ocean Building, New York,
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buyers everywhere—

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President

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Pathé believes in making it easy for exhibitors to do big business on its serials. In consequence 'HANDS UP' will be advertised from Portland, Me., to Portland, Ore.; and from the Gulf to the Canadian border.

Produced by ASTRA
Written by Gilson Willets
Directed by James W. Horne

RELEASED AUGUST 18TH.
The thunder of galloping hoofs; daring riders who take their lives in their hands; the canyons, mountains and plains of the untamed West; a handsome and manly hero who knows how to love and fight; a strange and savage tribe of Indians who worship the Sun; costly sets; skilful direction, strong story full of Adventure and Romance; and a lovely and nervy heroine who has won the hearts of your audiences in former Pathé Serials

RUTH ROLAND
in Pathé's cyclonic Western Serial
HANDS UP

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RELEASED AUG. 18 TH
Beyond Question The Best Comedy Drama Of The Year

FRANK KEENAN

in

MORE TROUBLE

It played New York's famous Rivoli to big houses and constant gales of laughter. It plays San Francisco's Rialto for one week, having been booked on its merits. It received the unqualified praise of Will's Magazine in a review that was positively enthusiastic.

If you knew as much about the picture as we do you would book it sight unseen. If you would take a little of your time and SEE it on the screen you would lose no time in booking it. It's a peach!

Produced by Anderson-Brunton Co. Written by Edgar Franklin
Directed by Ernest Warde

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Important, Exclusive Pictures From All The Allied Fronts—
you get them in

ALLIES' OFFICIAL WAR REVIEW

Therein are the official war pictures of

UNITED STATES
FRANCE
GREAT BRITAIN
ITALY

gathered by expert cameramen operating with all the facilities of their respective Governments at their disposal. The war is the subject of first importance in every household in the land. Everyone wishes to see pictures of what is happening “over there.” Your audiences are ready made when you show the “Allies' Official War Review!”

Presented by

COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, Chairman

DIVISION OF FILMS
CHAS. S. HART, Director

The current issue contains
Italy Flings Back the Foe
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PRESENTS

LUCILLE LEE STEWART
THE NEW RALPH INCE PRODUCTION

"I, AM THE LAW"

"THE ELEVENTH COMMANDMENT"

A TENSE SOCIAL DRAMA OF TODAY

ADDRESS ALL COMMUNICATIONS
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ADVANCED MOTION PICTURE CORPORATION
1493 BROADWAY, NEW YORK CITY
We are pleased to announce that THE SCREEN TELEGRAM'S national editions will be issued hereafter from New York.

Special service for the western territory is being maintained as heretofore from our Chicago offices.

THE SCREEN TELEGRAM by virtue of its arrangement with the Division of Films of the Committee on Public Information will continue to present U. S. official war pictures showing our activities abroad.

THE SCREEN TELEGRAM is working in perfect harmony and accord with the United States government and all of its agencies.

This means service to your theatre and to your patrons.

James M. Sheldon
President,
MUTUAL FILM CORPORATION

1600 Broadway
New York
LOUISE GLAUM
IN HER THIRD PARALTA PLAY
WEDLOCK
By
DENNISON CLIFT

Produced under the personal supervision of
ROBERT BRUNTON

Directed by Wallace Worsley

In the role of Margery Harding, Louise Glaum will be seen as a young telephone operator, who, persecuted by the family of the man she loves, clings to her high ideals, until, after a series of climactic situations, the hand of fate strikes at her persecutors. The untangling of the web gives Miss Glaum exceptional opportunity for displaying her rare histrionic abilities to their greatest advantage.

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AL and FRANK JENNINGS
present their first
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An absolutely authentic story of real thrills from their careers of outlawry before being pardoned by President McKinley. All scenes are actual facsimiles photographed by David Abel upon the original outlaw territory in Texas and Oklahoma.

Based upon their outlaw stories, written in collaboration with Will Irwin, and appearing in the Saturday Evening Post.

An expose of real outlawry as compared to reel outlawry.

The first of a series of stories by real outlaws in the real West. Everything in supplies up to 24-sheet stands.

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No longer is it necessary to book every news-reel to make sure of getting all the live topics.

THE NEWS-REELS OF REAL NEWS not only show all the big news subjects, but they are always AT LEAST ONE DAY AHEAD of any other news-reel.

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WIDE-AWAKE EXHIBITORS WILL MAKE A MINT OF MONEY WITH THIS "DIFFERENT" SERIAL.

Telegraphic requests for territory are pouring in.

DON'T BE TOO LATE!

Gaumont Co.
FLUSHING, N. Y.
The recent dedication of the Israel Orphanage Asylum, 274 East Second Street, New York, Virginia Pearson was selected by popular vote to deliver an address to thousands of her admirers on the East Side. The applause which greeted her appearance again proved the popularity of this world-renowned dramatic artist who stands second to none. It gave thousands of men, women and little children not only the chance to see but to hear their beloved idol.

Her unquestioned genius as a screen artist, her many charitable deeds of kindness, her lovable democratic American methods, have won for her a place in the hearts of the people which she amply deserves.

Miss Pearson's speech on this occasion was one of fervor, pathos and humor. It was given with a charm and force of character which called forth the sincere approbation of Ambassador Gerard to whom America and the Allies owe so much. Nathan Straus, that benefactor of mankind and saviour of little children, also paid tribute to this gracious woman.
CURRENT and FORTHCOMING RELEASES:

"A Daughter of France",
"The Firebrand",
"Her Price",
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Wm. Fox Productions

Special

Starring

VIRGINIA PEARSON
E. K. LINCOLN

AND

DOLORES CASSINELLI

IN

"LAFAYETTE, WE COME!"

A

LEONCE PERRET PRODUCTION

T. E. LETENDE
PERSONAL REPRESENTATIVE
TIMES BLDG., N. Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Out Every Wednesday

Fresh, crisp, and crackling with the last minute news of the moving picture industry. In the hands of every moving picture man in New York and adjacent territories the same day it comes from the presses and at hand for every moving picture man in the country a few days later to guide him in the conduct of his following week's business. A greater flexibility than ever before in our mechanical handling enables us to accept trade announcements up until the very last minute for dissemination throughout the industry.

And remember, there is none of the "hit-or-miss" policy in the conduct of the MOVING PICTURE WORLD. What some other publications in the same field maintain it is impossible to do, we are doing constantly as a mere matter of service to our advertisers and readers—and we don't find it even difficult. It is little things like this that explain that great degree of confidence which the picture trade generally are constantly expressing in this leading trade paper which was born with the industry and has grown up with it. For authentic information in all branches of the moving picture trade you owe it to yourself to read the MOVING PICTURE WORLD. To the present business which you cherish and to the future which you hope it will have you owe it to support the one trade publication in the field which has never swerved from its determination to build the moving picture industry of the future upon a sound, high principled foundation and thereby accomplish "the greatest and most lasting good for the greatest number of people."
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Branton, Inc., Studios
Cameo Film Co.
Crescent Laboratories
Duben, M. P. Co.
Ephraim Co.
Evans Film Mfg. Co.
Rothacker Film Mfg. Co.
Standish Mfg. Co.

MFRS. OF MOVING PICTURES

Adolph Ullman Corp.
Affiliated Distrib. Corp.
Atlas Film Corp.
Automatic Theatrical Supply Corp.
Broadway Star Pictures
Essanay Film Mfg. Co.
Famous Players-Lasky Corp.
Fox Film Corp.
Gibbons Film Mfg. Co.
Gaumont Co.
"Geezer of Berlin"

Activities of Picture Men In New England...
Advertising Feature Subjects...
Advertising Displays, Special Theatres...
Advertising, What Can, Accomplish...
Advertising for Exhibitors...
Advertising, What Is...
American Film Abroad is American Public...
American to Release Through Pathe...
Affleson, J. E., for the Majestic Theater...
At All Three Picture Theaters...
Beggter, King, to Play for Metro...
Beginning of Motion Picture Press Agente...
Bill, all 50 Players, Lasky...
Bill in Congress would Increase Exhibitor Tax...
Brady, Col. to Write for Metro...
Commissions Books for Motion Pictures...
Cassard, S. Snowden...
Caribbean Is to Represent Fox Abroad...
Clarke Appointment Division Director...
"Close of the Hill They (Paramount)"
CLOSE-UP...
Community Center in Every School District...
Critical Reviews and Comments...
Curried by Proxy...
"Dad's Knockout" (Goldwyn)...
Dobbs Takes Over Laboratory...
Don't Let Summer Interfere With Business...
Dynamic Films for War...
Draft and Business, The...
Earl, Edward...
Edmundson, "Dick," Due Here This Week...
"Everyman's Box Office" (B.A.)...
Everyman Film Company...
Facts and Comments...
Features Secure Chautauqua's Patronage...
Film Industry in Essential Class...
Film Division Names Director Advisers...
Film Trade Notes of Week from Minneapolis...
Film Trade Notes of Week from New York...
Function of Advertising in Distributing...
Fuchhouser Testifies in His Own Defense...
Goldwyn Holds Conference on Wire...
Goldwyn on Threshold of Second Year...
"Goldwyn Pictures Corp., Colored Insert, 351-32..."
Publicity—What Is It?

Wide Discussion of a Highly Speculative Subject by the Leading Motion Picture Publicity Men—Many Interesting and Instructive Opinions Expressed.

The Beginnings of Motion Picture Publicity.

By JAMES L. HOFF.

When any man sits himself down before his typewriter and clicks off the flat statement that "Mr. So-and-So was absolutely the first to do this or that" he is planting seed for a fine crop of come-backs, but in this life everything goes in epochs, so the writer declares at the outset that he is dealing with things pertaining to the present epoch of the motion picture, which after all is the only one worthwhile and that consequently leaves no chance for any pre-Edisonite picture man to butt in. Having thus effectually laid the troublesome ghost of any neolithic cinematographer which might raise itself to confute this statement the croix de plume, or the nom de la bull, of the picture business, if that please you better, is handed to Robert H. Cochrane, then, as now, attached to the establishment of which Carl Laemmle is the head, the first man to write "publicity" for pictures.

It was back in 1906 that Mr. Cochrane entered upon the career that brought him to where he is now, and he started in by causing Mr. Laemmle to declare in Gothic type, "I am the greatest man in the film business." Well do I remember the copy that came into the office of a western amusement publication carrying that statement. It was the beginning of a definite and determined effort to popularize a motion picture man—and it succeeded.

Prior to that time motion picture publicity consisted of printing the lists of titles of pictures this, that or the other film importer or manufacturer had for sale at so much a foot. Sometimes the advertiser would add a few lines of description to give the expected buyer an idea of what it was about, but Mr. Laemmle was the first man to hire an out-and-out publicity man to tell the trade that he knew more about films than all the rest. That man was Bob Cochrane, a Chicago advertising agent.

Several years ago an advertising expert wrote the words "Keeping everlastingly at it brings success." Laemmle and Cochrane are the answer.

It was a long time before any other company, either manufacturer or renter, undertook anything like a definite campaign of advertising or publicity. Get the distinction: Advertising is conceded generally to mean display announcements which are written by an ad writer; publicity is considered to be text matter that is written by a press agent. The display is paid for and the publicity is not. The press agent's claim to usefulness was in his ability to get lots of "publicity" for nothing, and many of them still hold their jobs on the strength of the quantity of space they can grab from the guileless editors of trade and other.
could always get space in the daily papers when he wanted it. Epes Sargent also did some work for Vitagraph and Lubin. Whatever else was printed was picked up by the reporters of the several amusement papers existing during the early days of the picture business.

The seeming slowness of the picture makers and dealers to publicize their product was not altogether due to lack of initiative on their part. It was the lack of a medium of publicity. The daily newspapers could see nothing in the business. No one believed that it would last. With the exception of two the amusement publications did not reach the class which was interested in pictures, so there was almost no place to print news about pictures. The first break in this situation was made by Vitagraph and Pathe when those companies joined to publish the first house organ of the trade, "Views and Films Index"; but of course that paper was made up of the announcements of those companies only. After it, however, came the Moving Picture World, and then the campaign was begun.

The bulletin was the first definite form of publicity adopted by the manufacturers. It was a small sheet, varying from 6 inches by 8 inches to the size of a letter sheet, and carried an engraving from a scene in the picture and a description of that picture. The Edison company enlarged upon this idea by issuing a beautifully printed and illustrated booklet of its releases twice a month. Little items of news about Edison pictures and players were included in this publication, which was the idea of L. C. McChesney, advertising manager of the Edison company.

This idea was adopted quite generally by the manufacturers, and for some time constituted the greater part of their publicity.

About this period the Vitagraph company engaged Sam Spedon as its advertising manager, and he was among the first, if not the first advertising managers employed by any picture manufacturer. From that time on publicity commenced to establish itself in the business. Pathe engaged a publicity man named McCowan, followed later by H. C. Hoagland. Under Mr. Hoagland's direction Pathe publicity took on proportions. William Wright, sales manager of the Kalem company, conducted most of the publicity for that concern. Ben Schulberg started writing publicity for the old Rex company, and on the record he made there he was appointed publicity man for the Famous Players company when that concern was organized by Adolph Zukor.

When the Motion Picture Patents Company was organized something of a publicity campaign was started. Frank Winch was first engaged, but soon gave way to Chester Beecroft, who held that position for some time. The work was discontinued owing to the aversion of the president of the company to publicity of any kind.

Some time later Mr. Beecroft was engaged as publicity man for the General Film Company, but the policy of secrecy eventually put a stop to his activities there.

During this period the most persistent campaign of publicity was conducted by the Imp company, under which trade name Mr. Laemmle conducted his manufacturing business. Bob Cochrane was the man behind the gun, and for the first time motion picture players were featured in public print. It was Imp publicity that made Mary Pickford famous.

About the same time Vitagraph began to feature Florence Turner and Maurice Costello in its publicity, together with other of its leading players, and a new angle of publicity was started.

Real picture publicity was developed
mainly by the so-called independent manufacturers of the early days. The Patents company and its affiliated interests were opposed to giving any news about their players, and very little was printed concerning their plans, all of which information was necessary to a well-rounded publicity campaign. This gave the independents a great advantage and told in their favor in the final analysis.

Publicity on a large scale was introduced probably for the first time by the Mutual Film Corporation. When it was organized a house organ called the "Mutual Observer" was issued, which was edited by H. J. Streycmans. This was later changed to "Reel Life." Under the direction of Philip Matinil a news service to daily and weekly papers all over the country was started, and much valuable information about Mutual pictures was printed. Arthur James succeeded Mr. Matinil in the conduct of this campaign, and finally Terry Ramseye, who now holds the position, took charge. It was while Harry Aitken was president of Mutual that the first use of magazine space for motion pictures began.

With the advent of new companies, which multiplied at this time, the ranks of the publicity men increased, and as many of the new-comers were theatrical press agents theatrical methods were introduced. Harry Reichenbach came into the game with the Jesse L. Lasky Photoplay Company and gave the trade its first press book from his experience of several years with theatrical producing companies. Mr. Reichenbach was afterward with the All-Star company, then to Metro, the World Film and several others. Arthur James went to Metro after he left Mutual, and is still conducting the publicity of the Metro company. Leander Richardson followed Reichenbach at the World Film and remained until the time of his death, when Lee Kugel, an experienced theatrical promoter, joined that concern and is now in charge of the publicity department.

Probably the first posters used were put out by Pathé for the "Passion Play," which appeared in the early days of motion pictures. Afterward Vitagraph was the first to issue posters with each release. E. G. Hedden of that company had charge of this work and got quite artistic effects with a combination of block designs, type and zinc half-tones from scenes of the play advertised. For a long time old stock posters, made at some time for theatrical productions and left on the shelves of the lithograph companies, were dug up and "stripped" with picture titles and so made to serve the demand of the theater managers for posters. Of course these posters seldom, if ever, fitted the scenes of the picture they were adapted to, but they served.

The first definite poster service made to fit the picture was known as the "A. B. C." poster, made in Cleveland by a man named Brewer. A. B. C. posters were all one-sheet in size and were sold direct to the exhibitor. From this beginning posters for pictures developed rapidly to the present proportions.

The popularity of individual players with the public and the desire to make others popular led the picture makers to issue large quantities of photographs and photographic reproductions by various processes for general distribution. Engravings were furnished to newspapers in large numbers to accompany stories about the play and the players. Thus the work of the picture publicity man became a real and highly important job, conducted for the most part by men of experience and knowledge of the business.

What motion picture publicity is and should be is discussed in all its diversified phases by our contributors in this issue. All of them are well and favorably known to the trade. The importance of their efforts is not to be lightly esteemed. They are the men who have animated the trade body and given it expression.

It would be impossible to mention all who have, at one time or another, wielded the typewriter in behalf of some struggling or successful motion picture company for their name is legion and space will not encompass them all. It should be mentioned, though, that woman, God bless her, has at least one successful press agent in the world of pictures. Her name is Mabel Condon, known from coast to coast. Miss Condon has never represented a regular producing company, but her efforts have been particularly active in behalf of the individual players.

Six Axioms on Publicity

By Arthur James.

1. Sixty per cent of the show business, and ours is a show business, is publicity.

2. Point out to me the exhibitor who knows how to advertise his pictures and I'll introduce you to a success.

3. General magazine advertising for motion pictures is an interesting method of throwing money out the window.

4. Expensive advertising plan books, with gold embossed covers and thick creamy paper, held nobody but the printer.

5. The local newspaper is the direct contact medium, and for motion pictures is unquestionably the right thing to use.

6. Unless the exhibitor is willing to advertise his show nobody can save him.
Beginning of Motion Picture Press Agenting

First Picture Publicity Man, Now Universal Vice President, Tells How He Started All the Trouble—Says Publicity Is Improving

W HEN I first took up publicity and advertising work in the moving picture field some ten or eleven years ago, I had easy going, because, as someone said the other day, I was the first advertising man in the business.

It is not such easy going today because the industry numbers among its members some of the most brilliant advertising and publicity men in the country. In fact, I do not know of any business in which the advertising shows such cleverness, both in idea and display.

About ten years ago, when I got my first glimpse of moving picture trade paper advertising, I was struck with the fact that it was years behind the times. In those days we used to see full pages devoted to the mere announcement, "Films to Rent," with not a word about the films, the actors, the quality of the goods or anything in the way of a selling talk. The advertisers did not speak of advertisements; they spoke of them as "cards."

With a virgin field of that sort in which to work, I said to Mr. Laemmle on the first day that he and I entered into partnership: "Not a single man in the business is doing any real advertising. If you will let me handle the publicity and advertising in my own way I can make you the best known man in the picture business."

"I'll not interfere," replied Mr. Laemmle.

"Will you stand for anything I do or write?" I asked.

"Anything," he replied. "The whole thing is in your charge. I rely on your judgment and your promise to handle the advertising in a way that will make it profitable."

In all my advertising experience I have never found a client like that. Many of them had promised to let me cut loose and smash precedent to pieces, but they had lost their nerve. But, to the everlasting credit of Mr. Laemmle, he stuck through thick and thin and stood for many things that I would not have signed with my own name.

He was game. I made statements over his name that at times threatened to make him appear ridiculous. I started off with the most blatant statements I could think of. The advertisements were worded in such a way as to make him appear pugnacious and vain, insufferably vain—anything to arrest attention. One of the first announcements said in effect:

"I, Carl Laemmle, am the most important man in the film business. I know more about films than anybody. I know what your exhibitors need better than you do.

I know how to interest the public better than you do, and I will teach you how to do it. All this will be part of my service."

Week after week we hammered away with this sort of drool. We used cartoons. Then we began to employ some of the best artists in Chicago and New York to make drawings to illustrate the ads. We published a series of ads boosting Florence Lawrence and next Mary Pickford and King Baggot and other players as fast as we added them to our staff.

Such crazy advertising coming into a field in which the most sensational announcement had been "Films to Rent" had a good deal the effect of a bombshell. At first it was laughed at and ridiculed. Then, as the former kings of the industry began to see that the Laemmle business was growing in a sensational manner, they began to rear up on their dignified hind legs and say that such methods were a shame and a disgrace. After that they cast about for advertising men and publicity men to boost their goods in the same fashion. They wanted some "shame and disgrace" of their own.

It was fun. It was never work. It was simply circus stuff, but it was applied to a business that was behind the times as far as advertising was concerned, and it worked. It stood the acid test in that it brought results.

Then came the big fight with the old film Trust. We attacked them week after week, proving to the exhibitors that we knew what the old trust was trying to do and showing them how to protect themselves.

We won the confidence of the exhibitors and hundreds of them took sides with us when they were risking their very bread and butter in doing so. I have always said, and I still say, that the old trust could have licked us to a finish if they had employed the power of publicity as much as we did. Instead, they took the stand of "dignified silence." Never in the history of the industry was there a time when a good advertising man could have accomplished so much for his employer as the advertising manager of the old trust could have done if he had been given a free hand. But he was all muffed up with "dignified silence"—and everybody knows the result.

I believe we were the first to start the plan of furnishing the newspapers and magazines with studio items and stories, as well as photographs or cuts of the various actors. At any rate, I know we had a good stiff battle before we could convince the editors that the public would be interested in that sort of news. One after another they saw the light, until now only the practically dead newspapers refuse to recognize the fact that the public is eager to read screen news.

Present-day publicity methods are a vast improvement over those of a few years ago, but there's still room for improvement and it is coming fast. A recent discussion carried on in the columns of the Moving Picture World shows that not only the film publicity and advertising men, but the moving picture editors of various newspapers are becoming aroused to the fact that we are all still guilty of weak methods.

For example, every moving picture studio is fairly alive with genuine news. If a newspaper man were turned loose in any live studio he could gather columns of good hot stuff. One trouble about the newspaper man, however, lies in the fact that as soon as a picture company employs him for this purpose he becomes imbued with the corporation spirit instead of the newspaper spirit. The result is that he soon becomes converted
from a reporter into a publicity man and colors his news in too rosy a fashion. This has happened to us many times in spite of the fact that we give our publicity men carte blanche to handle the news in a news fashion.

Ever since I gave up the active work of handling the publicity and advertising personally my instructions to our publicity men have been to cut loose and handle the real news in their own way, the only restriction being to avoid making any statement that the company cannot back up. This works out better in theory than in practice, but it is improving all the time. It is not only the publicity men who are improving in this respect, but the corporations themselves. And it has been harder for the corporations to learn the lesson than it has for the publicity men.

Fortunately for me, Mr. Laemmle was born with an advertising sense. He knows the benefits of advertising and has demonstrated his knowledge of its benefits by the money he has invested in it. If our advertising campaigns had not had his hearty support, if he had lost his advertising nerve, if he had been afraid of doing new things, or if he had not made scores of brilliant suggestions, the advertising would have fallen as flat as hundreds of campaigns that have been ruined in all lines of business because the advertising man did not have the proper backing.

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**The “Up Forward” Publicity Man**

By Fred Schaefer.

This being one of the rare occasions when the Moving Picture World solicits more copy from the publicity pen it is like being invited to a feast. In fact, it amounts to a direct bid to make a little after-dinner speech on paper. We shall try to make it cheery and optimistic and profoundly helpful.

The leading thought in a motion picture publicity purveyor’s mind often is: “Where am I heading?” More plainly, he asks himself: “Am I going to step up forward, or am I going to get off?” Generally he is such a versatile chap that he could get off and probably do better. But everything else being equal I should advise him to stay on and move forward.

What makes him hesitate about things is the apparent nerve-racking mortality among motion picture prospects. They come on in waves and the next moment there are winrows of still forms, and yet the conflict rages and things continue to happen.

Probably he see three classes of motion picture producers of contrasting methods.

The first is the casual kind of producer, who figures only upon the cost of his negative. All which comes after that finds him unprepared.

The second provides both for the cost of production and for the positive prints needed to afford physical circulation of his picture. But somehow he stops here.

The third has gone ahead, knowing exactly what it will cost for his production and his positive prints, and for marketing and advertising besides. He has a broad conception of his objects and of the conditions that prevail in moving a product. Incidentally, this man may spend more money than another, but he will waste less.

The last named man is far-seeing. He knows where he will finish. He is like the occasional individual who builds a house within the estimate—who has begun by putting everything into the specifications.

Half of the tragedies of motion picture adventuring no doubt are due to the errors in production, but the other half easily can be blamed upon lack of margin allowed for merchandising and publicity. All the money has been spent upon the picture, and when the added expense of properly marketing it is encountered the house of cards tumbles. In many cases it is at once evident that the returns cannot justify the total cost that will be involved, and the production is either sacrificed for less than the amount already invested or a desperate attempt is made to realize by dint of recapitalization and feverish promotion, whereas in the first place a competent survey of the entire route to be traveled would have insured the whole venture reasonable chances of profit.

One may ask what all this has to do with a publicity man and his activities. I hold that a publicity man is only nominally useful unless he can look upon a motion picture project comprehensively and profoundly; be able to advise the inexperienced or to hold his own with the expert. Indeed, if he has seen the inside of production and comprehended it and has cooperated in sales campaigns and delved in distribution practice, accumulating thus a priceless knowledge to add to his more ornamental gifts, such a publicity man is a gem. Such a one can pilot a venture from origin to fruition and make every move count. Such a one becomes ripe for high office. He is different from those who can do no more than take the jag end of a bank roll and ease its last moments.

It is merely an argument in favor of deep, serious study of the motion pictures business by its publicity staffs which I am urging. The publicity man’s opportunities are unlimited and brilliant for improvement, for amassing practical knowledge and for applying it. The probability that he is more often than not underrated, the possibility that in this industry he has sometimes to see his best inspirations neutralized or ignored, does not matter. If he profits by the immense facilities for learning all those unnumbered lessons which others persist in not learning he will get on. The picture magnate of tomorrow will be the man who can guide or handle intelligently the capital that waits to be assured of normal existence in the industry—the capital that is coming in to stay.

In fact, I want to predict that the magnate of tomorrow will be the publicity man of today; and I dare say that, true to form, he will be very much averse to talking a great deal about himself.
Function of Advertising in Distribution

Mutual Director of Publicity Discusses Policies and Methods—Discourages General Advertising of Brand:

LET us consider some primary facts. There are two kinds of motion picture advertising.
A—Advertising to sell film to the exhibitor.
B—Advertising to sell seats to the public.
It is principally about the Class A, or distributor to exhibitor advertising, that we are concerned here. I am seeking to make clear to the exhibitor, and any others interested, what he should do but rather what is being done to and for him in advertising.
Now let us sub-divide our Class A advertising, the advertising in behalf of the producer and distributor. Looking into it further we find:
1.—Advertising to present the merchandise, the picture.
2.—Advertising to make the picture appear a success—a sort of post-mortem jubilee intended to foster immortality.
3.—Advertising addressed apparently at the exhibitor or the public but in fact intended for the banker and investor, to keep up a front and maintain credit and borrowing power.
4.—Advertising to keep a star happy, or to promote a president or a general manager or other official in influence.
5.—Advertising just to be advertising, because everybody has the impression that a picture concern ought to do a lot of advertising.
Contrary to many hasty opinions, all of these classes of advertising enumerated, except the fifth and last, are usually amply justified commercially.

The motion picture did not become a business until it began to advertise. It is a better business today because it is a vigorous, perhaps often violent advertiser.

Something like six years ago a big advertising agency sent me to a very high official of a then dominant factor in the motion picture industry to mildly suggest to him that advertising might help his business. He listened about half a cigarette and, then looking me coldly in the eye, remarked:

"Young man, advertising is fandangle and a luxury which we can afford but do not need. If we should advertise and should get more business we would be much distressed. Let us not waste any more of each other's time."

This big man was sincere. He is now exceedingly well unknown and his concern is a commercial ghost.

Competitors arose who did advertise—anybody today in the picture business can write the rest of this paragraph for himself.

For the purpose of advertising to present the pictures to the exhibitor's attention—No. 1 in our schedule—there are four commonly used media; the trade paper, the direct broadside or circular, the local newspaper and the billboards.

The obvious absurdity of using costly billboards and newspaper space to reach the relatively few exhibitor readers is glossed over most frequently by an attempt to make the space appear to be devoted to the establishment of brand value in the public eye, among ultimate consumers. But the everlasting final fact is there, that the advertiser is using the space with the single aim of inducing the exhibitor to pay rental for film.

Upon the evidence now available no advertiser has yet been able to make motion picture brand value stand up in the attention of the public or exhibitor to a profitable degree. If anybody steps up to point a disputing finger at certain brand names I shall be forced to point back at the stock quotation and dividend records.

This is not a failure of advertising, but rather a fact of manufacture. Motion pictures can be branded but they can not be made to a brand standard, at least they have not yet been so made.

If picture brands had important value big stars and special productions could not dominate the market. The name of the star is the nearest thing to a brand in the picture business, but stars have a way of slipping out from under brand control.

Picture patrons do not call up the box office and ask if you have a Burr Oak brand feature. They want to know "Who have you got on to-night?"

Also it must be admitted that billboards and newspapers can have but small and indirect part in the selling of motion pictures to the exhibitor. I do not mean to decry either the billboards or the newspapers as media— they have a big basic value to the exhibitor, and beyond doubt the newspaper is the best existing medium for exhibitor advertising, the advertising which sells seats to the public.

With thus disposing of two of the media sometimes used—less frequently now than formerly—we have left two other avenues to the exhibitor's attention, the trade paper and literature mailed direct.

Direct literature is not just now as fashionable as it was two years ago. There is a prevailing notion that the motion picture exhibitor has gotten and still gets so much of this matter that he has adopted a practise of ignoring it all in self-defense. Experiment and investigation by the advertising experts of many concerns indicate that this notion is probably well founded. A piece of direct literature sent out in 1915 to 20,000 exhibitors drew the astonishing total of 3,000 replies or inquiries. A similar broadside, probably much better as advertising copy, prepared by the same man, mailed to 14,000 exhibitors in 1917 drew a total of twenty-five replies.

I am not sure the second one was wasted, since the proposition is said to have sold well, and the circular may have had a considerable introductory value, but most assuredly it was not the sensational success that the 1915 circular was. Probably the time is near at hand when the direct broadside can profitably go to work again for a while.

This leaves us with the trade paper to discuss. The trade paper, much debated and often berated, remains as the only medium which has been a consistent and continuous performer for the motion picture advertiser.
Probably every exhibitor whose business is worth considering reads one trade paper at least and dips into several on occasion.

It is certain that any proposition which is intelligently set forth in the advertising pages and editorial columns of the trade press becomes instantly known throughout the industry and to all exhibitors, in a degree very significantly related to its news value.

All real advertising is news in a sense. No other business has as much news in it as the picture business.

Every trade paper which presents the news of the business and gives service to any considerable number of exhibitors is a good medium—just as good as its exhibitor-reader circulation, which is probably very close to its paid circulation.

The exhibitor who reads a trade paper is interested in his business. His business is likely to be worth having. The advertiser may get some of that exhibitor's business if the advertising tells a plain effective merchandising story about a good product.

The problem is a much simpler one than a great many buyers of space ever suspected. Experience is slowly proving this and bringing an improved appearance in the advertising sections of the trade press.

Every once in a while some exhibitor takes his pen in hand to write to the advertising department of some picture concern to remark that a lot of money is being wasted in "colored inserts" in the trade press, or to offer a similar advertising criticism. The exhibitor feels that he is paying for the advertising. He is—assuming that the distributor-advertiser does business at a profit. However, commercial experience has proved that in any competitive line of merchandise whatever, the manufacturer-distributor who refuses to advertise seldom achieves a volume of business which permits a maximum of value in the product.

A good product calls for good advertising.

The distributor of pictures who is bashful in his advertising is likely to have something of which he is not extremely proud.

The distributor's advertising is to him as the lobby to the theater. If the show inside is not up to the screen test neither the lobby nor the advertising can long get the money. But that is no argument against using them if the goods can be delivered inside.

The picture concern which inspires good advertising made of good printing on good paper is more likely to offer a worthy screen production than the company which makes its announcements on pages which look like a shipping clerk's stencil.

Advertising Feature Subjects
By Robert Priest.

ADVERTISING a feature compares favorably with the preparation of a meal. A chef, with the same raw material as another cook, will serve a meal fit for the gods, whereas the other will merely "get by" with a meal. This is only another way of repeating the old truism: "Every man to his trade." The meanest advertising man, provided he has made a study of his business, will prove more effective with his "copy" than the brightest college graduate who is unfamiliar with the art.

The world is full of mediocre press agents, as it is full of ordinary workmen in every art, science, industry and profession. That is why we acclaim the expert when he springs into the limelight. Frequently a live-wire press agent, backed by a wide-awake foresighted manager or producer, will launch a campaign that startles even the old-timers. One does not have to tax the memory very severely to recall several spectacular instances attesting this fact.

We all remember features that started off like a house afire and then degenerated into a mere flash in the pan. That is what may be termed short-sightedness in the matter of exploitation. One might as well save his money as to dab a little bit here and a little bit there in a half-hearted amateurish way. That is, so far as getting any big returns or any substantial results are concerned. Generalities or flash advertising never made anything popular or created a demand for it.

Every student of the motion picture knows more than one feature that would have "gone over" equally as big as "My Four Years" or "Tarzan of the Apes" if their management had been foresighted and game. And on the other hand, we can easily assign the reason why conspicuous success was achieved by other features. For instance, J. J. McCarthy and his constituents staked their last dollar and every ounce of energy on the premiere of "The Birth of a Nation" and their foresightedness and sportsmanship are what achieved the unparalleled success. The two-dollar ticket had to come—but who suspected it? Try to think of some other manager who would have had the nerve to put "The Birth of a Nation" in the Liberty Theater at two dollars a ticket. I know some pretty big theatrical managers who thought the people who were trying to put this particular feature over at two dollars were fit subjects for the observation ward. But after the first night—

Look at "Bill" Parsons and Harry Reichenbach; they put "Tarzan of the Apes" over, not because it was "Tarzan of the Apes," but because they were foresighted and game. Just now the town, and in fact the whole industry, is talking about "Cecilia of the Pink Roses." Why? Not because it is "Cecilia." Whoever put that feature over worked like the staff of Cosmopolitan Magazine. There was an extraordinary instance of wonderful variety dovetailed to a pyramiding base and it had the effect of creating the demand sought.

Advertising is not so terribly difficult as one might lead you to believe. Think about it for a minute. Where is the director who would begin the production of a feature without a scenario or a working plot? That is all that is required for a successful publicity campaign. Figure out in advance what you want and must have and then follow your schedule. It is as simple as one, two, three. But first know what you want and what you are aiming at and then select your cast (?) writer, artist (for creating designs), and a "head" to place the copy.

Don't envy the other fellow—if you haven't initiative—imitate him. We have several good models in the film industry.
How Shall I Advertise Pictures

Metro Pictures' Publicity Director Advises Simple, Strong Effects With Maximum of Smash and Minimum of Copy

PUBLICITY is not a business, it is a profession; it is not a science, it is an art, and it begins and ends with an understanding of human nature. With motion pictures the publicity problems are peculiar and especial because the screen itself is the greatest advertising medium in the history of the world. In securing publicity for motion pictures the task is one of interesting and inducing the public to come into the theater. After that the pictures are their own greatest advertisers, and no newspaper or group of newspapers can compare with the screen itself.

There never up to date has been any successful advertising or publicity for brands of pictures with the exception of two types of comedies. There is no such thing today as a standardized show in a picture house and, therefore, the star system has been in vogue. The best that exhibitors have been able to do is to establish a reputation for their houses in the matter of the class and type of pictures shown because no brand name, exclusive of the show itself, will fill a theater. The problem of the exhibitor, therefore, lies in the exploiting of a show as a show, booming its merits and acquainting his public with the nature and quality of the goods he has to present.

To begin with, I do not believe that the public is seriously interested in the name or personality of a manufacturer or distributor of motion pictures. There is a trade interest, but not a public interest. Some interest attaches to the personality of the director, if he be a very great director, but the rest of the interest lies in the play itself and the persons who perform in it.

My suggestion, therefore, to all exhibitors is to forget entirely to mention the personality of the head of the manufacturing or distributing concern and use the space to better purpose. Personally, I never have been called upon to sound the praises of any business individual in authority in the two great companies I have been privileged to represent, and I have the greatest sympathy for those good men and true, my brothers in a great profession, who have been required, under penalty of complete disfavor, to toot eternally about President Sniffins or General Manager Bullthrow as gigantic figures in the mighty industry of motion pictures. I have been unusually favored by an association with business men who were too hard-headed to care about the empty sounding of their personal praises.

There are several simple rules which all publicity men who know their business are bound to follow. Chief of these are strength and simplicity in advertising both to the trade and to the public. Originality is a gift the gods bestow, but striving after simple, strong effects, with a maximum of smash and minimum of copy is a thing by which the everyday man can secure reasonably satisfactory results.

Another simple rule is to avoid hackneyed and meaningless phrases, originating in the advertising agencies, such as "service" and the like. Perhaps the word service meant something once upon a time, but it has come to be the hallmark of the trickster or the incompetent.

Another rule is the avoidance of needless waste in the matter of accessories to advertising. One of these is the so-called plan book, sales book or campaign book. Of any ten of these put out today by motion picture companies at least eight are precisely alike except in the matter of cover and type. They constitute a tremendous waste of money in a given year and could well be replaced by less elaborate and more practical forms of advertising matter.

Good cuts for newspapers, both in illustration and in advertising, are essential and unless they are really made to conform to the standards of showmanship they should be thrown away. Posters, lobby display, neighborhood and newspaper advertising are the four basic necessities once the show with box office possibilities is booked. Long runs are desirable because they admit of proper advertising and if the production is worth while they justify the expenditure. Plain, practical advertising is to be desired at all times and never should the show element, the especial point of lure for the public, be overlooked. No national advertising campaign can make a show locally successful. The people of a community must be appealed to and nothing else matters.

General magazine advertising of motion pictures, because of the fleeting-here-today-gone-tomorrow element of motion pictures is a shocking waste of money that must be charged into the rental prices to exhibitors. The really well circulated motion picture magazines and the local newspapers are the only practical media for our business under present conditions.

I am not against any decent medium of advertising, but I do oppose those avenues which pile up the costs and make motion pictures more and more expensive to the exhibitors. This money should be spent in production, in scenarios and in talent that will make everybody leaving the theater satisfied and anxious to come again.

It is impossible to cover in one article the different methods by which pictures may be presented, or to dwell at any length on lobby displays, because both are as varied as the ingenuity, imagination and industry of the exhibitor or the publicity department that co-operates with him. It is possible to point out that unceasing energy is essential to publicity success. If you have a motion picture to offer to your public don't make the mistake of figuring it will "get over anyway." Get lack of it, push it, drive it, work for it and with it with might and main, and remember that advertising is the life and health of your game.
Doping It Out for the Papers 

Publicity Manager for Pathe Exchange, Inc.,
Says "Have Something to Say and Say It Quick"—Also Advises Study of Mediums

FIVE and a half years ago, when the writer first came with Pathe, the newspapers and general magazines who devoted any space at all to motion picture publicity could almost be counted upon the fingers of one hand. Today their number is legion. The appetite of the public for motion picture publicity, like Shakespeare's bug in the rose, has grown with what it feeds upon. Motion picture publicity has jumped from the swaddling clothes stage to the paraphernalia of man's hood. It is recognized as essential to the successful conduct of the business. It has been found that it pays handsomely. It is not too much to say that without it the business could never have reached its present importance. Therefore it goes without saying that the proper conduct of a publicity and advertising department should be a matter of solicitude since upon its efficiency depends so much which is vital.

The motion picture business, like the dragon's teeth of old, seemed to jump from nowhere, full armed and in the panoply of might. Having no traditions of long standing of its own it had to hew its own way and make them. In publicity there is little doubt but that it followed more or less the exploitation methods of the stage. Too frequently valuable time and space was devoted to the old "lost jewels" style of publicity. The picture was lost sight of in the exploitation of the star. The business still suffers from the effects of this type of publicity. It was fine for the star. It shot salaries up from two figures to four and five, but it put the emphasis in the wrong place. The star became greater than the picture. The tail wagged the dog.

Motion picture publicity, like ancient Gaul, may be divided into three parts—trade paper, newspaper, and magazine, with a further subdivision of the latter into general magazines and fan magazines. The same cut-and-dried story will not do for all these publications. Trade paper publicity as I see it should be "sales" publicity. It should be prepared and written with the needs of the exhibitor in view. He should be informed as to the picture exploited from every angle. He is to sell the picture to the public. He should be given information which will help him to sell it. Therefore the "selling points" of the picture should be brought out. Press agent slush as such deserves little or no place in a trade paper. It may flatter some one's vanity; it may add somewhat to the total lineage to the publicity man's credit, but it does little to sell pictures, and that is the prime mission of the trade publication—to sell. Every picture worth while has its selling points. Therefore it is the publicity man's first duty to dig out those selling points and make them known. A biography of the star's Pomeranian does not help sell the picture. The best of the trade magazines recognize that fact, and with their "exhibitor's help" strive to aid the exhibitor in putting over the picture with the public. The right kind of publicity for the trade magazines is along those lines—"exhibitor's help"—and this without prejudice to the real news that comes along pretty regularly with every live organization and which every trade magazine is glad to get and print.

Time was when the same stories that were sent to the trade magazines were sent by the same mail to the newspapers. Here was a horrible waste of paper and postage. The motion picture editor of a newspaper was in those days a person to be pitied. Upon him fell the duty of reading reams of drivel to find the kernel of news. Newspaper publicity should be specially prepared with the needs of the newspaper in view. The long story which can land is the exception. The newspapers want short stuff, snappy and to the point, and so written that it does not have to be rewritten. Newspapers will print what is palpably a "press agent's yarn" provided that it is clever and worth reading. First-class feature stories of considerable length will frequently land, but they must merit the space; and at Pathe we have found that the way to get them across is to make them "exclusive," with a good art display, specially selected and truly illustrative of the story. By following such methods the writer remembers with satisfaction getting across a full-page story on Pearl White with some thirty Sunday newspapers of importance, illustrated with pictures specially taken in accordance, with a regular "scenario continuity" carefully planned out beforehand. "Have something to say and say it quick" is a good motto to have in writing publicity for the newspapers. Furthermore one's newspaper list should be carefully studied. Many papers give little space to photo play publicity; others devote much. Hit or miss methods will fail. The newspapers should be classified according to the kind and amount of material which they want, and the publicity material should also be classified in accordance with this list. Time and trouble expended upon this will be well repaid, as the clipping returns will show.

The "fan" magazines require material which differs in almost every respect from that sent to the trade papers and newspapers. As they are important and decidedly worth catering to each of them should be studied to meet their requirements. Specially taken photographs, clear-cut and snappy, gossipy interviews of real interest, exclusive articles on subjects worth while, "personality pictures" which is likely they could almost be counted upon to find these in the "fan" magazines, and such should be the character of the material furnished. Truly it is a far cry from the old days when the same old bunk
went to every publication regardless of its nature and requirements!

As for advertising motion pictures, here again the method should be adapted to the medium. Every one has a different idea as to what constitutes good advertising. Advertising is not yet a science since it does not follow exact laws, but its essentials are generally understood. The back numbers of the Moving Picture World of several years ago strikingly illustrate the distance we have traveled in our trade paper advertising. Bombast, exaggeration, superlatives and a certain crudity of appearance were the rule in those advertisements a few years back. Compare them with those of today with their finished appearance, their fine art and, to a certain extent, their moderation.

Almost every company has a certain style to its advertising which makes it individual. Probably each of us thinks his own the best. At any event the individuality of content and treatment shown by the advertisements of each company makes the advertising pages a treat and a source of unfailing interest.

In pictures we advertising men have had to blaze our own trails. We have a constantly shifting product to advertise, unstandardized and to a large extent untried. Each week sees a new problem of merchandising as new pictures are put upon the programs. Each picture must more or less stand upon its own merits. Unlike Colgate’s products, Ivory Soap and other much advertised commodities, which are the same today as they were months ago, and therefore are bought by the public with confidence—motion pictures made with the same star, directed by the same director, produced by the same concern from stories by the same author, will vary greatly in quality. Therefore past advertising counts for little. We must virtually start “cold” with each new picture.

The nature of the business is such that trade paper advertising is not, in its final analysis, the direct producer of sales, but an aid to sales. It makes it easier for the salesman to dispose of his merchandise. Exhibitors are busy men with little time to read. The writer believes that “brevity is the soul of wit” in trade paper advertising, and that the brief, punchy message, with an art display that will seize the eye, is the summa bonum of such advertising.

Obviously advertising to the public is an entirely different proposition, but who of us would be so rash as to attempt to say what is best in advertising motion pictures to the public? Many men, many minds, said the philosopher. There would be no surer way to find the truth of that statement than to discuss the best methods of whetting the public’s appetite for motion pictures by paid advertising. There is little doubt but that such advertising is more and more proving its utility, and that the time may come when with standard pictures we may create a demand, expressed at the box office, for certain advertised brands and put our pictures upon the same basis as tooth pastes, soaps and shoes. Certainly the largest concerns in the business now enjoy the first requisite of successful national advertising—namely, a wide and enviable distribution, without which national advertising could not pay. Pathe has made considerable use of the newspapers in advertising its pictures and with satisfactory results. We have been careful to “gait” our advertising to the public we are reaching and to the medium we employ. Pathe is also making considerable use of billboards, and recently has gone into the Saturday Evening Post. As a result we are helping the exhibitor sell our pictures. National advertising is not merely coming; it has arrived, but there is no doubt but that present efforts will appear small in comparison with that which the future will bring forth.

In summing up our chosen and well loved profession it may not be amiss to say this: That in no business is it so essential for a man to be not merely abreast of the times, but ahead of them. Conditions are constantly changing. The advertising and publicity man should not merely change his methods with them, but ahead of them. The fate of a number of film concerns at one time rich and famous but now forgotten illustrates the penalty attached to lack of progressiveness. The laggard has no place in a swiftly moving business like this.

"I, Me, Myself"

By G. W. Landon,
Advertising Manager, Nicholas Power Company, Inc.

CONCERNING the subject of this sketch let it be said that the first two initials of his triple-barreled name are the same as those of the “Father of our Country.” This handicap alone were insurmountable for a publicity man if it were not balanced by the fact that he is a blood relation of the man who was termed “the biggest liar in the United States”—Melville D. Landon, better known as Eli Perkins.

He was projected upon life’s screen at a very tender age: and being bare-footed and scant of clothing he feels that he was “framed” well, if not good; so he has never been a screen favorite.

His career? A checkered one—from dry goods to motion pictures. The former used to be bad—the latter?

His age? He’s sensitive. For the rest, he’s not very long for this world—only about 62 inches—is convivial and a finished speaker. He is certain of this because once when making a speech at the Pleiades Club some one was heard to say at its termination, “thank Heavens, he’s finished.”

Is rich in clubs which keep him poor: being one of the incorporators and the oldest inhabitant of the Pleiades Club, a charter member of the Writers, a member of the Twilight Club and an alumnus of Grammar School No. 68 of Harlem, New York City, where he was born.

He has been back on the job for nearly a year as advertising manager for the Nicholas Power Company. He feels it a compliment to be there on which he hopes to make good and at the same time justify the faith of those who put him there.

George W. Landon.
Money Wasted in Picture Publicity  

Director of Publicity and Advertising of Famous Players-Lasky Says Publicity Must Have Something Behind It that Can Deliver the Goods

PUBLICITY is not the eighth wonder of the world, all evidence to the contrary notwithstanding. It works within certain prescribed limits and by a very definite lot of rules, despite the fact that it is based on elements of human psychology. Publicity can do a whole lot in this fast-stepping world, but taken by itself and without the backing of the knowledge that has been formulated concerning it, it is as valueless as a dried orange peel. Publicity must have something to be public about and it must have behind it the philosophical understanding of how to get public about that fact.

But most of all publicity must have something behind it that can deliver the goods. That fact has been found out in the world of business in all sorts of lines. It is being found to hold particularly true of the motion picture business.

There are a lot of things about the motion pictures that are worth publicity—a lot of things that advertising can help. And there are a few things that advertising can help for only a very limited space of time. Let's grant at the outset that we have something to shout about.

The exhibitor must certainly convince himself of that fact before he has got even a start on the road to exploiting his business. If he is lukewarm about his wares, at any stage of the game, he may be able to camouflage his half-heartedness into enthusiasm, but the deception is sure to work out wrong in the end.

There's a lot of good money wasted on publicity and advertising in every business, and the motion picture industry is not an exception to the rule. Money is wasted on exploiting pictures that will not stand up to the test. Honesty in advertising is as essential as in advertising a watch. There must be a guarantee back of the advertising in both cases. In the case of the pictures, that guarantee is in the mind of the man who is shouting his wares. He knows he has a good thing to advertise and it acts as a complete guarantee of good faith. That is what Famous Players-Lasky tries to put behind its pictures—the guarantee of good faith in its stories, its stars, its settings, its directors and its sincerity to achieve an ideal in pictures.

Money is wasted in not knowing how to exploit a picture. Money is wasted in over-exploitation where it is not necessary and money is wasted in under-exploitation where a little more pressure would have done the trick.

Not every one knows the difference between good and bad advertising. The successful publicity expert is a combination of natural ability added to a lot of experience, for there is nothing more valuable in motion picture publicity than experience.

Every motion picture company aims to help the exhibitor from the very outset. Some of them do it very successfully. Others are more of a hindrance than an aid, by asking the exhibitor to base his appeal to the public on absolutely wrong lines.

Famous Players-Lasky Corporation is continually paving the way for proper publicity for the exhibitor. Its entire publicity department is maintained for just that purpose. Its evident results in keeping the stars before the public, its exhibitors' service department, its service to the thousands of newspapers in the country, its free mats and cuts and stories, its house organ for the exhibitor, its 500 columns of publicity matter weekly in the newspapers of the United States, and above all, its big advertising campaign are first and foremost arranged, conducted and maintained with just one person and his prosperity in mind and that person is Mr. Motion Picture Exhibitor.

The exhibitor who links his own advertising in the newspapers to all this special exploitation work of the company whose pictures he shows simply arrogates to himself the benefits of this display, backed by a powerful organization. The exhibitor has not been slow to realize that this is the chord upon which he can play tunefully and continually. Every bit of advertising that appears, every printed photograph of a star or scene, every line of reading matter sent out by this organization and every individual in the country who has learned the distinction between Paramount and Arclight pictures and "just movies" is directly beneficial to him.

He must of course go further—he must let it be known in every way by lobby display, by the medium of his screen, in his programs, in his mailing list, by words of mouth and by advertising, that he is showing the pictures whose trade-mark the public his come to look for.

But all this aid would be a hollow mockery, if the producing company was not backing up its advertising by giving exactly what it claims to give. Famous Players-Lasky feels that the exhibitor need not worry over that point. There has never been a time in the whole history of the industry when greater care, expense and skill have been brought to bear upon productions—and the names of the stars whose services are enlisted speak for themselves.

The Famous Players-Lasky Corporation has unbounded faith in the exhibitors of America. It has seen the business develop from its humble beginnings to its present magnitude and has noted with gratification the growth of the showmen in a parallel degree.

That this faith in the exhibitor is reflected by the faith of the exhibitor in the producing company is both a matter of congratulation for the present and an inspiration for the future.

You can attract a lot of attention by standing on a street corner and pointing toward the blue sky, but what's the use? Why not have something definite to point at—a little information is thankfully received.
Campaign Books for Motion Pictures

By Nat Rothstein

Universal’s Advertising Manager is an Authority on this Feature of an Advertising Campaign—Has Issued Many Beautiful Examples

Writing advertising campaign books for serial pictures is very easy. All you need is some paper, a pencil and a ruler. Time is unnecessary, at least it isn’t much of a factor in the Universal Advertising Department, for ad campaign books must be produced in the time that we sandwich in between our regular daily duties, which has averaged around fifty pages of display advertising every week, together with other advertising work that reaches a total surpassing the product of any advertising agency in America with equal equipment.

But it is a labor of love. It means the helping of the exhibitor over the rough spots to success. It smooths the way by making things easy, simple, clear, concise and resultful.

The average exhibitor is not an advertising man. Those who do possess the advertising instinct don’t have the time or don’t understand the physical production of good ad matter, therefore Universal advertising campaign books for serials have filled the gap between just ordinary results and extraordinary results on serial pictures.

More money is spent to help the exhibitor put over his serial for the proportion he pays for his goods than is spent for dealer helps in any other line of business. For example: A shoe dealer buys, say, $3,000 worth of goods. All he receives from the shoe jobber or manufacturer is a few electro of the latest styles in footwear. There is no such thing as a consistent completed line of follow-up ads. In Universal serial ad campaign books the exhibitor finds a completed highly efficient series of teaser or advance ads, followed by a smashing opening ad for the day he shows his first episode—then he finds episode ads that he can use while his serial is running to boost it along. He finds an elaborate variety of players’ cuts specially designed for the serial. He finds serial trade-mark cuts, any number of highly specialized publicity stunts, novelties, and other matter so arranged and so modestly priced as to allow him to take advantage of all the helps at very little expenditure of money, but with very good results.

Universal ad campaign books have actually done more to boost serials by helps these books contained than any single or combined factor in this end of the cinema business.

When the writer came to the Universal organization four years ago there never existed any such thing as an advertising campaign book. His long years of merchandising training stood him in good stead, for he at once applied the sound principles of merchandising by the printed page, thus enabling the exhibitor to see at a glance and to know what to expect, and besides enabling the film salesman on the road to make his call worth while, with the campaign book doing the advance work by paying the way.

Universal advertising campaign books have always been very elaborate with the costs running up into the thousands of dollars. Printed in as many as six colors, with reproductions of posters in miniature, it enables the exhibitor to see the matter he is to use exactly as it will appear.


On each of these serials advertising campaign books have been produced with complete and elaborate helps of every conceivable type. In the production of the campaign books the Universal has been instrumental in building the serial business directly through which other producers have profited as well as the Universal Film Manufacturing Company.

By virtue of the elaborate matter turned out by the Universal, exhibitors have come to look upon serials with greater respect and with more seriousness than before the advent of these books.

That the principle of showing the exhibitor his goods on the printed page has been resultful is evidenced by the bookings on Universal serials all over the world. Universal serials today are being shown in every civilized country on the globe. In England reproductions in the exact colors and physical size of the campaign books printed in this country are made and used with effective.

It has awakened the English exhibitor to the value of good continued photoplays and the English public have and are responding.

These books contain anywhere from 36 to 68 pages of highly interesting matter, so logically arranged and presented as to tell the exhibitor the story of the merchandise being offered and containing such a generous measure of assistance as to make each book a veritable gold mine of useful, valuable and practical information.

In the production of these campaign books it required the exploration of new fields of ideas, and as the writer mentioned at the beginning, all it required was some paper, a ruler and a sharp pencil.

All that is necessary besides these physical properties is an inexhaustible brain, saint-like patience, and “stick-to-it-iveness” plus versatility and a few 30-hour days.

Be it known, too, that the producing of the ad campaign books has been “sandwiched in” between the production of over fifty pages of display advertising per week plus mountains of other necessary matter for the exploitation of Universal pictures.

But workers in the Universal ranks have always been known as hard workers and the Universal advertising department is no exception, rather the rule.

All matter that helps the exhibitor directly helps the producer. If the exhibitor makes money and prospers the manufacturer prospers. If the exhibitor slips, the producers must slip with him. One depends upon the other in the film business the same as in any other legitimate business, so whatever assistance can be rendered
the man who buys the goods results directly to the manufacturer of the goods.

The Universal slogan has always been and will always be, "Help the exhibitor make money." If he isn't a showman, prepare ways and means to assist him in becoming a showman, for to the showman of the 24-carat variety the sale of meritorious productions is half the labor than to a man who lacks the knowledge and understanding of what constitutes really good money-making pictures.

By helping the exhibitor we are simply helping ourselves and means making the business of moving pictures a more stable industry for all concerned.

**Pete Schmid**

One of the Rising Young Publicity Men Who Was Developed by Pictures.

ONE of the most consistent and conscientious writers of publicity for motion pictures is Pete Schmid and his steady progress up the ladder of success is the best testimony to his ability that can be offered. Pete began his business career as a stenographer in 1907, and admits that he was glad to get six dollars for a week's toil. But that was in the dry goods line, so Pete got into the amusement business in a hurry where he first worked for the White Rats and the Actors' Union and then joined the staff of *The Player*, the official organ of the White Rats.

Pete admits that he was once bitten by the actor bug and for a time filled "club dates," doing a "single" singing act, specializing in comedic songs and yodeling after which he wrote and "plugged" songs for six months. When *The Player* ceased publication he joined the staff of another amusement publication as reviewer and editor of the motion picture department. Then came an offer to become publicity man for the Bosworth, Inc., a picture company, and he was started on his present career.

Mr. Schmid's connection with Bosworth and the Oliver Morosco Photoplay Company led to his engagement as publicity man for the Artcraft Pictures Corporation, whereupon it may be said that he had officially arrived.

With Artcraft Pete had charge of the publicity for such stars as Mary Pickford, D. W. Griffith, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Cecil B. De Mille, W. S. Hart and Geraldine Farrar—all big attractions.

When Artcraft was absorbed by the Famous Players-Lasky Company Pete went along and became a member of the publicity staff of the big corporation where he has charge of all the trade paper publicity. One of his most important assignments was the conduct of the Fairbanks million dollar Liberty Loan campaign from coast to coast. On a few hours' notice Pete jumped into this campaign, accompanied Fairbanks from New York to San Francisco, arranging the details en route. Thirty cities were visited and much space was obtained in the way of front-page stories in the newspapers. Needless to say, the million dollar subscription was raised.

**American Film Abroad Is American Publicity Abroad**

By Paul H. Cromelin, President, Inter-Ocean Film Corp.

A MOST pleasing fact to us of the film exporting business is that when we sell American films to a foreign land we are selling American publicity, too. We are selling American realism, American physical prowess, American grit and stick-to-liveness. We are not especially engaged in selling American publicity. But consciously or not, we do it. We send the call of clean living, open-minded, democratic America to whoever will hear. And it is not essential that the hearer know our language, for the language of the screen is universal.

We are told that countries which are at present enemy countries wait for the war's end to oust the American film from its world position. Idle hope! The publicity of idealism, of democracy, has "gotten across" too well to be succeeded in the world-public's heart by portrayals of might and ruthlessness.

The world-public no longer worships heroes because they are strong men.

It likes them because they are right!

Blame the publicity gospel of American films for this! Millions of illiterates the world over have been unable to read our President's messages, but with their eyes have grasped the American ideas of righteousness for which he stands—via the screen. Wilson and the motion picture are the two strongest American influences abroad.

Do not misunderstand me to infer that American films in the foreign lands are American propaganda in foreign lands. We are not using our position to "propagand." But we can't help publicize America with our films—publicize the splendid things she champions. There is a difference between propaganda and publicity, you see. A prominent South American told me recently that the American films showing through the length and breadth of his continent had done more to strengthen the feeling of good will toward us than all of the Pan-American congresses.

"Do you know why we espouse your cause down there, despite obligations of neutrality?" he said. "Well, it is because the movies have made us feel we know you well—your life and manners, your spirit of democracy which is akin to our own. You are close to us, in short, and we feel for and with you."
"Zit" Tells How It's Done

In a Telephone Interview Zittel, the Famous, Explains His Unquestioned Success as a Live Wire Press Agent

HELLO, Bryant, 9600? Let me talk with Mr. Zittel, please—Mr. Hoff calling.

"Hello, Hoff."

"Hello, Zit. The World is going to carry a series of interviews with noted press agents in the special publicity number and we would like a story from you, as the richest press agent in the business, on how you did it and how the other fellow can do it."

"Well, I don't know that you have picked the richest press agent in the business to start with, and I'm so jammed up that I haven't time to write anything, anyway. But I'll tell you what I can do. Put a stenographer on the wire and I'll dictate something to her right now.

"Ready? Well, here goes:

"Ninety-nine press agents out of a hundred are not getting anywhere because they are working too cheaply. They are being underpaid, so how can they get anywhere? How can they expect to make themselves rich if they are just earning enough to get by?

"The day has long since passed for the press agent with his typewriter, cigarette and a hang-over from the night before. The successful press agent must be a man of big, constructive ideas, possessing an imagination and constructive genius capable of making money for his employer. To do this he must spend money.

"The fellow of narrow vision stuck away in a corner somewhere with his typewriter and a yearning ambition to sneak by some friendly editor with a stick or two does not fill the bill. His actual value to his employer is measured by that ambition. The ideal press agent recognizes that it is impossible to get something for nothing and wastes no time on the effort. He gets something for something! And he gets it where it will do the most good! He leads his employer into the profitable paths of publicity and he turns that publicity into cash through selling power. If he realizes this and his employer realizes it he is pretty likely to be paid what he is worth. If the employer doesn't realize it he'd better get a new employer.

"Boost your employer whenever you have the opportunity! Wherever you meet people bring his name into the conversation and dwell upon his good points. Verbal publicity is of equal importance as the kind that comes from printer's ink and in this way a good press agent can do much valuable work.

"The most common mistake of the average press agent is accepting too many clients at a small figure and doing too little for each, at the same time wearing out his welcome through repeated and continuous demands upon his friends for space. The temptation is to write yards of copy, whereas it is apparent that conditions are such that little can get by. Verbosity is the short, direct path to the waste basket.

"Work for one man, and work for him hard. Pick that man, don't take anything that comes along. Lots of things are impossible. Select a person or a proposition that is capable of being developed—something that should be notable but is not when you take hold of it. Map out your course and follow it; don't let him tell you the details. Does a surgeon accept every case that is brought to him? Does he risk his reputation by operating when he recognizes the patient as hopeless? Does he guarantee results when he does undertake to operate? Or does he permit the patient to dictate his methods when he takes the case in hand? Not at all. The rules that govern the surgeon are applicable to the press agent. I have made them my standard.

"Live well, dress well, act the part of the millionaire. Be your employer's equal; try to be his partner. Recognize the dignity of your position and live up to that dignity. Don't waste time trying to 'square' things in a gin mill.

"Be independent. Never accept a contract, for the man who demands one admits his weakness by wanting to have his freedom tied up.

"You cannot 'bull your way' onto the billboards; why try it on the newspapers? Buy space. I buy my way through where I can, and if I cannot buy front covers or pictures, I will buy advertising pages in order to get what I want on a business basis. The papers that won't take my money on that basis I trust to the story and pictures I send them and to the good luck that they use it.

"Don't make the mistake of trying to show your employer how to save money. Teach him how to spend money and thereby make more money. He has efficiency experts and accounts to show him how to save. He employs you for your department because you know more about it than he does. When you make money for him he will never question the fact that it cost the initial investment. He will look over results and judge you accordingly.

"Don't use language that he cannot understand and, above all, don't put such language in his mouth. It makes him ridiculous in the eyes of his associates who know his measure in that direction. Ten to one he has employed you because you enjoy a better education than he. But don't force that fact upon him everlastingly, or he will hold aloof from you. More than half of your success is dependent upon the enjoyment of his entire confidence. You of all people must possess that. And you will not enjoy it long if you make him feel inferior. Because his command of language is not equal to yours is no indication that he is not a smart man, possibly much smarter than you in every respect.

"You will never get far tooting a horn that the public has grown accustomed to hearing. Find the unknown that should be heard. Both he and the public will appreciate what you have done. And don't imagine it is unethical to think well of yourself and of the services that you render. Often you can best serve your employer by
keeping in the public eye yourself. And that goes in the face of the traditions of the press agents to the contrary.

"Plenty of folks will say: 'Oh, that is all right for Zit, with the power of the Hearst newspapers behind him.' True enough, but I had to make good just the same. I had to make good for myself and establish Zit before the power of the Hearst newspapers represented anything to or for me

"I am no newcomer to the motion picture. Twenty years ago I established a free moving picture show at Ehrich Bros. Drygoods Store, Sixth Avenue and Twenty-third Street, New York City, with a daily change of program. Mr. Percy Waters will tell you that the service cost us only $35 a week, but that was something in those days with an untried experiment. We made it pay, and that is the purpose of all business.

"As an example of what can be done with publicity, I have doubled and tripled and quadrupled the earning power of a number of stars by the application of the principles I have advocated here, and they have never ceased to thank me. A man whose name is known throughout the world—a trademark of tremendous value—has never hesitated to credit me with the pioneer work that established that value.

"You cannot put over something without value. It is a waste of time to try. The quality must be there to accomplish results.

"Don't flit about. Enter employment with the idea of permanency, expecting to share in the Prosperity you aid in creating and insist upon your rights in that direction. If circumstances cause you to quit, quit for keeps—don't make the humiliating admission that is implied by your return to the starting point.

"How can you get rich? Ask someone who knows more about that subject. I have made a million and a half for one employer, but I am still on the job. But I guess I could worry along the rest of my days without it if I had to. But there is no use my indulging in further violation of my own rule against verbosity, so goodbye."

And the interview was at an end.

Rosenbaum Sees Great Possibilities
Old Theatrical Agent Tries "Movie" Publicity and Likes It. Offers Some Advice.

I

N VIEW of the fact that I have only been in the movie game since last September I surely have the privilege of telling the moving picture industry all I think I know about how to get the best results in exploiting pictures. Of course, the fact that I spent seventeen years in the theatrical business as a press agent and manager has no bearing on the case.

When the moving picture industry as a whole begins to improve on the methods of showmen and begins to look ahead, instead of living for the day only, this glorious industry, and it is a glorious one, will begin to get the standing that it deserves. Just about present the two industries which should be so closely allied are as close to one another as the Pacific and the Atlantic. Some day the brains of these two great industries will start to dig a canal that will join them together, and not until then will the film industry reach the pinnacle of success that its older ally has attained.

There is quite a difference, to my way of thinking, in being a showman and merely an exhibitor. An exhibitor is a man who is satisfied to lay out a program, present it to his public and let it go at that. A moving picture showman is a man who places an environment around his picture and creates atmosphere enough to attract the theater-goer. Competition is so keen in the screen game that the man who sits outside his box office and waits for business to come will be wearing last year's shirts, suits and shoes for the next few years to come, but the fellow who studies his public, who does things differently than his competitor, is the fellow who gets results. There is no such thing as luck in business. Strong as this statement may seem, I am fully convinced that it is true. Taking advantage of present conditions is what is generally termed by the stagnant competitor as the other fellow's luck.

It is my contention that there is room in this glorious United States for every moving picture house now in existence. There is a reason, a big, vital reason, for the failure of the majority of houses. If I were to conduct a theater, before opening its doors I would have at least a week's rehearsal with my entire staff from the engineer up to the treasurer, teaching them the power of courtesy and attention to the public, for after all, every attache of a theater is merely a servant, and as such it is a duty to give to those for whom you are working every bit of efficiency that is in your system and usually you will find that where you go into a theater and are treated discourteously by the ushers or other menials the cause of this treatment is due to the fact that the head of the organization or manager is of this type. As a whole, I find that the men connected with the moving picture industry are more considerate of their fellowmen than the theatrical manager has been in the past.

When I started getting acquainted with the various editors of the trade papers I was treated so courteously that before I had attempted to deliver the goods for my firm I knew I was going to be very happy in my new work. If the exhibitor and the producer and exchange men would give the same co-operation to each other as the newspapers give to the publicity departments, all would be well.

There are more opportunities for a man in this business in one week than there are in the theatrical business in a year. All it needs is co-operation on the part of the exhibitor and producer to demonstrate this. In no other line of work is the press agent treated with such courtesy and respect as he is in the film industry. In my seventeen years in the theatrical business I have been usher, treasurer, manager and press agent and producer. Some of the stars whom I have had the pleasure of exploiting are Donald Brian, Richard Carle, Eva Tanguay, Nora Baves, Dorothy Jardon, Mme. Dazie, Victor Moore, Bert Williams, Mollie King, Harry Kelly, the Dolly Sisters, Thomas Jefferson, John Emerson, Will Philbrick, Jeff D'Angeles, Mae Murray, Ina Claire, Jack Norworth, Billy Reeves, Frank Tinney, Anna Held, and last but not least, Billy West.
Great Values in "Stunt" Publicity

They Are the Headlines of Amusement Advertising, Declares Advertising Man of the First National Exhibitors Circuit

STUNTS are the headlines of amusement advertising. They jolt the preoccupied mind of the public from its habitual channels of thought and focus attention upon the follow-up advertising which must accompany them in a well-planned advertising campaign. One of the exhibitor’s most difficult problems is to get people to forget their own business long enough to think of his. Stunts turn the trick.

There are stunts and stunts. To be effective advertising, a stunt must make people think consciously or subconsciously of the attraction it is meant to advertise. A stunt which attracts attention only to itself is wasted effort. Its only effect is to make people ejaculate wonderingly: “What ‘t’ll?” Their minds trip over it, perhaps even resent it, and pass on.

P. T. Barnum was a master of stunts. He once packed his first show, a dime museum, by the clever use of one man who wanted to earn the price of a meal—and five bricks. His once famous plowing elephants were another great stunt. Dig up his biography and read the story of his showmanship. The brick stunt will work again in any town in America.

The average exhibitor’s best held for stunts is the lobby of his own theater—that is, if he operates a continuous house on a busy street. A roomy lobby so situated is one of the best advertising mediums in the world. Its possibilities are unlimited, but its true worth may not be realized if the poster boy, janitor, or some other employee of equal mentality is delegated to “take care of the display.”

The lobby is the show window of the theatre. Did anyone ever hear of a successful store whose show windows were trimmed by the janitor? Yet hundreds of exhibitors allow such minds to arrange their lobby advertising. They buy a set of frames of standard size into which the appointed functionary neatly places precisely the same kind of display matter the year round. Of course, such an arrangement is informative and people can find out what is “on” by examining the “display,” but as for its reaching out and getting business—not on your life!

The window trimmer of a department store is a well paid person of some imaginative power who has nothing to think of but “selling the street.” He usually co-operates with the man who writes the advertising. Exhibitors should realize that “selling the street” and press agency or ad-writing are two different trades. Hire some of a trained window trimmer’s spare time, work with him until he gets the showman’s angle and some picture sense and see if it doesn’t pay.

Of course, a theatre of the first class does not have to “circus” its lobby. Such houses confine their stunts principally to the presentation of their programs. But ingenuity and good taste will accomplish wonders in the lobby of any theatre.

The powers of curiosity, suggestion, sentiment, humor, pathos—all these are at the command of the studious lobby advertiser. A woman’s dancing slipper and an empty champagne bottle suspended by bright colored ribbons suggest things. Neither object is offensive. Both will get by the censor. A battered musket or baby’s cradle properly used are symbols that generate thought. These are mentioned simply as samples. Maps, newspapers and magazine clippings, letters and telegrams make attractive and convincing lobby advertising when cunningly used. The art of suggestion is as effective as the appeal to curiosity. Back of it all is the mysterious force known as psychology. Theatres have been packed by lobby advertising which at first glance seemed positively foolish and foreign until analyzed for its appeal.

A good lobby display requires the same careful thought that is expended on the copy for a full page newspaper advertisement. A stunt of some kind is the equivalent of headlines and illustration. Signs, show cards or photographs are relatively the descriptive copy which interests the reader sufficiently to induce him to buy a ticket. The whole makes up the advertisement.

The ideal lobby, like the show window, would be in effect a stage on which all sorts of goods might be displayed in attractive variety. There would be no permanent frames or fixtures. Its general appearance should present an ever changing picture. “Selling the street” requires thought. The problem is how to treat each subject. Repression should be studied in lobby advertising as in music or speaking. Stunts which shout should be employed only when necessary, for a lobby which is always noisy in appearance is sure to become a bore instead of an attraction. When a popular star is the attraction, stunts are seldom necessary. Good taste in the arrangement of posters, photographs, etc., makes their appeal stronger but in such circumstances having the star is the stunt. Save “circus” stunts for the times when they are needed and they will be more effective.

The theater is an oasis to which people go to find variety and relief from the daily grind. Good lobby advertising can be made a part of the entertainment. Comedy lobby advertising of comedy subjects is especially appreciated by the public and pays handsomely. The exhibitor who keeps his lobby alive creates the impression that his show is just as live. Passersby will come to watch it for new and interesting sights, sounds and smells.

Think what it is worth to a theater to have the people who pass it always on the lookout for “what’s doing” in the lobby. Many exhibitors realize the value of good lobby advertising but many, many more think of the lobby as a job for the janitor and an entrance to the theater. It is really the most valuable advertising medium within the reach of many exhibitors and will pay for a lot more thought than it gets.
What Can Advertising Accomplish? □ By Dwight S. Perrin

Publicity Director for Goldwyn Pictures Corporation Sees Large Results When Producer and Advertiser Get Together

WHAT can any motion picture producing or releasing organization do through the medium of advertising and a service department to enable the motion picture exhibitor to make an assured profit on the pictures he plays?

At every point of contact I have in the motion picture industry I hear grown men expressing varying degrees of bewilderment over supplying the answer to this inquiry. To answer this frankly and truthfully it may be necessary to hurt the feelings of a few persons; perhaps the feelings of a great many.

Personally I have been raised and trained in a profession that respects the people it serves. As a newspaper editor, and formerly as a newspaper reporter, I was trained to respect the feelings, the judgments, the likes and dislikes of the readers of the newspaper I served.

Any good editor or reporter knows how to get over his story or his points to the readers of his newspaper. And herein lies the great difference between serving or attempting to serve intelligently the exhibitors of America; of trying to give them without cost additional assets through which their motion picture productions may be brought more vividly before the public and as a consequence draw more receipts into the box office.

Fourteen thousand persons can read a powerful newspaper editorial and be affected and influenced. Fourteen thousand exhibitors of motion pictures can be reached and given profit-making assistance and material, but, even with this material in their hands, one would be amazed to find fifty out of one hundred taking advantage of the things with which they are supplied.

If I walk into the store of a successful neighborhood grocer in a residential section of a large city, or into the store of the largest grocer in the average small town as the representative of Quaker Oats or Cream of Wheat I can at once gain the attention of the merchant by telling him that I can double his sales of either of these products.

The grocer is not only willing, but eager to have me offer to arrange his window displays and his center-aisle counter displays. He is eager that I authorize a house to house canvass of the districts where his middle-class wage-earning trade lives to sample the homes of an available or prospective clientele with small packages of these foodstuffs. He is not only willing, but waits around to hear me get behind his counter and “talk” my products to his customers. As a result of his receptiveness he sells more, or some one even more skilled, increases his sales right under his eye. He takes all of the advertising matter within reach, and what he sees me do for his product even stimulates him and his clerks in his method of selling the other products in his store.

But apply these well known and long-tested methods of sales stimulation to motion picture showmanship and see what happens.

The average exhibitor of motion pictures feels contented with himself. He regards himself, without outside assistance, as being a good showman. He thinks that none of these men from New York or Chicago understands him, his field or his particular house. He thinks that they know nothing of his public. He does not stop to measure his clientele on the yardstick of human nature. He does not admit that humanity measures up about the same regardless of geography.

In other words, the average American exhibitor resents instead of welcomes us and what we can give him.

His attitude towards what we provide and the additional elements of service for exploiting and advertising that we are willing to provide in a critical and negative vein. Recently even so well-established a manager of motion pictures as Charles G. Branham of the Strand Theatre, Minneapolis, fired an illogical and inaccurate broadside at the accessories supplied him by the larger companies, complained technically of the “screen” on the electrolyte cuts and in general rejected as unfit all of the material placed in his hands for the exploitation of his shows.

To show how ill-taken were his points on the accessories of the Goldwyn company, if he had them even faintly in mind, I want to point out the following facts:

The cuts supplied on Goldwyn accessories are 55-screen, the standard newspaper screen of the country. They are picked and made and examined under the supervision of an executive who is a photographer, router, etcher—an all-round engraver.

The newspaper matrices of the company are made from 55-screen cuts that have never been used in printing electrotyping, thereby insuring impressions from surfaces which have not been mashed, worn or flattened by previous use.

The press sheets on each production are made under the direction of an executive who has operated some of the largest newspapers and monthly magazines America has ever known, in addition to owning a large newspaper personally. These press sheets are built to contain and do contain only the material that a careful and self-respecting editor would permit to be printed in his own newspaper; and the stories supplied are infinitely better written throughout than the average of any editorial page or any of the news columns in Mr. Branham's city.

The rotogravure one-sheets of the company are designed and laid out and inspected by a man in the Goldwyn organization who knows every detail of the rotogravure process and who incidentally was the editor of the pictorial section of the New York Tribune from the day of its inauguration as either the second or third pictorial section on any great American daily paper.

But expert service of this kind Mr. Branham rejects and complains of. It is a typical exhibitor attitude. Two
hundred other exhibitors would have two hundred individual viewpoints. The individual local showman wants his own kind of exploitation. Lacking the mechanical resources to do it in any way equal what is given him and most of the time being beyond the reach of an organization to manufacture for him exploitation publicity which would in any way equal the material supplied him by one of the three or four larger companies, he rejects this material under a blanket indictment of producing or distributing company intelligence.

The trouble today in the motion picture industry does not rest with the producing or releasing companies in the matter of service and advertising assistance. It is to be found in the failure of so many exhibitors to absorb the materials provided by the producers.

The producers are willing to give—and do give at tremendous cost to themselves. The exhibitors are not willing to receive. Of course, there are hundreds of alert and progressive exhibitors to whom this does not apply. They make effective and intelligent use of what they believe is best of what the producers supply. But somewhere in the circuit of producer-exhibitor cooperation there is a flaw.

Is this the producers' fault, or is it the exhibitors?

**Must Satisfy the Showman**

By H. J. Shepard, of the W. H. Productions Co.

As in the case of any other commodity which the public is buying, advertising plays a great part in the exploitation and final success of any motion picture production. And the final success of any picture does not lie in the success the production company or the exchange have made in terms of dollars and cents for themselves, but it lies in the praise and opinion of the public, in terms of their dollars and cents to the exhibitor. The exhibitor is nearest to the public. He knows his public, because he watches them night after night, knows what they applaud and what they dislike. He knows what to say to them, how to "reach" them. Every exhibitor would like to talk to each individual in his audience, or in his prospective audiences. But the exhibitor is a busy man, and, although he knows what to say to them, he cannot translate his personality on paper, because he is not an advertising man. His business is good showmanship, and he requires someone who can understand his suggestions and can use them effectively.

It is as important to the exchange or production company as to the picture itself, that the exhibitor should in some way convey to his audience something relating to his showing. The importance of this service to the exhibitor, through the exchange, is, however, often either overlooked or disposed of in a perfunctory manner, so that there may be something which the distributor when questioned can point to as "service" and ease his conscience qualms. A great deal of the publicity and advertising matter sent to exhibitors is amateurish and meaningless, too vague and too general. It is advertising, but not a tangible box office asset.

That advertising is as necessary a box office asset as the quality of the picture, the policy of the theater, even the cleanliness and ventilation of the theater, is evidenced by the number of high priced and exceptionally good productions that have been killed by this vague, meaningless sort of advertising and publicity matter. While, on the other hand, how many times have productions of a fair quality been box office successes merely by the proper

publicity and advertising—the kind that gets to the head and heart of the public.

Every exhibitor is realizing more and more the importance of the proper kind of advertising service. He demands it of his exchange. But, again, exhibitors are not advertising men, nor have they the time to analyze the values of the "service" usually doled out to them. The majority of exhibitors, although they themselves may possess the true showman's instinct for the proper choice of advertising which will show results at the box office, have so many other details to look after outside of exploiting each production they book, that it is utterly impossible for them to create the practical advertising and publicity matter for themselves, which they may be certain will secure the results at their box office. Nevertheless, due to the inconsistent and impractical publicity and advertising matter emanating from a great number of the producing and distributing organizations, those exhibitors who desire properly to exploit the productions they book are obliged to devote a great deal of their limited time to the writing of their own publicity.

The distributors are realizing, too, that although the final success of any production is in the box office returns, that these returns are the outcome of, and successful in proportion to the method each individual exhibitor employs in exploiting his pictures. Production companies who know, for instance, that their product is good, that the box office punch is there, should compliment these superior productions by lifting their service above the mediocre to a level deserving of the quality of their productions. That is the finishing touch to the "reach" of a picture—these are the tracks along which the production must glue to the heart of the masses.

The advertising, however, must satisfy the competent showman and at the same time be so universally human that every distinct type of exhibitor may be able to utilize this advertising with as little call upon his time and thought as possible. Each subject must be given the same care and attention in preparation of advertising and publicity, whether it is a one-reeler or a five-reeler, as the direction, plot and photography of the production. These are the factors which build the foundation of solid confidence in an organization.
Publicity Should Inform

Foursquare Pictures' Man Insists that Advertising Must Be Addressed to the Exhibitor and Not Written to Jolly the Boss

THE editor called me on the phone and said in the commanding tones editors have a way of using: "Write me something about your ideas of publicity methods as applied to pictures. And get a move on; I want early copy."

Every man who has taken orders from an editor never fails to quake—even though he may have graduated from the early reporital stage—when he is given a fresh assignment.

I will not lie about it, however. The invitation to go ahead and say something about motion picture advertising was not exactly unwelcome. My ideas may be neither startlingly new or epoch-making; at the same time they are mine and I entertain for them a certain affection. It is not unlike the feeling a man may have for his dog or horse—if he be fortunate enough to possess either.

But to get back to my subject, or into it, since we haven't yet started, I will begin by stating that, more than many other businesses, motion pictures need advertising. Of course I refer to that part of the machinery identified with production and distribution; for the exhibitors—God knows—must advertise or go supperless to bed, to make no mention of having probably skipped breakfast and lunch.

Having made a fine picture is certainly an achievement, and should give the person responsible for it a jingly twitching at his pockets that feels like money. But the successful producer, who is wise in his generation, will be found to resemble the smart storekeeper in a hick town who, when asked if he kept a certain nationally-advertised brand of soap, retorted with a grin: "No, we don't keep it, we sell it."

It's like that with the producer—and the distributor, too—who has a good picture. He doesn't keep it. Running it off in the projection room for his own pleasure, and that of his friends, never would increase the bulkiness of the bank-roll; and your astute producer and distributor is well aware of this fact.

As a newcomer to the motion picture field I quite naturally feel I have much to learn. Yet there are some methods, now practiced by those who dictate advertising policies of various concerns and individuals, which I think I will not attempt to learn. Because they start nowhere and end in the same place.

In my brief experience I have made a discovery; your average producer or distributor (both, if you please) is drastically modest. He is like a violet, in this respect, on a lovely morning all covered with dew. He does not wish to see his name more than five times on every text page of each trade publication, nor in type larger than a point in such ads as he runs.

This lack of modesty, in the course of things, has developed the imagination of the press agent representing such modesty, who in his zeal to please the boss has completely exhausted the available adjectives in the English language, and, in some rare instances, invented new ones.

Frankly speaking, I regard swell-chestedness and superlatives as a pair of twins destructive, in the long run, to whoever uses them. Conceding that they impress, for a time, the ignorant or specious exhibitor, there is precedent enough to prove that they ultimately defeat the very purpose they are intended to further.

There is just one excuse—and only one—for publicity (by which I mean paid ads and articles of news or feature interest available for printing in the reading pages of a trade publication). That excuse is to acquaint exhibitors with facts (not buncombe) they want to know.

Foursquare Pictures, Inc., holds that view. George Backer, president of the company, is a stickler for facts and for consistency. He will not tolerate a misstatement concerning any Foursquare product; and no pecuniary gain could induce him to move a hair's breadth from his principles. Jacob Wildberg, our treasurer, is another man of the same sort.

Is it any wonder, with two such men behind me, that I find among my various duties in the Foursquare organization a genuine pleasure in the advertising and publicity department?

I won't deny that an ad must have its punch, or that a story intended for publication, a degree of readability. But adjectives in ads and flub-dub press stories are a drug on the motion picture market—a combination that deceives no intelligent person and is becoming less read every week because of the species of dope employed.

I mentioned in a preceding paragraph that there is only one excuse for publicity of any sort about a picture which those controlling it want to book. That is to reach just as many exhibitors as is possible.

If we pause carefully to consider the function of advertising it is apparent that the speed of its operation is the real reason for its being. Were there an abundance of time for the purpose we could spread the information by word of mouth.

But time, where motion pictures are concerned, is more precious than in any other form of salable merchandise; which is the main reason why printers' ink is a necessity for the picture. Because once ready for the market the distributor (and the producer, unless he has sold outright the negative) must shoot, and shoot quick.

In preparing advertising copy I hold to the view that it should be highly informative. Pick out the selling point in the picture—the one the exhibitor will be interested in—and tell about it. Specific elements in that picture are the things to emphasize, not some general utterance about its being the "best ever." Even if the exhibitor reads such a statement he will not believe it. And above all things, be brief, illustrate the ad (if it...
THE RIDICULOUS DISTRIBUTOR

"Three will be healthy a week is possible between Dale's nature."

A press story should never be written unless there is something to say. Then it is well for the writer to give every publication one which differs in its phraseology from all others and to remember the geometric rule that "the shortest distance between two points is a straight line."

I might continue further in setting forth my ideas on the use of the daily newspaper, the nationally-circulated magazine and billboards—not to mention other valuable mediums—as measures to create patrons for the exhibitors who have booked pictures a distributor has to sell.

But the editor told me to write "about a thousand words," and editors, we know, have a diabolical faculty in wielding the blue pencil.

A FEW STRAIGHT TIPS

PICTURE PUBLICITY SHOULD BE CONDUCTED ON THE BASIS OF GIVING BOX OFFICE VALUE TO EXHIBITORS

WHEN Henry E. Dixey some years ago produced "The Man On the Box" there was a line in the play that is a classic—"What's the use of lying when you're all alone?" The aptness of this truism occurs constantly in reading a film trade paper. It seems to be the object of so many publicity men to weave fanciful romances, apparently for the purpose of affording either amusement to the exhibitor or making a healthy looking "string" for the boss.

It isn't possible that the press agent thinks he is putting it over on the management of "Hilsdale's Palace Theatre." The manager of this theatre is no fool. He knows that although The Hilsdale's Home News (subscription $1.00 a year: outside the county $1.50, and no farm products taken in exchange) uses the press agent's bung for space fillers, it will not bring patrons into his theatre. And it is this point that one must particularly observe in publicity—all copy issued should be of a constructive nature. The sort that will make more money for "Hilsdale's Palace Theatre."

Furthermore, there should be better co-ordination between the publicity department of film companies and trade papers. The aim of both should be to benefit the industry. To afford the exhibitor all information possible that should make it profitable for him to enter into contracts with producers for their output. So all publicity matter must have a news value.

To illustrate: Quite recently one of the large companies, through its publicity bureau, sent out a story concerning one of its stars, who, to give her art full sway, was compelled to eat a quart of pickles in order to make her bilious so that she could simulate seasickness in a picture. What earthly good is such a tale? What "dampflouth" would want to see this star because of this tale—unless he wants to see whether or not the press agent was lying?

Another favorite yarn often used and which lacks value of any sort relates to "John Henry Ironsplitter." We are informed that he recently disposed of his patents for manuecuring beer bottles and has formed The Exalted Motion Pictures, Inc. John Henry's press agent sends out a story that his boss is making a tour of the United States (from 42nd Street to Bronx Park on the subway). Mr. Ironsplitter wires back to the home office that the exchanges report a healthy condition of the potato crop and should bring lag returns to the Exalted Company.

We are also acquainted with the weekly platitudes of our beloved centre pole of the industry, Jacob Bang-starter, who furnished the exhibitor with "weakly" drool of what the public will want a year after next in the way of pictures: what sort of stories are going to be the style for eleven reel features in 1942. That he stands for purity on the screen, at the same time calling attention to the box office value of "Was There a Mitigating Circumstance to Her Sin?"

All this rot leads to nowhere. We constantly hear the hue and cry that the motion picture industry is not given the consideration that it deserves as one of the biggest institutions in the United States. The reason is obvious. The heads of most of these concerns place themselves in such a ridiculous light, by means of pilling publicity, that the exhibitors, let alone the public consider these executives largely as jokes. And yet the publicity man continues to send out weird stories carefully "carlton copied" and curses his luck when he sees what he thinks should have been a page story, given a "three agate line" mention.

The press agent can perform a great service, not alone to the man that hires him but to the industry that supports him, if he will carefully study the policy and style of the different trade papers and write his news items with the individual touch that these papers desire. In this way he is sure to get a proper display for his items of interest and also be of service to the publication that generously accepts his copy.

It has been often said that the surface of the motion picture industry field has only been scratched. If this is true no one is more responsible than the press agent, who keeps patrons out of theatres by writing pure bunk about his company and its stars. Truth is stranger than fiction, why lie?

In dealing with the exhibitor, for he is the man the press agent should try to reach above all others, stick to the truth: tell him just what he is going to get with his pictures; give him information that he can use in his local papers to boost his box office receipts.

Any organization putting out a picture a week should have quantities of news concerning the making of the picture; matters of interest about the actors; valuable selling points for the exhibitor, or in other words, how to put the picture over.

This is valuable to all concerned and does not abuse the patience of the trade paper editorial staffs by handing out inane inanities.

Constructive news, making for bigger box office values for the exhibitors, should find a ready reception in the offices of trade publications.
The House Organ and Its Place

Editor of the Moving Picture Weekly Tells How a “House Organ” Can Become a Valuable Advertising Medium

It is impossible not to become personal in an article such as this, for experience is the only standard by which success or failure may be judged. The history and present status of the Moving Picture Weekly, the house organ of the Universal Film Manufacturing Company, may be interesting as illustrative of the general propositions set forth above. The Universal has never had a man who had fought for his advertising. The house organ, the old Impet, was a man who had fought and won. It is the only one of its kind that has R.H. Cohan, its first editor, gave it a character, which it has striven to maintain in each of its subsequent issues, of fearless, uncompromising candor and aggressiveness. Even before he left Universal, exhibitors came to look up to the Universal organ as an exponent of popular taste. When it has fallen from that character in any degree, then the results are always noticeable.

One of the dominating features of the Impet, the Universal Weekly and the Moving Picture Weekly has always been the Straight-from-the-Shoulder Talks. They form the keynote of Universal advertising, Universal publicity and Universal salesmanship. Thousands of exhibitors read them religiously every week and a weekly comes out without one, as has happened once or twice, the editor hears about it instantly. With inspiration such as this, it would be a strangely passive editor who failed to carry out the pepful platform.

The Moving Picture Weekly has been all through the experience of serving two and three masters, but is now thoroughly committed to the “For Exhibitors Only” policy, though it had to give up many thousands of paid advertisements in doing it. The single-minded policy has enabled every page in the book to conform to one of three uses: selling film, helping the exhibitor to make money on the film he buys, or building up the prestige of the Universal name. The Moving Picture Weekly has no other purpose. It has been demonstrated that it could make money. That was not its purpose, and it could never have fulfilled its purpose while making money. It finds its greatest purpose in helpfulness to the exhibitor and in carrying the universal message into every moving picture theater in America.

So much for the personal. Speaking impersonally, the house organ must never be allowed to become stale. It should be entirely new not only in material each issue, but in make-up and features. The trade paper has an advantage which is inherent in human nature in that it is paid for, and it is only human nature to try to get your money’s worth out of what you pay for. To overcome this disadvantage the house organ must command interest by the smartness of its appearance and content. The cover is the first consideration, and if it does not look attractive it is quite likely to be laid aside till a more convenient season; which usually never comes.
Once the reader's attention has been aroused by the cover, it is the aim of the editor to have his material in a house organ so cunningly arranged that the reader will not lay down the book until he has finished it. No house organ should be so big that it cannot be entirely absorbed at one sitting and without tiring the reader. The routine and help should be so arranged as to be easily detached and used separately. They should never be put all together in a block, but should be scattered through the book. And every article, advertisement or help should be carefully measured by the editor's scale of requirements, for paper, engraving, ink, labor and printing are mighty high.

**An Originator of House Organs**

H. J. Streycrman, Publicity Man and Motion Picture Expert, was the Father of Several.

In the motion picture business the house organ has been a much abused instrument, for the value of this adjunct to exploitation is measured entirely by the uses to which it is put. Unless the volume of business done is sufficient to absorb the cost it is a prohibitive proposition. The modern press book of today has in a large measure made the house organ obsolete for the small producer or distributor, but it is a desirable aid to the exhibitor when warranted as an addition to the trade paper announcements and the press books. Special exploitation of pictures when released, not covered, of course, in the press books, which are printed some weeks in advance of the date the films are issued, and statements which would not be accepted in a trade paper on account of their being of an editorial nature, find a proper outlet in a house organ.

The worth of a house organ depends entirely upon the manner in which it is edited and the impression it creates in the minds of the exhibitors who receive it. The film man who believes that the house organ is the road to freedom from the editorial watchfulness of the trade papers and who thinks he can start his own paper and say anything he wishes has a low conception of the mentality of the exhibitors, for it is even harder to establish a house organ than a trade paper because it is obviously biased and published in the interest of the company that pays the bill.

I published what was practically the first house organ in the industry in 1910 for the New York Motion Picture Company, called "Film Fancies," and it could properly be called the first press book, for I wrote it in such a manner that its contents could be adapted to various methods of exploitation. In those early days there was little or no advertising done in the daily papers, and in fact we were continually bombarded in the columns of the biggest and strongest papers, which, having done their best to kill the industry and failed, are today clamoring for the advertising patronage of motion picture people. The battle was fought out on the screens and in the lobbies, and the pictures won.

Banners, slides and heralds were the advertising bulwarks of the picture house, and in "Film Fancies" I gave them material for this purpose. I personally edited each picture, and gauged my adjectives according to the individual merits, and the exhibitors knew they could accept my statements and go the limit in advertising the subject when shown at their houses if my announcement so indicated. "Film Fancies" was a twenty-page magazine, printed in two colors, profusely illustrated, and issued weekly.

The next house organ I originated was the "Universal Weekly," of thirty-six pages of the samie type space as the Moving Picture World, with cover in two colors. I only got out a few copies of this paper, as differences arose between Kessell and Baumann and the Universal and I cast my lot with the New York Motion Picture Company, and shortly thereafter became associated with the Mutual Film Corporation, just being launched. Again I originated a house organ, patterned after the "Universal Weekly," and it proved of material advantage in carrying messages to the theaters of the country. Conservatism was the keynote of this publication, which I called "The Mutual Observer."

Bert Adler, for years with Thanhouser, was the originator of "The Thanhouser News," which was a chatty sheet, covering the doings at the New Rochelle studios.

A house organ of great profundity was "The Implet," edited by Thomas Bedding for several years. Bedding is a scholarly gentleman, who evidently inherited an editor's desk as a birthright, for he has been identified with motion pictures since their inception, and has been the author of much literature that has been distributed in the trade.

Tom Quill, now in the lithograph business, started the Selig bulletins some years ago, and K. R. Nehls, now with the American as general manager, first attracted attention for his publicity work in this direction for George Kleine.

It will be news to many in the trade that the spectacular campaign by P. P. Craft some seven years ago covering "Dante's Inferno" and "Homer's Odyssey" was the work of Ben Atwell in conjunction with Frank Winch. Atwell, who is now with the Marion Davies Film Company, has been a prominent figure in the world of amusement, and ten years ago had the distinction of being the youngest managing editor of a metropolitan newspaper, occupying that position with the Chicago Journal.

With the advertising and publicity accessories now being provided to the exhibitor by first-class producing and distributing companies the house organ has lost its power of years ago as a business getter, for the business is more stable and there are not the frequent changes of management in the theaters, nor the influx of amateurs, apt to be hurred by the glowing self-praise usually found in the house organ. The larger theaters "are from Missouri," and as a rule want to see a film before they book it for a week's run, which is the customary time for a first run, and a great many of the smaller theaters are guided entirely by the bookings of the larger houses. The house organ, therefore, to be really useful to the person for whom it is intended should contain elaborated details of stories which appear in brief form in the trade papers and breezy news items for use in the programs.
Pity the Poor Press Agent

Press Agent of the Marion Davies Film Company, Inc., Relates Some of His Trials and Tribulations

WHY attempt to write anything about the press agent? He is almost always funny, because he is constantly attempting to attain the impossible, and to do that he resorts to such strenuous and drastic expedients that he falls victim to the peculiar relation of the sublime to the ridiculous. This applies with particular force to the theatrical press agent, but is also true of the picture publicity purveyor. When he succeeds, as he occasionally does, he is a hero—when he "falls down," as he frequently does, he is not only the butt of ridicule for those whose interests he is seeking to promote, but of the wide, wide world!

In order to keep his star or attraction before the eye of the public he must create news, and it must be striking news in order to successfully compete with the idiosyncrasies of presidents or ex-presidents, the eccentric doings of suffragettes, the picturesque and pyrotechnic outbursts of perpetual candidates, the upheavals of nature, and wars, murders, explosions, fires, etc., ad lib, ad infinitum. In other words all the world is against the press agent. His best "plant" may be utterly swamped by the legitimate developments of an hour, or, worse still, turned into a huge joke by the stupidity, perverseness or the over-developed sense of humor of someone upon whom he must depend, yet whom he dare not take into his confidence.

If the press agent can create real news—something authentic, logical, possessing human interest and involving action, and more particularly an official record—the editor must publish it to satisfy his readers, no matter how thoroughly he understands and appreciates that the news was manufactured and "planted." His greatest protection against the press agent's ingenuity is ridicule, and once that he scents a vulnerable spot in the "plant" he will turn the guns of ridicule upon it, even though the guilty press agent be his own brother. Then in the twinkling of an eye the press agent and his story are alike undone. The most remarkable example of this editorial alertness that has ever come under my observation occurred some twenty years ago and the author of the press agent's destruction is familiar to New York World readers under his signature, Louis F. De Foe.

Mr. De Foe was in those days a very energetic and highly responsible young reporter for the Chicago Tribune. That enterprising newspaper scented a sensation in the making "somewhere in Europe" and assigned Mr. De Foe to arrange for pages to be printed in German, French, Italian and Yiddish when the "story" developed. To find typesetters capable of producing these pages in the desired languages Mr. De Foe was sent skirrmishing along Clinton Street—a district devoted to foreign language newspapers, lithographers, junk shops, second-hand bottle dealers and similar concerns that choose low rent locations because of the character of their business. About the third place he dropped into on his quest he saw the printer's devil hanging up fresh proofs of a poster showing a ferocious appearing lion mangling a number of persons in the auditorium of a theater, with the caption,

NERO,

the man-eating lion who caused the panic at________'s theater.

Now safely on exhibition for the first time since, in an arena of stout steel bars.

De Foe searched his memory without recalling any such thrilling episode in the amusement institution mentioned and at once jumped to the conclusion that a "plant" had been arranged and that the posters were in the making for its exploitation. When he reported that night on the subject of German, French, Italian and Yiddish typesetting he laid on his city editor's desk a copy of the proof, which he had managed to purloin, with a memorandum to the effect that "something was scheduled to come off." The result was that the present eminent dramatic reviewer was ordered to attend every afternoon and evening performance at the third-rate theater in question until further orders. For days and for weeks he was fed up with wheezy and rheumatic song and dance teams, prestidigitators, mind-readers and the like that constituted the bill, until one evening an animal act was introduced. In the act was a mangy, toothless, superannuated lion. As soon as the brute appeared a dozen stage hands set up a tremendous hue and cry, and, armed with sharp steel bars, prodded the "man-eater" toward the footlights. In sheer desperation the weary bedeviled beast jumped into the orchestra pit to escape his tormentors, landing in a bass drum in which he was hopelessly entangled.

The musicians fled with the audience tearing after them and in a trice the house was emptied. In the excitement someone "pulled" the fire alarm box and the street was filled with patrol wagons and fire apparatus when the surging, battling crowd reached the outer air and safety. Meanwhile the "man-eater," finding exertion essential to untangling himself from the wreck of the bass drum, coiled himself up within its shattered shell and went to sleep.

By the time the police got through calming the crowd, arresting the "careless" trainers and attending to the other formalities of such a situation every newspaper in Chicago was represented by an excited young reporter, eager for details, both real and imaginary. All jumped to the story for a big spread—that is all except the Tribune, which gave the laud to the theater and to the other newspapers, reproducing the poster as well as a precise statement of what had happened by way of em-
phasing and exposing the "plant." In this instance the justice of the Mikado was visited on the offenders—the punishment fit the crime. While the management was busy fighting to save its amusement license from revocation the erring press agent who had risked human life in the panic he had created to make a story was quietly discharged. Thanks to Mr. De Foe's alertness that sort of publicity promotion was discouraged in a manner that has not been forgotten in Chicago in all these passing years.

The suspicious watchfulness of the press is shared by all who come in contact with the press agent, particularly public officials. I rode by a round-faced, jovial Irish traffic copper stationed at Columbus Circle the other day and his merry wink recalled an episode of something more than four years ago when he, single-handed and alone, all but wrecked one of the largest shows in America in his efforts to prevent a publicity promoter from "putting one over on him." We were employing a band of wild men from the woolly west to lend color to the production—cowboys who rode like Sentuors. In order to attract attention to them we turned them loose just before noon daily and had them ride down Broadway.

Now, all sorts of parades and "hally-whoos" are forbidden on Broadway without a special police permit, and that is just why we did it. We calculated that some traffic policeman, alert in the enforcement of the law, would arrest the outfit. Of course, no Metropolitan newspaper could resist the temptation to photograph and describe in detail such an incident when the cowboys were before the bar of justice. The cowboys, in turn, would plead that they meant no harm, but had to exercise their wild horses and, being strangers, naturally selected a route where there were sights to be seen. A small fine would square everything and the publicity would be worth the price. For days we paraded, inviting arrest, but the policemen along the line smiled wisely and merely said: "You fellows know better than that, get out of here.

The chief of the cowboys was one "Wild Bill," who lived up to his name, at least in appearance. He vowed he would force an arrest, and the next noon they passed my good-natured copper friend, then stationed at Forty-sixth Street and Broadway, and he met that worthy's smiling relapse with a vile epithet.

"What ya mean by that?" demanded the policeman.

"Wild Bill" leaned over the neck of his horse and repeated the insult, while his companions guffawed.

There was a lightning swing of a club, followed by a crash and a groan and "Wild Bill" landed in a limp heap on the pavement. Before his companions could pull themselves together the angry copper had dashed through their ranks, clubbing right and left with one hand and dragging cowboys from their saddles with the other. Broadway was carpeted with cowboys—the worst liked lot of wild men seen in many a day. The horses ran in all directions, but a full dozen of their riders were too badly beaten up to attempt to follow. When he cooled down the policeman summoned a patrol wagon and bundled the whole crowd off to the Forty-seventh Street Police Station. Yours truly wasn't looking for any exploitation on that incident, but put in many an anxious hour trying to beg the papers to suppress publication. A band of cowboys who took a collective beating from a lone crossing copper could hardly be counted upon as an attraction to draw turn-away crowds to any box office.

The man who wrote the song "There's a Broken Heart for Every Light on Broadway" must have had the press agent in mind. The press agent is the chap who introduce gay in "Gay White Way." He is the author of most of the thrills and 98 per cent of the laughs that are associated with that institution, but few people have any idea of the rebuffs and the sickening bumps that he encounters in his gladsome career. The incidents referred to are typical of a bulging library or unwritten history on the subject.

**Publicizing Pictures**

By Kilbourn Gordon, General Press Representative for William A. Brady.

In these days when on every hand is heard something of the high cost of print paper and the scarcity thereof; when, due in part to this and in larger degree to other causes, space, at least in the newspapers is tighter than ever before, it would appear that brevity and meat are two words that should be constantly kept in mind by those whose business it is to publicize the pictures.

The day has past, if ever there was such a day, when great masses of mimeographed material and pictures despatched weekly far and wide find a welcome at the dramatic or motion picture desk. They usually find the waste basket unopened, and there is a reason for this. I have yet to find a newspaper that objects to anything worth printing. On the contrary, they welcome anything that even by a stretch of the editorial mind might be considered suggestive of news; but they abhor bunk, and bunk in quantity they've been fed for a long time. In consequence many are "fed up" and will not take the time, if they have the inclination, to look through what in the course of a year must amount to a ton or so of stuff in the endeavor to dig out a story, squib or what-not worth their while.

In publicizing "Stolen Orders," for example, prior to its presentation at the Park theater, it was our endeavor to send out only such stories as might have a direct appeal through timeliness, or the possession of a news angle, however remote. The presence in the production of United States battleships furnished such a story: the use of a dirigible balloon and a hydroplane another; while the fact that one of the scenes showed a gambling house operating full blast, with chemin de fer the game, came in very well in connection with the raids the district attorney was then making on various fashionable gambling clubs. These stories were short and enjoyed quite a little circulation.

If brevity is the soul of wit also is it the essence of space, for without it and something worth telling the chances of seeing one's handiwork in print are reduced to a negligible minimum.
Obstacles to Good Press Work

By Henry MacMahon

General Press Representative of Educational Films Corporation Reveals Weaknesses in the Picture Publicity System

PUBLICITY should be informing, entertaining and punchful. Many concerns go on the principle that the fewer the facts they give to their public, the better the results. The exact contrary is true of the written word. The more real facts you present, the better the public is served. The Munchausens and Cagliostros of modern press agency are passing now that the Arch Pretender of Europe is being thoroughly exposed and lying and deceit are relegated to the discard.

The facts, however, are not sufficient. It is necessary to select an entertaining angle from which to view them. Every press story should have a central point, a theme which the surrounding facts illustrate. It is the ability to seize this central point that constitutes journalistic ability. To many persons life's panorama presents a flat, gray, unrelieved surface; but the clever, trained intelligence picks out the interesting, salient feature and plays it up.

The third element of good publicity is punch or wallop. There must be an object to hit, a careful calculation of time and resource, a well-directed swing, and the landing upon the object with just the right amount of force to make the blow tell. The successful press agent knows what he is driving at, and possesses the driving power. He lifts the merely informing or the merely entertaining into the realm of dynamic energy by making it a missile to arrest popular attention or stimulate action at the proper psychological moment. In other words, he puts information or entertainment to work.

Why are these qualities of instruction, aesthetic pleasure and force so lacking in the run of film publicity? First, because of its vast volume. There is so much to be taken care of that almost necessarily it becomes a plodding routine. Many of the press executives are overworked. After a time they entrust the actual writing to understrappers and fritter away in business details the strength that should be devoted to composition. There follows the deadly atrophy of newspaper sense, and pretty soon the whole office is grinding out tons of copy that bears not the faintest relation to the needs of the public press.

Prexy—meaning the president of the "fillum" corporation—frequently jumps in and aids the process of decay by demanding superlatives, nauseous self-praise, and the "claim-it-all" style of puffery. The writing inevitably becomes false and impossible. The motion picture editor of the daily paper shucks the whole "fillum" envelope unopened, and the trade editor tears his hair and groans over the weekly Herculean labor of picking kernels of solid nutriment from the noisome mass of Augene refuse.

But worst of all, perhaps, is the want of close cooperation between journalism and the picture industry. The press agent, as I knew him in the first twenty years of my newspaper experience, was a mixer. He lived in the newspaper offices, did the boys many favors, asked assignments from the editors, wrote the stories to which he was assigned or which he had tentatively suggested for their approval. He had but one theatrical attraction to cover, and he covered every possible side of it. Now he sits at a desk, bosses a multigraph and a flock of assistants, and sends out thousands of press notices a week by mail and special delivery. The personal touch is gone, and it is imperatively to the interest of the industry to win it back.

A further cause of the poor average of publicity is the lack of faith in the American public's intelligence. We in the trade have been taught to death regarding the supreme value and importance of "selling copy." Sales arguments in every paragraph, in every sentence, in every line—such is the unceasing cry of the sales-maniacs. But take it from an old campaigner of many press battles, the only publicity copy of any sales value whatever is instructive, entertaining and forceful articles about your attractions; articles that the trained editor will put in his paper as news. Do not be afraid that the public cannot understand you if your aim is high. That public craves knowledge, inspiration, the fillip of imagination, the shock of fancy, the up-stirring of humor, the sense of power in great achievement; and you can't possibly cater to its high and spiritual amusement needs by the methods of the dry goods merchandiser or the vendors of plumbing fixtures, soap, shingles, drugs and patent articles.

The incidence of the war ought to cure many of our present publicity evils. Flub-dub about worthless pictures will be eliminated as soon as the Government has put the kibosh on these "non-essentials" and there are no more worthless pictures to scribble about. Overwriting will have to go because it will become too expensive. A few trained specialists will replace the flocks of mechanical assistants, the younger groups of whom will substitute the rifle, the bomb and the bayonet for the pen, the pencil and the typewriter. Quality not quantity of copy will be the desideratum. Conjoined with this should be the active aid of a trained newspaper man in every branch exchange office of the country. This, in order to localize the film news in every large center and present it to the local motion picture editors in form suitable for local requirements. A good story will be the be-all and end-all of the publicity man's existence, and in planting this he will best serve his master since live columns in influential newspapers are worth more than all the conventional junk that ever cluttered the mails and annoyed the gentle souls of the overfatigued editors.
Press Agent's Debt to His Profession  

"Publicity that Will Not Stand the Acid Test of Serious Thought is Fatal" Says Well-known Writer

WITH the splendid opportunity for the study of the subject offered by the wide activities of the newspapers of the different world powers at the present time, a conscientious student of publicity, which is such a large and important part of the theatrical business, is so busy absorbing knowledge that it seems a waste of valuable time to air any personal views. That being the case—and using the one personal pronoun that will appear on this page—I will merely do a little thinking out loud with a view to suggesting to fellow showmen more important thoughts along the same line.

Of course that rare member of the theatrical profession who was prone to speak disparagingly of "press agents" has no longer any excuse for his ignorance. For three years he has followed the great publicity campaigns of the different governments at war. He has seen them cleverly molding public opinion of neutral countries in their favor, building up the morale of their own people, preparing them for new diplomatic moves, the launching of loans, the levying of taxes, the conservation of food, the prescription of man power and, even in the case of Germany—thank God—for news of halted offensives and tremendous losses. What could drive home both the importance and the dignity of "press-agenting" more than the vital part it is now playing in shaping the destiny of nations?

More impressive, even, than the efficiency and the magnitude of these nation-wide publicity campaigns is the success of the Allied group in retaining the confidence of their readers while the methods of their enemies have resulted in the gradual awakening of a distrust which has now completely nullified their efforts in the greater part of the world, not excepting large numbers of intelligent readers among their own peoples.

The big lesson to be drawn from the success of the Allies' publicity methods as opposed to the failure of the German "inspired articles" is the relation of "good publicity" to veracity. From the very beginning of the war the truth has been the mainstay of our writers, while lies have been the undoing of the German efforts.

Strange as it may seem to many who retain the mistaken idea that press agents cannot stick to the truth and still be press agents, publicity that is not founded on fact is bound to prove disastrous in the long run. Just as lies circulated by a government during the present crisis do that country's cause incalculable harm, so lies circulated through a business firm's publicity department will fail to increase that company's profits.

Thoughts along this line point to another dangerous reef where it might be a good idea to anchor a buoy. The reading public of our day is highly intelligent and woe to the writer who insults that intelligence! To the late Alexander Dowie of Zion City fame was accredited the speech; "I don't care what they say about me as long as they say something." Assuming that brains are at a premium, there might be some sense to such a statement, but, taking into account the fact that our average school boy thinks for himself, publicity that will not stand the acid test of serious thought is far more fatal to the man or the goods it advertises than silence. "Getting your name in the papers," unless the story that contains the name redounds to your glory, is worse than useless.

This thought may be brought home by recalling the announcement made at intervals during the past decade by different motion picture producers that Director So-and-So made a record by turning out several high-class, artistic productions in two weeks, four days, eight hours and thirty-two minutes. Imagine the long-suffering public storming the box office to enjoy one of these carefully staged offerings! Which is about on a par with the long, bouquet-laden article accompanied by photographs calling the attention of the world to the fact that "somebody" is again out of a job, having tearfully handed in his resignation to take up a new line of work to be decided upon in the near future. Overworked stars is another case in point. Imagine enjoying the performance of pretty little Miss Dimplechin when you have read that the poor girl has been working like a truck horse night and day and is laughing for your benefit in spite of the cramps that threaten to double her up like a jackknife at any minute.

Examples of publicity that defeats its own ends are more easily determined than are the more common forms of wasted efforts; articles with sufficient news value to warrant their appearing in print but lacking any element that awakens the favorable thoughts or live interest desired. The effect of this latter style of publicity which can well be termed neutral, if indeed it should not be branded as negative, might be likened to calling a busy man on the telephone when you have nothing to say to him. When your next call is announced do not be surprised if your prospect refuses to listen.

In a nutshell: the subject of publicity is a tremendous subject. It is a dignified subject, an important subject, and a subject that will be better understood and appreciated by the layman as the years pass. In this connection theatrical press agents of today find themselves shouldering a responsibility which is the direct result of the lack of serious thought given their profession by their predecessors.

To the failure of theatrical men of former times, to realize that theirs was the same profession that served the nation and the world in the molding of public opinion upon questions of vital importance, can be laid the fact that press agents' stories are too often considered open to doubt. To present-day publicity men is delegated the solemn duty of so establishing the ethics of their profession that articles inspired by business firms—or motion picture companies—will be recognized as being just as reliable as printed words inspired by the Government.
Where Do We Go From Here?

By Vivian M. Moses

Publicity Manager of Select Pictures Corporation Quandaries Over Squandered Space and Remarks: “Let’s Shoot the Dope Straight”

LET’S shoot the dope straight!

Man to man, brother to brother, eye to eye—cut out the devious by-paths that circumvent the hill of Fate, and steer an air-lined direct route of Sincerity.

News is news—just as much as pigs is pigs; and news is just as solid and tangible a fact as pork meat. As such, news is entitled to the front page—the front rank—the high seat. This, if you please, with the trade paper in mind—and it is the trade paper that we are dealing with.

Why tell how Lottie Coughdrop has refused a marvelous offer of marriage to an Italian nobleman, because she cannot bear to disappoint the thousands of fans who watch for her pictures on the screen? It means nothing in the life of the exhibitor; it adds nothing to the value as a star of Lottie Coughdrops: it produces nothing for the company that has put forth the publicity. Let us chronicle, rather, the less picturesque, workaday fact, that Norma Talmadge has begun work on such and such a production, based on a nationally advertised stage success—“De Luxe Annie,” for instance. This is important news to the exhibitor, and the homely, brief story disseminates information which is valuable to the producer to have told to his companions in the trade.

Returning to Lottie Coughdrops—for we will say her diligent P. A. keeps her ever before us—let us substitute for the story of the Italian nobleman, and his spurned offer of an honorable marriage, an honest-to-Gawd story, in which either Lottie or her producing manager tells the exhibitor that she has decided not to attempt any more out-vamping-Theda roles such as she had been doing for several productions past. Let Lottie say frankly, or say it for her, that super-vamp stuff sits badly on her lithe screen figure; let her say that she thinks the public is entitled to a rest. Or, brethren. If this be not the dope, we can just as well, and just as legitimately, play the reverse English on Lottie. She can be made an exponent of vamping to the nth degree. And the direct message can be given to the exhibitors that Lottie will continue her vamp roles “as large as life, and twice as natural,” or words to that effect.

The point is, getting Lottie’s name into print by the Italian nobleman route is valueless; getting it into print, even in less prominent type, and in less space, in connection with news of production is highly desirable. And, remembering our trade paper angle, any announcement on Lottie’s behalf as to the type of role she intends to play is legitimate news, prime for exhibitor consumption.

There is a subtle, wonderful, tonic quality about sincerity which accomplishes work that no amount of arch cleverness can possibly encompass. The earnestness of sincere endeavor shines through the crudest, roughest dress it is given. Splendid sincerity will leap from a story even if it is shackled with halting diction and lame composition. Such an announcement will run like quicksilver to the understanding of men, and plumb the bottom for which it reaches. There is no gainsaying sincerity: like an all-solving agent it encompasses doubt and suspicion, and overwhelms them. Meanwhile, side by side with your clumsy, sincere story, may travel a beautifully commonplace hokus pokus of fiction, seeking the same goal—and it will get nowhere. Where are the screen stars set up and maintained by endless sheaves of tales of lost diamonds, stolen bull dogs, gold mounted limousines, made-but-for-me perfumes—and the like? Where are the milk baths of yesterday—the tan bark tales of winters gone?

Trade papers are made for tradesmen, and we who write for them are tradesmen. So are their leaders, whether they be producing magnates, sales seeking exchange men, or inquisitive exhibitors. Let us then, in our trade papers, talk shop, not moonshine. Let us remember that Maybelle’s summer home on the Sound gets no money at the box office; that Harold may be a hell of a hunter, but since he never portrays anything but parlor types, his prowess as a Nimrod butters no bread.

It is well to write of Alice Brady that she will permit no doubling in her productions, but insists upon acquiring such skill as is necessary personally to do whatever work the double was to have been employed for. This is legitimate news. It tells the exhibitor that in the forthcoming production he is going to get honest goods. It insures him of a sincerity and earnest determination on the part of the star to make her picture as good as it can be made. Suppose, however, our story had been that Alice Brady was a devotee of dancing, and, together with some other person, had rented a studio for the sole purpose of there indulging in Terpsichorean delights, for which she stole every possible moment from her production work—what would the value be? Yet both these stories have been written, and sent out over the trade journal route (never mind who the stars were), and one found space in the columns of the trade papers as readily as the other. What was the result? In the one case, the chronicling of a legitimate piece of news, directly concerning a forthcoming production; in the other case, a waste of the time of all the people who worked on the story—author, editor, proof readers—and all the paper and ink which it took to print it; the sole accomplishment was getting a name into print, which could have been got into print in a way that was valuable.

Let’s shoot the dope straight!

This is a period for economies, and true scientific saving. And this applies to the direction of our energy as well as to our materials—time, and printers’ pabulum.
Putting Over Features on Broadway

How the "Tarzan" Campaign Was Planned and Why the Same Policy Holds Good for the Smallest City

W

ITHOUT ego, without any attempt at self aggran-
dizement and at the behest of the editor, I will
attempt to chronicle, in the following paragraphs,
the efforts which film authorities credit with having
attracted unusual attention to the most recent picture
I handled, "Tarzan of the Apes."

As stated in the headlines, "Why the policy holds
good in smaller places," the results in every instance
in which the picture has been shown and the effort made
to parallel the New York principle of explo-
ation have been abundantly satisfac-
tory to impress upon, even a doubter, the
efficacy of the method used.

First. When "Tarzan of the Apes" ar-

dived in New York in the form of a sample
print, the producer did not like it and was
skeptical as to the possibility of showing it on Broadway to
profit. He was for disposing of it at once.

Second. No one, with whom we spoke
regarding a Broadway showing, but that
warned us to wait for
an important theater,
and cautioned us
against going below
Forty-second Street.

Third. We were
warned time and
again to change the ending and make it a happy one,
instead of leaving the audience in doubt as to the denou-

ement.

And without ego, as I said above, I took directly the
opposite path to that advised and in every instance went
directly opposite to suggestions of well-known film men.

I contracted for the Broadway Theater in preference
to either the Park or Forty-Fourth Street. I cut the
ending to a more abrupt finale. I objected to Mr.
Bernstein's removing any one scene because of its seem-
ing improbability.

Result:

"Tarzan of the Apes" played to profit after we had
spent twenty-five thousand dollars on the Broadway
engagement independent of the theater rental.

There is an old theatrical adage that credits shownmen
with poor foresight and poor deductive powers.

I have taken it upon myself in all my work as a public-
ity man in the film business to discount every suggestion
made by one of the so-called "Wise Men" of the indus-

try. I have yet to work in co-operation with any pro-
ducer who was capable of looking at the box office value
in a film. I have yet to encounter one big producer who,

aside from estimating in advance the earning power of
conventional program pictures, can judge the value of a
special feature within seventy per cent of its actual
worth. So that I was justified in going opposite to the
suggestions of kindly intending "Wise Men."

Even before we leased the Broadway Theater, I made
a contract to dress the lobby with living monkeys and
had secured the only two available apes in the East. I
had sent out twenty-five thousand "broadside" picturing
as vividly as ink can picture, the story, its great popularity
as a fiction document, its wide-spread favor as a novel
and the fact that it was better known than any other
American novel of recent date.

Before we engaged a theater or considered doing so,
there were few exhibitors who did not know what
"Tarzan of the Apes" meant. It was a catch title. The
busy exhibitor reads few light magazines or novels and
I know that our hardest work lies in acquainting our
consumer with the importance of the subject.

Still pictures, six to the set, broadsides in five colors,
with one side pictorial and other text, descriptive of the
story, and containing newspaper criticisms on the book,
reached every exhibitor in the country before we an-
nounced our Broadway showing. Then using but three
trades papers, I began exploiting the picture.

"Tarzan" is essentially a sensational subject and I used
only sensational display advertisements. That our trades
paper campaign was extraordinarily beneficial is attested
by the fact that we heard personally from seven hundred
exhibitors who requested rental or percentage terms and
gave us some of their open dates.

Then we began our New York campaign. Through
the commissioner of highways we secured a permit to
place a huge banner across Broadway. The nights being
lightless, this banner was the most prominent advertising
feature possible and attracted wide-spread attention.

I began by using small space holders in the daily papers,
with one paper each day carrying a large and sensational
announcement. The big display was circled each day and
thus, without lavish expenditure, I reached the entire daily
paper circulation in greater New York at least, once a
week.

Two days before the opening, the newsboys went on
strike and for ten days there was practically no newsstand
sales. The newsboys and newsstand strike began on
Friday. By the following Monday I had printed six
hundred thousand sensational cardboard postals of con-
vienient size and used seventy-eight bonded distributors
from various distributing concerns and, safe to state,
believe that we reached over half a million homes in
Greater New York.

Later I used the same method on Long Island and in
the closer sections of Jersey.

When the newspaper circulations became normal again,
I again resorted to circling displays, using two papers
a day for the talking advertisements, and so attractive
did these displays appear that letters of commendation came
from Mr. Erlanger and Jos. M. Gaites and other noted showmen and since then "Hearts of the World," "Kaiser," "Four Years in Germany" and other heavily
advertised pictures have resorted to the style.

During the run of the picture, the huge ape was
allowed to escape and invade Broadway on Saturday
night, during the rush hour, with the result that the
Associated Press syndicated the story throughout the
country and every paper in the East played it up on the

The picture may have been a bit "worthy," but we
were determined to have a "Tarzan of the Apes."
front page. There was compiled the following: 116 columns of reading notices, 42 special stories, 197 photographs, 11 cartoons and drawings published in the daily papers of New York and Brooklyn during the seven weeks' run.

The business at the theater remained as great during the newspaper strike as before and later and thousands of people came to the theater with the throw-aways in their hands.

The abrupt finale did its share toward arousing discussion, as in no few instances did the spectators come to various employees after the show and vent their disappointment in the ending and discussions among groups of the spectators in the lobby were rife after each showing.

The display of live apes and smaller monkeys and the decorating of the lobby in jungle style with tropical effect, made the patron entirely susceptible to the style of picture he was about to see.

Two hundred and fifty book and drug store windows were decorated with lobby frames, in which the theater name was featured. Every day during the run of the picture the snipe posters were changed. After each snow storm, and there were many during the engagement, we banked the snow piles with lathed cards and snipe.

We secured a prominent phrenological scientist to read the Ape's head in the presence of newspaper men. Members of the faculty of Columbia University and the heads of the Bertillon department and finger-print department of the New York police force used the monkey to experiment with, always with representatives of the press present. And the result, you know.

And that no advertising campaign, conducted in New York but what it can be paralleled in any town, is demonstrated by the results in fifty cities which have followed absolutely the campaign book issued in conjunction with the picture and where, in every instance the business has been record breaking.

Advertising and exploitation is merely a matter of studying the box office angle of your subject and then emphasizing that part of your picture.

Of course, all the exploitation and advertising and all the expenditures made could not have been done without the broadminded scope of William Parsons, the producer, who deposited a sum of money in a bank and then said, "GO TO IT."

Producers who expect to realize benefits from huge expenditures, must give their exploitation departments an opportunity to use their originality.

A publicity man capable of holding down a desk in a large organization has reached his position by means of demonstrated ability and should either be given carte blanche—or the gate.

Producers who have come from some commercial line, or from some other branch of the amusement profession, know little or nothing about advertising. His advertising man does. If you are driving a thoroughbred—give him the reins.

Troubles of a Press Agent
By Leslie Jordan,
Press Representative, International Film Service and
Graphic Film Corporation.

HOW to become a successful press agent is a query calling for much cogitation. Offhand, the answer doesn't seem difficult: Make your stars and productions a little more talked about, see that the limelight of public inspection shines upon them a little more luminoously, than on rival stars and productions living in your vicinity—take the measure of your brother press agents and compete with them. And if you can't come out at the head of the list, make the aforesaid brothers break some records.

All of which sounds very simple but, unfortunately, there are difficulties. The life of an unsophisticated purveyor of amusement news is far removed from a path of roses and, even after his eye teeth have been sharpened, he will find the thorns have a habit of making their unwelcome presence felt.

And the fundamental thorn, the one from which all others receive their daily nourishment, is the doubting mind of the editor, the ever-present suspicion that somebody is trying to "put something over" on him.

In reality the press agent is the most guileless of individuals. He makes of himself a human dynamo, gathering scraps of interesting information from the air and generating news items. Like a bloodhound on the scent, he puts his nose to the ground, runs a piece of news to earth, serves it up in delectable form to his friend the editor, oftentimes only to have his veracity doubted. And to have the microscopic eye of an unbelieving editor turned upon his work, with the question mark ever preeminent, naturally hurts a self-respecting press agent's feelings.

Of course there may be times, when news is scarce, he allows his imagination to take flight, but if, in the flying, the public eye follows him with interest, surely, on these rare occasions, they are entitled to their little aeronautic adventure into the realms of fancy.

Primarily the press agent came into being for the benefit of the editor—the connecting link between the theater and the stage—and while he may now hang his Panama on the theatrical hatrack, he still retains an overwhelming desire to rest his feet, affectionately, on the editorial desk.

Possibly some future generation of press agents may enjoy the ideal condition this picture calls up. It may be that our sons and daughters, and the sons and daughters of present-day editors, may live together in complete harmony and contentment—but only if we, of this generation, are able to purge from the editorial mind the lurking and unwarranted suspicion, it apparently entertains, of our absolute trustworthiness from a legitimate news standpoint.

And so, for a press agent to be completely successful, it seems to me he should do more than promote stars and productions—it's up to him to do his share in a campaign to restore absolute confidence of our endeavors in the editorial mind, to make a study of the psychological conditions responsible for the existing suspicion therein and eliminate it completely by playing the game from the opposite angle.
Publicity Men In Organization

Get Together Meetings of Original “Space Grabbers” Develops the Associated Motion Picture Advertisers, the Livest Organization in the Trade

MUCH water has passed under bridges since the day when the late Charles A. Dana exclaimed in a burst of editorial irritation: “The press agent is a pirate on the high seas of journalism!”

Perhaps it was Tody Hamilton or one of his conferees in the early school of P. T. Barnum publicity, who had succeeded in “stealing” a goodly portion of Dana’s jealously guarded space in The Sun, thereby calling forth this oft-quoted epigram of denunciation.

But since that time the press agent has almost succeeded in living down a reputation for flamboyant hardihood in his profession. He has almost succeeded in becoming a business man. In the course of the transformation, he may have lost something in picturesque interest, but it is also evident that what he now lacks in colorful irresponsibility, he has made up in solid achievement as a sales stimulator.

The growth of the business of producing and distributing motion pictures into the fifth industry of the United States during the past three years has developed a new breed of press representatives. It has also developed new problems in the publicity man’s never-ending task of keeping the names of his firm and its products before the greatest number of people in the most persuasive manner possible—at the minimum of expense.

With the idea of taking up for general discussion various matters coincident with the intelligent performance of the day’s work and the mutual increase of efficiency, a number of the more prominent advertising and publicity men in the films got together around a table in the Hotel Claridge one Wednesday afternoon early in August, 1916, and decided to form a regularly incorporated club.

This was the beginning of the organization known as the Associated Motion Picture Advertisers, Inc., which is now generally credited with being the livest and most effective body of its kind that has yet grown up in the amusement field of this country.

In setting down a brief record of the association, it might not be amiss to state that the individuals who took active part in its organization, were originally members of the publicity committee of the now defunct Motion Picture Board of Trade. They were men of the stamp of Carl H. Pierce, T. M. Alexander, Arthur James, Pete Schmidt, Harry L. Keichenbach, P. A. Parsons, Paul Gulick, Lyman O. Fisk, Julian Solomon and others.

Having formed a habit of lunching together almost every week for something over a year for the purpose of discussing matters relating to the effective promotion of film sales, the members of this publicity committee decided to form an association of their own, when the parent organization finally succumbed to an acute attack of pernicious anemia. Upon making known their desire, Arthur S. Friend, attorney for the Jesse L. Lasky Company, courteously offered to draw up formal articles of incorporation free of charge and also to donate his services as legal adviser. This generous offer was accepted with a vote of thanks and on September 12, 1916, the articles of incorporation were finally approved by the proper authorities, and the Associated Motion Picture Advertisers, Inc., came into being as a full fledged corporation for the transaction of certain definite activities, under the laws of the State of New York.

The aims and ideals of the association can be briefly stated best in the opening paragraphs of the by-laws, which read as follows:

“It shall be the purpose of this association to voluntarily foster the interests of motion picture advertisers and to promote a more enlarged and friendly intercourse between persons connected with the business of advertising motion pictures and general motion picture advertising, and to reform abuses relative thereto; and to voluntarily diffuse accurate and reliable information affecting the standing of persons engaged in, and with reference to the conditions, customs and usages of the trade or business of motion picture advertising, as well as affecting and relating in general to the motion picture industry.”

During the two years that have passed since the formation of the association, much constructive work has been accomplished; and at the same time, to quote a line from the annual report of President Arthur James, “the organization has succeeded in pulling up some of the weeds that were rapidly casting a shadow on our business standing in the world at large.”

In co-operation with the National Board of Review, the association has waged a successful fight for the suppression of objectionable advertising in territories where it was formerly a practice to exploit decent screen plays under a camouflage of misleading words as highly spiced and appealing to the morbid passions of humanity. In the states of Texas and Washington, in particular, successful warfare was carried on against such objectionable showmanship, until now the instances of this sort of thing are few and far between.

Through friendly co-operation with the trade press of the industry, a higher standard in advertising and publicity ethics has also been maintained.

At the outbreak of the war, the Associated Motion Picture Advertisers was the first organization in the United States in its field to mobilize and place before the federal authorities a detailed recruiting plan with lithographic posters, lantern slides and other patriotic propaganda material.

The message of the American flag—“If it’s worth living under, it’s worth fighting for”—thus spread broad-
cast, was soon on the lips of millions of American citizens, while military and naval authorities of the standing of General Leonard Wood, Brigadier-General Walsh, Captain John F. Lucey and Rear Admiral Usher, endorsed the work as the best advertising on behalf of recruiting put into effect by any civilian organization.

This group of motion picture advertising and publicity men was also among the first in the country to adopt resolutions urging Congress to repeal the "Zone System," as applied to second-class mail, and to institute a vigorous campaign against the effect to increase postage rates on periodicals, thereby preventing the wide dissemination of reading matter—and incidentally, publicity.

The association has also taken prompt and unanimous action against the present evil of buying up old pictures and reissuing them under titles differing from the ones they bore when first produced in order to mislead the public into the belief that the stories are new and original.

In formally turning over to the Associated Motion Picture Advertisers the task of managing the big international banquet to be held in New York, some time in September, to signalize the work accomplished by the screen in furthering America's war aims, the National Association of Motion Picture Industry has paid the smaller organization the most striking compliment that has yet come its way. But to those who have followed the record of achievement already compiled by the press agents' league, there is no doubt but that the commission will be executed with neatness and dispatch.

The officers and members of the Associated Motion Picture Advertisers, include the following well-known advertising and publicity men:

President, Arthur James, Metro; vice-president, P. A. Parsons, Pathe; secretary, Allan Rock, Press Service Bureau; treasurer, Paul Gulick, Universal.

Board of directors, Arthur James, Metro; Allan Rock, Press Service Bureau; Terry Ramsaye, Mutual; P. A. Parsons, Pathe; Paul Gulick, Universal; Paul N. Lazarus, Vitagraph; Julian M. Solomon, Jr., Famous Players-Lasky; Jacques Kopfstein, Charles E. Moyer, Famous Players-Lasky.

At the present time the following members of the organization are enlisted in the patriotic service of the colors:


Service Department and the Exhibitor

By Julian M. Solomon.

Advertising Department, Famous Players-Lasky Corp.

It is remarkable what a small proportion of the exhibitors take advantage of the service offered by the producing corporations. After three and a half years of serving the exhibitor, the results show that the number of those willing to avail themselves of the opportunity of co-operation, offered by the producers, is surprisingly small. In the days when the Bosworth office, as a separate unit, was serving the Paramount exhibitors, at that time numbering about 4,000, we had what was called a red tab list which contained the names of all of those who accepted the offer of Bosworth, Inc., publicity and service aids. At that time only about two per cent. of the names on this list availed themselves of the opportunity to get the publicity and advertising service which was offered gratis. Since the amalgamation of the various units into the Famous Players-Lasky Corporation the list of exhibitors has increased very materially, but the proportion of real live advertising exhibitors in the smaller towns is still appallingly small. If one eliminates the first run houses—those playing the films within the first two weeks after release—the percentage remains the same.

Each time an offer of service is made to our list of contract holders, the same exhibitors reply every time. In other words no matter what new stunt you offer, you find that the same few live theaters are accepting your offer.

I venture to say that if one would take the files of the World for a year or two years back and look at the Advertising for Exhibitors Pages, he would find a very small proportion of the (15,000) exhibitors in United States were contributors to this column. A comparison of the names of contributors, with our own live wire list, I believe, would be startlingly similar. In fact, I believe that we can find about 95 per cent. of your contributors are on tour "extra live" list.

In spite of this fact, I am of the opinion that the quality of showmanship being displayed by the exhibitors, is increasing almost daily. This is being evidenced through the replies received to queries and problems published in "Progress Advance"—our house organ. The function of that magazine is to assist the exhibitor in exploiting the plays which we produce or distribute, and we find that the number who are taking advantage of this, is increasing constantly at an encouraging ratio.

On the whole I think that the present day exhibitor is far more progressive than the exhibitor of two years ago. It is not a matter of desire but a matter of evolution. If he is not progressive with the present pictures, and present cost of doing business, he has to quietly lay down and die, and each year sees the passing of more and more of the old school and the advent of the real honest-to-goodness showman. The signs of progress are certainly encouraging enough to continue offering, and giving service to the exhibitor.

"THE SOUTH IS BOOMING," SAYS WEAVER.

"The South is booming. Business is better than ever, and the people all have lots of money, which naturally makes the pictures' business good and makes the outlook for fall and winter particularly promising," declares George F. Weaver, the World Pictures branch manager, who was in New York City paying his home office a visit last week. "The South is cotton crazy," continued Mr. Weaver. "Even the old colored men who have been town characters for years in the smaller towns and have been notorious for never doing any work have felt the infection of the South's alertness and are astonishing their townsfolk by trying to rent patches of ground for the cultivation of cotton."
Roving and Throwing the Wild Bull

Quite Some Words Concerning the Noble Science of Writing Lengthy Stories on Short Topics for Scare Heads

[Editorial Explanation.—Considering war's rape of the ranks of Press Agentry, and desiring to serve ness have been devised as First Aids to those aspir- ness have been devised as First Aids to these aspir- persons who leave non-essential occupations and turn their hand to useful employment at the Wheel of Mimeography. Knowing absolutely nothing about the profession of Press Agentry we claim special fit- ness to serve as guide to those who know still less.

Press Agents have always come from somewhere no matter where they may go. It has been ever thus since The Dove rushed the first piece of publicity into the Ark with the request: "Please Play Up." There is no sign to this day of any change in possibilities.

Publicists will continue to come from somewhere, equipped mentally in ripeness of experience, and if these halting efforts at First Aid to Oodles of Copy will encourage some brave heart to tackle the easiest job in the world we shall rejoice in the opportunity that has been shoved upon us by the Simon Legree who dictates what shall be done hereabouts.—The Idiot.]

First Aid to Born Press Agents.

What we need is more press agents. The search for jobs may be left until there are more pub- licists to fill them.

Anybody can become a press agent. Just ask anybody and they'll tell you that the great secret of their life is their gift of a talent to write pieces for papers to print.

Unfortunately, for the reading public, these writings of gifted everybody seldom get into print until they be- come defendants or corespondents in divorce proceed- ings. More often, however, they are poets.

Verse, worse and then some, fill the mails that carry to newspapers the gifts of born press agents. To en- courage this great industry we have started this College of First Aid.

It's folly to let the impression continue that to become a press agent one might better have originally enjoyed good health and newspaper training. This, Melanchon, is all wrong.

Many a good newspaper editor has become utterly ruined through shifting his job to that of press agenting. Given a mimeograph, running loose at their behest, newspaper men have been known to turn out publicity that would suddenly become waste-basket fodder at their very own hands in their former occupation.

Food Will Win the War.

Press agent is one thing, but to be a Director of Publicity is an entirely different matter. They never run two alike in the same font.

Being a press agent is a job; being a publicist is an occupation—but when one becomes a Director of Publicity it is a cinch.

That's why all press agents have a cinch.

The life of a publicist is one round of joy. Being a man of imagination, his principal idea of a wonderful time is expressed in writing about the summer homes, automobiles, lap-dogs and swimming pools of the company stars while he must content himself with a cozy little flat in Harlem.

Space must be stolen and editors become willing acces- sories before, after and during the fact. So few editors own the paper they work for that they must look first to their own job—and then at the publicists publicity.

The Skipper of a mimeograph, as has been so well said and often, must be a man of ideas. His first idea must be to get a job. His subsequent ideas must tend to the hold- ing onto thereof.

Having the ideas and the job, his troubles begin.

Who, among the bosses, looks upon the press agent with friendly interest? Nobody.

Pay Your Tips in Thrift Stamps.

Who, among the employees, fail to wave, where the publicist can hear: "It's pretty soft for you?" Not one.

As for the bosses, some of 'em hire press agents for the sole reason that they like big words in their "state- ments of policy." The bigger the words the longer the article. The longer the story the better it is for the scrap book. The thicker the scrap book the quicker the press agent "gets the gate."

Everything in show business works for the benefit of the publicist—excepting the fact that the publicist is the only employee who never gets a benefit.

The men who work at the public through box-office windows have a club and enjoy an annual benefit. And the publicist, who never gets a benefit, is compelled to work for the treasurers' benefit publicising.

The publicists have a club, but have never had a benefit. Matters were moving smoothly toward that juicy consumption at $7.00 per and everything looked rosy—until the bosses stepped in and grabbed away the one soft piece of work the press agents ever had in sight.

That's the way with bosses. They know they can do it and they do. However, the publicist, without the bosses, would prolapse—fall down or out, as the dictionary says.

Therefore, while publicists endure bosses must be en- dured. If there were no bosses, there would always be the Efficiency Department—so what's the use (of the E. D.?).

Stand by the President.

Speaking of the bosses, James Gordon Bennett, second, had the right idea. When he died and his will was read most words in it were devoted to founding a home for aged, infirm, penniless or incapacitated newspaper workers. That's what we call class.

Who shall be the first film magnate to endure himself similarly? The line, may it be said, forms as usual, to the right.

The E. Pluribus Filium Co. Home for Publicity Di- rectors!

(Due apologies are extended to Terry Ramsaye for borrowing the name of his great and promising organiza- tion—accent on the promising.)

Think, Mr. Boss, how great the honor would be to have the name of your "personal star," your favorite film brand or the moniker of your organization perpetuated while mimeographs shall last!

There's no real necessity of going the full James Gor- don Bennett route. Do it now!

May we hope that the organization known, on the curb, as the All Mighty Press Agents will make a few speeches about this at their next $7.00 dinner? Even press agents get old. Even publicists, eventually, might use a home.

The work of publicising shows, films and theater must go on, even if press agents never have a home.

"Home is where the hat is," has long been the motto of the publicists.
The Man Behind the Man Behind the Gun.

Therefore, Melanthoch, when you leave your childhood scenes between Cuttyhunk and Pumsutawney to venture into the toil of press agenting don't depend upon any boss doing a Bennett. He may and then again he may not.

But what the boss is sure to do is this: He will see that the skids are always well soaped. Only ceiling-walkers have been able to beat the system.

"Here's your job," says the boss.

And as he turns away he softly murmurs: "I'll dare you to keep it."

So saying he forthwith begins to co-operate with the publicist to that end.

Sometimes matters go on this way for a whole week. Frequently a leaf representing one month is torn from the Charter Oak Meat Co. calendar before anything happens.

Occasionally it takes several months; in rare instances, years may lapse before the same boss says the same thing to the man he has hired to take the place of the man he has fired:

"Here's your job. I dare you to keep it!"

Surely, his faith in everything but a German's word of honor will lead you always into other and better jobs, Melanthoch. The process has established the most famous saying known to the curb:

"Who are you with now?"

Only last week one of the New York banks gave a dinner and a pension to a man who had been in continuous employ of the same money changers for fifty years. But he was not a press agent.

Be a Doubleyou Ess Eser.

Good publicists must have imagination. The better the imagination the better the publicist. Every day some good press agent imagines himself right out of a job.

But he's a consistent bird, this press agent as a clan. He imagines himself right into another. Thus onward he goes, always onward, imagining himself into better jobs.

It's when his old imaginer won't turn over that the film boss who impersonates James Gordon B. will endear himself. That home for incurable press agents would be a great help. Certainly, at least, a considerable help.

The noble art of space-stealing is the only virtue on the calendar that hits on all cylinders. It never misses. It never back-fires.

Books of synonyms have been compiled to canonize the ancient art. Adjectives were especially created for the use of publicists.

To others who use them they are as Liberty Bond buttons on the lapels of a German reservist's coat. "They make," as has been said by our betters, "what is, what it ain't."

Bring with you, Melanthoch, your own ideas, for the old ones have been well massaged. And the war as per our best little guessers, won't last very long after Pershing's Crusaders have sat upon their palms.

These have been used: Service flags; God-mothering Regiments; Letters to President Wilson and answers from Joe Tumulty; Smokes for Soldiers and Sailors; Letter-writing Clubs for the Boys Over There; Red Cross, Thrift Stamp, Knights of Columbus, and other "drives" around the mimeograph; office staffs knitting sweaters during business hours; tambourine caddy for the Salvation Army—all these and many other patriotic movements have served time as space stealers.

The Lord Loves a Self-Commencer.

These have not: matters of business policy as relating to the conservation of platinum in thinking up main titles; ditto as to ebony, ivory, concrete and other precious materials used in the Efficiency Department; the relation of steam dredges in reducing the overhead on mimeograph ink; how a famous film star who used to cry "Line Up!" in back yards of tenements attained a voice in grand opera; Government ownership of reel-bands; the boss's opinion of his competitors; the high salaries paid to press agents as compared to the pittance drawn by the stars they write about; motorboat trips by canals and inland waterways by general managers of exchanges visiting territory; finger-printing film stars animal pets; conservation of copy paper—and one or two other methods of selling films to the exhibitor by publicity methods.

Said the boss to the man he had hired:

"Here's your mimeograph, Your working staff, Your typewriter, desk and—your job."

Allan Rock

COMMENCED his career in the motion picture industry in 1913 with the organization of the Jesse L. Lasky Feature Play Company, and until last year served the interests of the Famous Players-Lasky Corporation. On January 1, 1918, Mr. Rock organized the Press Service Bureau for the purpose of utilizing to a greater extent the newspapers throughout the country for a wider publication of motion picture news. Since the first of the year Mr. Rock has strengthened his organization by the addition of a motion picture department to handle the exploitation and merchandising of feature films.

Through the syndication mediums offered by Mr. Rock film publicity representatives are utilizing to the fullest extent the new field of operation presented to them. The publication of the novelization of film stories in newspapers is being recognized by P. As' as valuable in the successful marketing of a production. Mr. Rock was elected to the secretariaship of the A. M. P. A. in September, 1917.

JOHN FLINN TALKS ON INDUSTRY'S DOINGS.

At a dinner given by The Hundred for One Club last week John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, made an address concerning the motion picture industry and what it has accomplished during the past year. The club membership is made up of one man from every industry, and Harold M. Pitman, of the counsel for the Famous Players-Lasky Corporation, is the member representing the motion picture enterprise. Mr. Flinn spoke at his invitation. The dinner was well attended. Mr. Flinn's speech received much appreciative applause.
Publicity

What It Is and Should Be and What It Very Often Is Not. Western Men Lead In Hustle

INTRODUCING the general subject of this special number, the editor points out that publicity is not paid for as opposed to advertising, which is. This may be a good enough rough definition, but we think that a better definition may be had, for sometimes advertising is publicity and some intended publicity is merely advertisement. There seems to be a more adequate rule.

Publicity is the creation, through propaganda, of a tradition favorable to a person, place or thing.

This may seem a bit too sweeping to those who recognize only the newspapers as a source of publicity, but it is close to the mark. Publicity popularizes the institution rather than some single feature of that institution. The man who advertises "Mary Pickford in a New Film" is an advertiser, but he is not a publicity man. If you are keenly eager, as the result of publicity, to see Miss Pickford, you may respond to this appeal, but the announcement by itself will not attract. Getting a little more definite he may advertise: "Mary Pickford in How Could You, Jean?"

This is better because it is more informative. Now you know what you are going to see. Perhaps the title sounds interesting. You may not care for Miss Pickford's work, yet you may want to see what it was Jean did to call forth the shocked reproach. It is still an advertisement, but to a mild extent the title is publicity. But a publicity man would probably write it:

See Mary Pickford Kiss the Cow in "How Could You, Jean?"

Now advertisement becomes more strongly publicity. People who like Miss Pickford will be more than ever determined to see her in order that they may witness the unusual oscillation. People who do not care either way will wonder what it means and go to find out. It may arouse some talk, and talk—word of mouth advertising—is pure publicity with 100 per cent circulation. If a cut of Miss Pickford whispering her love secrets to the milk business be added to the bare announcement, the publicity value of the advertising is increased. She doesn't really kiss the cow, but it looks as though she were about to, and the visual appeal of the picture is added to the mental argument of the type.

But advertising Miss Pickford in one subject is but a limited form of publicity. It is but a meagre contribution to the tradition of excellence already built up about the star. It will derive more from previous publicity than it will add to it, but it will add to that tradition if the current offering be well played.

Advertising without the element of publicity is of no value whatever. The advertisement merely makes capital of the publicity, and if there is no publicity from which to draw the advertisement will not pull. The mere announcement of a certain star in a named play will not draw unless either star or play enjoys publicity. It is no disparagement to Miss Pickford, for example, to say that nine-tenths of her success is due to publicity, for publicity is nothing more than the creation of a tradition in her favor, a capitalization of her personal charm, her acting ability and the adequacy of her productions. The first two were publicity when she was still employed by a company so averse to publicity that it is said to have discharged one actress for permitting her name to be given out. The publicity worked in spite of this restriction and "Little Mary" was known and loved long before Mary Pickford was heard of, yet she did not return full value to her employer until further adroit publicity by the Lmp made her more fully known by her rightful title. On the other hand, all the publicity for book and play served better to advertise "Three Weeks" than the vogue of the star, for the preponderance of the publicity was in favor of the play, and the star capitalized this publicity to her own benefit in furthering her reputation as a leading player of vampire roles.

Publicity is the establishment in the public mind of the belief that the motion picture furnishes good entertainment in general and that certain stars provide better entertainment than others through their greater abilities. In the days when the players were unknown or provided merely with local names according to the fancy of the audiences, the motion picture had to carry the publicity load. When the players became known, the vogue of the pictures was greatly increased, for now the fans had something definite upon which to pin their loyalty. The person, the individuality, always possesses a stronger appeal than an object. It is easier to centre admiration upon Mary Pickford or Charles Chaplin or Bill Hart than to like pictures as such. There is more the suggestion of intimacy, of close contact, and the bulk of the prosperity of the business is and ever will be due to the stars.

It follows then that publicity should be the exploitation of star and, through the star, the production companies. On the other hand, many companies seek to take the position that their stars are popular because of their affiliation with this or that company. Undoubtedly this is true at base, for left to themselves the stars inevitably commit self murder so far as public favor is concerned. Were they always permitted to do as they want instead of as they should, they would last no time at all. A few years ago Augustus Carney made a hit in Essanay films, but left to gain greater opportunities with Universal. He did as he pleased, and pleased no one but himself, and he has been forgotten. The list might be extended indefinitely. To this extent, at any rate, good management enhances the star's ability, but both good management and a star are essential to good publicity.

It is perhaps only natural that the publicity men employed by the companies should seek to gain publicity for
brands rather than for the stars, and even at the expense of the stars, but even where they seek to advertise the stars they frequently fail through the use of material so poor that it is not printed or that fails to gain effect where it is given space. The press story is the best form of publicity, but it must be a readable and plausible press yarn and not of the “dog” variety. The stolen jewels plant was barred long before pictures became important, but the raided flat or dressing room is still prevalent, and it would take a certified accountant to figure out how many automobiles have been purchased by press agents for their stars. The announcement of a new car for this or that player no longer thrills the reader to the marrow of his bones, but the bulk of the copy pleases the boss, and it is easy to write so the press men keep on buying more automobiles than the country can manufacture. It never was good publicity, and it never will be, but probably the supply of mental autos will never be exhausted. The near-fatal accident in which the victim “pluckily insisted upon finishing the picture” are more numerous than owners of Liberty Bonds, but they keep on coming, though they no longer fool anyone and frequently tire many, and stories of million dollar stars are as numerous as $50,000 pipe organs in ten cent theatres, though it is never added that the star pays all production costs out of the million.

Read over the trade papers, the local photoplay page and the motion picture magazines intended for public sale and it is seldom that a really good press story is discovered. Most of them are dulled through repetition or else hopelessly impossible through lack of plausibility. Press agents seem to feel that so long as they send out a certain number of mimeographed sheets each week they are performing the services for which they draw salary. They are not. They are swindling their employers unless they can write stuff that will be accepted by the press and the public alike. It is seldom that in any batch of flimsy ten per cent can be found available as even passably good and the greater the volume of press work the smaller the amount of really good copy.

The house manager is generally as bad. He uses the mats supplied by the companies or follows the ready-set forms. Few set out to build up on the suggestions given, and fewer still realize that the best publicity for the stars and pictures is work they do themselves for the stars they play in the method best suited to their own town and even to their own clientele in that town. It has been estimated by a man who has studied the matter closely that not more than two per cent of the exhibitors are good advertisers. They do not know and do not seem to care what publicity means. They advertise perfunctorily, they clip and paste the reading notices the company supplies and they complain of bad business. The bulk of them make no effort to do more.

Strange to say, the smaller the town the more enterprising the exhibitor is, as a rule. He has to hustle or get out, and so he either hustles or makes place for someone who can, and broadly speaking, the bulk of the good advertising is done west of the Mississippi. Not all hustlers have taken Horace Greeley’s advice by any means, but the further west you go, the higher the general average rises until the Pacific Coast yields by far the best average results.

And yet it is very simple. All an exhibitor has to do is to interest his own patrons in the stars he offers at his house and to interest them in the house itself. The first can be done through the use of press matter in the program and newspaper, and the second by maintaining a clean and inviting house, giving to it an atmosphere of briskness and then talking about its general excellence. It means the possession of some ability as a writer, a fair knowledge of type and type setting, enthusiasm and common sense. It is perhaps to be regretted that the companies give as much aid as they do. The exhibitors, as a class, hustled to much better effect five years ago when they had little or no aid than they do now when it is easier to lay back and complain that the companies do no more, than it is to get out and make individual effort count. More space is being taken in the newspapers. A greater number of lithographs are being posted, but the business of publicity is in most cases less successful today than it was four and five years ago. Let’s wake up.

The Personality of a Theater as an Advertising Factor
By Harold B. Franklin.

EVERY one prefers to meet with a delightful personality—he it a man or the edifice he has built. As a pleasing personality popularizes the man so will a personality popularize your theater.

The same reason that prompts the merchant to erect a magnificent department store, with a reputation for service and fair play, should prompt the progressive manager to make his theater a daily reminder of the high standing of his institution among particular people. Do you think that a bank builds its sumptuous home, costing millions, merely to satisfy a whim? No! It is there in actual stone and bronze as a monument of its stability and strength—merely an advertisement—expressing boldly its personality.

Every business reflects the personality of the man who holds the reins. He should possess imagination, sense for style, and ability in organization. Mere business ability by itself does not make a permanently successful manager or theater. Is the theater a jumble of rush, push and disorder? That is the spirit of the manager. He is not big enough to make an atmosphere. On the other hand, there are theaters where things are organized, systemized, and where the rule is prompt, respectful and intelligent service. There is a zest, a push, a go about everything that is infectious and contagious. The appearance and conduct of your theater reflects the patronage you play to. Every nicety and refinement is a means of bringing a new patron.

You have advertised your theater as being foremost in your locality. Prove it! Make good to your patrons! After your patron buys his ticket it depends
entirely what impression your theater makes whether he comes again or not.

A theater sells two things—entertainment and service. Give them choice entertainment and generous service. Make your theater wear a smile. The proper frame of mind for your patron is important. Enthusiasm should be apparent. The public does not like dead ones. The big theater succeeds because service is given on a lavish and efficient scale. Make your theater big!

Courtesy, a big factor in the personality of your theater, can be counted in dollars and cents. It increases your business because it makes friends of your patrons. Thus out of polite acts dollars are coined. It's the way you run your theater that makes it different, not the walls or decorations. The supervising mind of the manager is always in evidence in every detail. Make the personality of your theater stand out. It is the best advertisement you can get.

Speaking of Service

Johnstown Publicity Man Tells Why "Aids to Exhibitors" Fail to Aid in the Proper Advertisement of Films

In PICTURE advertising, we are asked to believe, is the big force that must be put behind pictures to put them over. If this is true, and I believe it is, then the better the advertising the greater the results are going to be.

Publicity men for producers are constantly dinn ing this newspaper idea at us. But they evidently don't believe it themselves, or, if they do, they have a rather curious idea of what theatre advertising should be. I don't know where the producers dig up the men who map out the press sheets, or whether they are Broadway press agents or folks who hold their jobs by virtue of relationship with company officials. What I do know is that they are either unaware of practical advertising needs, or don't care a continental whether or not the exhibitor gets what he should have.

Instead of seeing that advertising aids sent out on pictures are the sort that will get business, the majority of the producers seem to be sitting back while their press departments use up all the available adjectives and coin, a few new ones, and prepare cuts that are in many cases worse than useless, calling the result "advertising" and "press matter." If some of these press sheets have any self-respect they must be ashamed to be seen around a newspaper office.

A good cut, one that means something, and that to some extent interprets the idea of the picture it is designed to advertise, gives a newspaper advertisement distinctiveness and pulling power. If every newspaper

A World cut on "Journey's End" as it shows up in the "End" as it reaches the exhibitor, press sheet.

particular picture, let the advertising carry a cut of the star, but let it be a good cut; a cut that expresses something, and not a junk portrait. Every cut should be designed to dominate the advertisement it graces, and it should mean something, not merely fill space.

The majority of the press sheets and the majority of the cuts furnished now represent wasted money.

The World Film Corporation's press sheets and cuts are about the most consistently bad that I've seen. The cuts seldom mean much, and even if they did, they wouldn't get it across in the form in which they reach the exhibitor. In the World press sheets, the cuts are proofed up straight, but the ones the exhibitor gets for his advertising have the name of the star or stars, the name of the producer, and the title of the play, stuck all over them in type. Then, here's a fair sample of the text from one of the "sample ads" that the World publicity men prepare for the use of the exhibitor:

"A big, smashing, forceful picture, crammed with intense dramatic action and powerfully telling a tremendously interesting, delightfully entertaining story."

No, this isn't copy for Griffith's "Birth of a Nation," but for Kitty Gordon in "The Interloper." There are six of these sample ads, and one of these, only one, gives any hint of what the story is about. It tells us that "The story told in this production is of a wife who finds that she is dearer to her husband by far than his first wife ever was, and in making this discovery she is buoyed up by the satisfaction of not having destroyed her husband's faith in his first wife's memory as she had the opportunity of doing."

If this is really the story of the picture, how does it become deserving of the description in the paragraph above? If it isn't, why hasn't the World's ad man dug out the advertising idea and brought it out forcefully, in a way that will put it across? That press sheet cost money to put together, distribute and print, but it doesn't show it.

Occasionally, the World digs up a subject for a cut that means something. But, when it does, the cut is ruined by the type matter that is smeared all over the face of it. If the World wants to put out a press sheet, let it plan the matter to get results for the exhibitor, not to fill space, or serve as an excuse for what the exhibitor should be getting.

Universal is another concern that ruins its scene cuts by smearing star and firm names and picture titles over them. Why don't they play up their trade-mark in an unobtrusive way, and make cuts that express the idea of the picture? Dig up a Vitagraph press book on a Blue Ribbon feature. Take a look at the newspaper ad and the cuts the Vitagraph press department tells you to run. Then compare it with the illustration on the cover page of the book. The cover page generally contains a cut that really
expresses the idea behind the film, but it, of course, isn’t to be given to exhibitors for advertising purposes.

Take a Select press book, and look it over. See what sort of cuts they offer you for your advertising—and notice, at the same time, that the star name and film title, with the Select’s trade-mark, of course, is plastered quite prominently on each cut.

Metro doesn’t make any scene cuts on its weekly releases, and the advertising copy carried in its press sheets wouldn’t go very far toward putting the picture over. Metro, by the way, does make better than average star cuts.

Before me as I write is a Mutual press sheet on “Hearts or Diamonds,” a William Russell picture. There are five “suggested ads,” of which three are single column—or supposed to be. As a matter of fact, each measures two-and-a-half inches in width, and a newspaper column is less than two-and-a-quarter.

Another measures seven-and-an-eighth inches across—a half-inch over three columns. The fifth “suggested ad,” designed for two columns, will really fit into two columns.

And so it goes. Run over them all, big pictures and small, and only in rare instances will you find a well-planned, carefully thought-out advertising campaign. Just for instance, take Brenon’s “Fall of the Romanoffs.” The press sheets shows five “ready made” ads—in other words, cuts made from ink sketches. Each of them contains exactly the same wording—“Herbert Brenon’s ‘The Fall of the Romanoffs,’ with Hildor, former confidant of the Czar.” Not another word; not an attempt to put over the idea of the play. And the illustrations—!

Every scene cut has the name of the producer, the star, and the title of the film scrawled on its face.

Impossible to Get Cuts.

The lack of good cuts is not the only thing that bothers the exhibitor. Say that he’s willing and able to prepare his own advertising. Say that his good money is pining to be spent for the acquiring of newspaper space to advertise the producer’s pictures. He knows that the companies are spending money to have cuts made for him and that this is a part of the charge that enters into the calculation of what he must pay for pictures, but he can’t get the cuts.

For instance: Bluebird is making scene cuts on every picture, and lately this concern began making special ads on every picture, some of which are excellent and most of which are supposed to be available for exhibitors. Kindly note that I say supposed. We run the Bluebird program regularly, and I haven’t seen a cut on a Bluebird film for over a month. The Pittsburgh exchange insists that it can’t get them. Why not? Is not a certain percentage of the film rental we are paying going to make those cuts? Of course, they’re not what they ought to be, but we should have something, at least, to help us get the pictures across.

Here is another little instance: “Raffles,” with John Barrymore, is just going the rounds in this territory. We booked it for a three-day run, with the assurance of the salesman that the exchange could and would provide press book, scene cuts in several sizes, and “ready made-ad” cuts. After writing and telephoning Pittsburgh, we received, two days before our run opened, two scene cuts. They were both double-column cuts, and they were both the same! It was too late then, of course, to get anything made. So we had, for our advertising on “Raffles,” one cut. This cut brought out the idea of the production wonderfully, at that. It showed a young man and a young woman sneaking a kiss past the censors—just that! Imagine how that cut brings out the merit of the story of “Raffles!” Imagine! A young man really kisses a young woman in the story! Something unusual, indeed, in motion pictures, is it not?

The Foundation of the Game.

Proper handling of the picture, first, and proper advertising, second, is the foundation of the motion picture game. Make a picture of average worth, Mr. Producer, and then see that a real advertising campaign is mapped out for it, for the use of the exhibitor. By this I don’t mean that we must have elaborate, costly campaigns. Just see that the advertising prepared for the exhibitor gets the big idea of the production across. You’ll discover that it won’t take a tenth the urging it does now to get the exhibitor to book your stuff, when you’ve shown him how to put it over, and demonstrated that you intend to keep on helping him put it over.

Why not get down to brass tacks? If the press departments of the producing companies were giving exhibitors either what they need or what they want, there would not be so much of a kick coming. But they’re not.

Exhibitors are spending the money on newspaper advertising. In the larger cities, most of it is well spent. In the smaller towns, a great deal of it isn’t. The exhibitor takes the word of the producer that the cuts he’s furnishing and the advertising matter he hands out are all that are needed to put the film across. Both producer and exhibitor are suffering.
The first step, it seems to me, is for the producers to gently inform their press departments that exhibitors are to be furnished with cuts and advertising that count, and that the present super-abundance of adjectives is to be cut out. Then a survey should be made. Find out the average space that the exhibitors—not in the metropolises, but throughout the country—generally use. Plan advertising to meet the desires of these exhibitors, who know their local conditions, and who know what they can afford to spend. Provide them with advertising that advertises, and they'll use it, instead of tossing it into the waste-basket, as they usually do with the stuff they get nowadays.

The producers all believe that proper advertising will put their pictures over. They tell us so, at least. They are maintaining press departments that are getting out press sheets for the purpose of furnishing the necessary advertising. Most of the money they are spending in this direction is wasted.

A producing company, preparing advertising for the use of exhibitors throughout the country, can afford to hire the best brains in the business. If what they preach to us is true—and I believe it is—good advertising will put the films over. If any exhibitor is shown that the pictures of any company, coupled with the advertising it furnishes, will make him money, he's going after those pictures with both feet.

It would appear, therefore, that it's time to quit talking of "service," and provide a little of it. There are going to be a great many changes in the next year or two in the picture field, and this advertising question is going to have a great deal to do with the nature of those same changes.

Incidentally, these are war times, and the money that is being wasted on useless junk can be used quite handily by the government, the Red Cross, the K. of C., Y. M. C. A., or any of the other war agencies that really need it. Let the producers either cut out the junk and quit pretending to give us what we need, or insist that press departments send out something worth the money that is expended.

Johnstown, Pa.

Famous Opera House Is Picture Theater
Daniel Connor Tells How He Won Success in Piper's at Virginia City, Nev.

D ANIEL CONNOR is one of the earliest of the film managers. Far back when the motion picture was still a curiosity rather than an accepted form of entertainment, he learned the business under his brother, who still has a motion picture show on Coney Island's famous Bowery. Later he started a touring show and eventually he landed in Piper's Opera House, Virginia City, Nev., one of the most famous playhouses in the country during the boom times in the silver district. Virginia City went to seed with the passing of the bonanza days and Piper's gradually fell from its proud estate, but the town is coming into its own again and Mr. Connor has put Piper's back on the map, as he tells in this story, using for advertising type "packed in" during the early sixties for Mark Twain's famous newspaper. He is a veteran among the veterans and it is fitting that he should be the one to rehabilitate the house that was once the glory of Golden West.

It was away back in 1898 that I started operating a picture road show with 6x9 hand bills. The first big opposition to cross my path was Lyman Howe, a few year later, introducing a display of lithos from 24 sheets down and liberal newspaper display. He used mechanical effects to bring out the different sounds the pictures called for.

Right here for the first time my eyes were opened to the value of advertising and effects. I added the big billing, took big newspaper space and bought pictures that suited novel effects.

So, I had real live chickens, sparring one of electrical dogs to supply the real yelp rendered in the picture; used choir boys and organ, wind, water, lion growls, whistles, charged cylinders, etc. I don't really know whether it was the advertising or effects that sprung the business—but in all the years I took no chance—used them all—and—good music.

I opened Piper's Opera House, Virginia City, Nev., as a picture house in 1910. The town looked "ripe"—the streets were jammed and no amusements in town. But they simply wouldn't patronize "only a picture show." Drama companies would draw packed houses at $1.50, yet a picture show almost nothing at 10 cents. I stuck like a Greek for three months—a $30 General Film show doing from $4 to $12 a night; no higher.

There was no operator here until I broke one in. When I got loose from the operating room I went after my old standbys—mechanical effects and newspapers. Booked a Kalem war reel, raised all the windows and broke loose with a real Vermin battlefield. The noise brought a stampede. I followed up with a Selig and got the lions growling. Then I bought on wind, water and steamboat whistles.

It was something new and staggered the natives. It created talk. They had never seen pictures put quite right. I put in a five-piece orchestra, and gradually modulated my noise effects to natural when I got them coming—and I am here yet—all battle scared from fighting and keeping out opposition. I may add that now opposition's career is brief, though often.

I got Sargent's little receipt book on advertising display, etc. Studied out "points," rules, learned cases. I "hung around" the old "Enterprise" printing office, established by Mark Twain back in the 60s. Soon I followed up with a Selig and got the lions growling. Then I bought on wind, water and steamboat whistles.

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Special Theater Advertising Displays

Method Employed by Seattle's Leading Exhibitors to Distribute Publicity in Places Where It Will Attract Greatest Attention

JESEN & VON HERBERG, of Seattle, is one of the largest exhibitor users of newspaper ads in the United States, indeed one of the pioneers in this line, as they used page ads as long ago as 1908. They average about 2,000 inches of advertising a week. But their scope is not limited to newspaper ads alone as they use 150 twenty-eight sheet billboards a week, eight-sheet specials, window cards, framed and unframed, together with special made up photograph displays of which 40 to 50 are placed in the most exclusive specialty shops and jewelry stores. From 1,200 to 1,500 window cards are used each week, and approximately 300 to 500 one-sheets. When they play a feature pictured from a well-known story, the local book or department stores are always glad to co-operate with them by putting in a window display, knowing that all their available supply will be quickly sold through the picture campaign, for first, Jensen & Von Herberg sell the picture for entertainment or story value.

Slides and trailers comprise the advertising on their screen. They have abandoned heralds except for very special occasions. The slides are made up from scenes in the play, and also straight word slides, while the trailer is made up of the title of the play, a few chosen scenes to arouse interest in the coming feature with a follow-up title stating when the picture will be shown. Slides are exchanged between our theaters; that is, the Coliseum today show is advertised to three different audiences in the company's other theaters, and so on around. This form of advertising is felt to be particularly valuable as they are talking to 100 per cent, prospects, the proof being their presence in a picture theater. Also the telephone is used to call attention to certain groups or associations that a picture with particular appeal to them is at one of the company's theaters. For instance, the musically inclined were all notified that Geraldine Farrar was coming in "Carmen."

Slides, lobby, newspaper ads, cards and billboards all are hooked together to hammer home just one point, for every picture has one big selling point (the peg so to speak on which the story is hung), and this is what Jensen & Von Herberg attempt to get to the people. As all their runs are short, they feel that they must concentrate on the one thing, to get their message over, and to do this, to pound away on the big interest point of the picture. For instance, Charles Chaplin's "A Dog's Life" was his first million dollar comedy; or when you saw Ambassador Gerard's "My Four Year in Germany," you lived with him, his four years in the Hohenzollern hell of empire-grabbing intrigue and treachery; "Believe Me, Xantippe" was a mystery plot in which a $40,000 bet, a $100 forgery and a million dollar girl all lent interest. Even the "Xantippe" was a subject of interest, because like "xylophone" it sounded different than it looked, and like "Xmas" it was something to look forward to, and simply pronouncing it stumped most of them.

BELGIANS VISIT FAMOUS PLAYERS' STUDIO.
The Famous Players-Lasky studio in Fort Lee, N. J., was recently given a most surprising honor when members of the Belgian and Italian missions to this country, together with American soldiers, visited the big glass studio to see how Paramount and Arclight pictures are made.

John Emerson and Anita Loos, who were preparing plans for their first Paramount film, "Come On In," starring Shirley Mason and Ernest Truesd, immediately ceased their work and acted as hosts to the distinguished visitors. The thorough manner in which the settings used in pictures were built surprised the guests. A Belgian street scene recently used naturally attracted considerable interest.

In the visiting party were Major Osterrieth, chief of the Belgian Military Mission; James G. Whiteley and Count de Reussesse of the same mission; Lieutenant Garibaldi, of the Italian Military Mission; Mrs. Whiteley and Colonel Short and Major Ellis, U. S. A.

CARMEL MYERS TO VISIT CANTONMENTS.
Carmel Myers, whose work in such Bluebird productions as "My Unmarried Wife," "The Wife He Bought," "The Marriage Lie," and similar successes has brought her to the front rapidly during the last year, has obtained a short leave of absence from Universal City and will devote the time in making a tour of the cantonments of the South. The Bluebird player has left for New York City, and after a few days in the metropolis will start in her trip through the South. Arrangements have been made for Miss Myers' appearance at the various Liberty Theaters so that she may deliver a final message of cheer and godspeed from the people of southern California.
Go Over the Top With Pershing

Magnificent Bronze Trophy to be Offered by the Moving Picture World to Stimulate Effort of Exchangers Handling “Pershing’s Crusaders,” Official Government War Film

Just now the most comprehensive motion picture review of the status of the United States in War is found in the subject known as “Pershing’s Crusaders.” This subject was first shown at the Lyric Theater in New York, but has since been revised and retitled and is now being offered for exhibition through the exchanges of the First National Exhibitors’ Circuit. The states of California, North Dakota and Michigan are invited to participate.

There are many reasons why this subject should be given wide publicity, chief of which is that it gives us so much information concerning the preparation for war that has been and is still being made in America, and because it shows better than any other motion pictures we have seen what our boys who have gone “over there” are doing. For this reason, if for no other, we should put this picture “over the top” with a vim.

How this effect could best be obtained has been a matter of considerable discussion between the officials of the First National Circuit and the Division of Films of the Committee of Public Information. The Moving Picture World representatives were called into the conference and the suggestion was made by them that a prize be given to the exchange which can show the largest per cent. of bookings in its territory in a given time.

Following up its suggestion The Moving Picture World offered to take charge of the entire campaign, securing a suitable trophy and judging the reports for the final award. The offer was accepted, and we now have the pleasure of printing upon this page an engraving of the trophy, designed to our order and accepted by all interested parties as most suitable for the purpose. This sketch has been placed in the hands of a designer and will be executed in bronze. An idea of its size can be gained when we tell you that the spread of the eagle’s wings will be three feet from tip to tip. The tablet will be lettered as shown in the cut, the blank panel being left for the winner’s name. At the bottom of the panel is a figure modeled after that shown upon the cover of The Moving Picture World.

The eagle’s claws are so made that they will grasp the staff bearing the Stars and Stripes as shown in the engraving.

This beautiful and patriotic trophy will be given to the exchange which wins the contest and will form an office decoration of itself.

“Pershing’s Crusaders” has been released and is now being booked generally, so that the contest is practically on. The date of its conclusion has been fixed at September 1. This will give the exchanges interested a full six weeks from date of this publication to get busy.

Each week as the contest proceeds the reports received will be tabulated and printed in The Moving Picture World so that the standing of the exchanges and the progress of the campaign may be known.

In the event of two or more exchanges reaching a booking percentage exactly equal, The World will, in that event, present to each contestant thus coming into a tie, an exact duplicate of the trophy here illustrated and specified as first prize.

The judges of the contest have not yet been named, but will be in the next issue of The Moving Picture World.

With this incentive the managers of the First National Exhibitors’ Circuit exchanges are urged to get busy to prove to the Government that it is possible for the regularly organized motion picture distributors to get the widest possible circulation for this excellent patriotic subject.

Don’t make any mistake about the genuineness of the trophy. It will be of bronze—not pewter, as was the Kaiser’s gold cup. It will be made as designed with a three-foot spread to the eagle’s wings. The National banner—“Old Glory”—will be as fine a flag as the manufacturers produce. In fact, there will be nothing cheap or phoney about it. As a trophy it will be worth working for.

As for the picture every exchanger interested now knows that it is the best war picture showing actual scenes of Uncle Sam’s preparatory campaign. There ought to not be a picture theater in the country where it should not be shown. The per cent. of houses in each exchange district is what counts in the contest, so go to it, every exchange has a chance to win.
In thus commending the efforts of our very obliging contributors to our readers generally, we desire to thank them for their kind co-operation and, without committing ourselves to any hard and fast agreement, we hereby signify our willingness, even determination, to reciprocate in some suitable and sufficient form at some time in the indefinite future, reserving to ourselves the inalienable right to make such use of the symbolical blue pencil and the traditional waste basket as the exigencies of the occasion may demand or our editorial will shall dictate. Nevertheless, we thank you.

HERE is a Governor after our own heart. The Honorable George W. P. Hunt, governor of Arizona, in his address upon the convening of a special session of the Legislature of his state on May 21, 1918, took occasion to discuss the necessity of instruction for the foreign born. In the course of his remarks he observed:

In giving the instruction heretofore suggested as a patriotic measure, we should not overlook the value of the motion picture as a medium of education. No better method is available for bringing home to the alien mind the true meaning of American citizenship and a general knowledge of our country's national life.

It may be that other governors have held similar sentiments, but this is the first time that one has come out with so strong a statement regarding the educational value of motion pictures. We venture to say that Governor Hunt knows his "movies."

THERE is a lot of reason in the published request from motion picture players for exemption from taxation to the extent of the cost of their costumes. Like the tools of the carpenter or other artisan, costumes are the tools of the players' trade and are singularly unsuited for other than the purpose for which they were designed. As to the broader claim for exemption from income tax on the ground that their incomes are earned in the form of a wage as against the income which is derived from dividends or the profits of a commercial investment much has been said by legislators for and against. In this claim all men and women who work for a salary are interested. It would seem that some differentiation in the scheme of taxation favorable to incomes earned should be made, but it is doubtful if the tax authorities will take the time necessary to study the question. All we can do is to be cheerful; it's worse in Germany.

NOTHER Sunday picture show decision has been rendered. This time it is against the show and by Judge Fayvett of the New York Supreme Court, sitting in Brooklyn, in an action brought against Nathan Goldstein of Patchogue, N. Y. The Court in this case, despite the precedent established by the late Judge Gaynor, decided that it was not lawful to operate a picture show on Sunday. Referring to the Gaynor decision Judge Fayvett is reported to have said that it was out of date and that conditions had changed since that decision was handed down. The case has been appealed.

THE MOVING PICTURE WORLD wishes to announce the acquisition for its staff of A. H. Giebler, an experienced newspaperman, who has become Los Angeles correspondent and will co-operate with G. P. Harleman in the conduct of the Los Angeles office. Mr. Giebler is not unacquainted with the motion picture business and motion picture folk. Some years ago he qualified as the motion picture editor of a St. Louis daily paper and, for a long time, wrote the MOVING PICTURE WORLD's St. Louis letter. For the past year Mr. Giebler has made
his home in Los Angeles and is known to most of the trade there, so that he is eminently well fitted for the position he now fills. Mr. Harlan will continue to represent the Moving Picture World in Los Angeles in the capacity of business and advertising manager of the Los Angeles office.

Neighborhood Theaters

By Louis Reeves Harrison.

Much valuable space is lost, both inside the theater and around its best construction, because of a very common and human "urge," the get-rich-quick, build-quick "urge," where ample space is to be had, and from the necessity in some cases of squeezing in a desirable locality, too cramped for audience comfort or badly proportioned.

No lasting satisfaction is to be reasonably expected where the much-pained foot is compelled to fit the boot.

There is not the slightest doubt about the value of certain peculiarly-situated localities, especially in large cities, where theaters are crowded themselves without any apparent reason. There are sweet spots in every town, which seem to draw the human flies—people go there, the why and wherefore is of importance minor to the fact. Lines of cars may converge to create such a place, or it may be a center of interest because of shopping during the day and bright lights at night.

A public square, or a broad way may thus be the ideal site.

There may be only one such centre in a village, but the average town and city, those presenting scenes of activity, have many sites suitable for theaters, especially when the character of neighborhood and price of admission are taken into intelligent consideration.

That price of admission rightly adjusted, there comes a vital thought.

Nearly all people go along lines of least resistance.

They prefer the nearest show if it is a good one.

Moving picture theaters are being planted in the midst of residential groups, whether of the poor or of the well-to-do, and they are prospering invariably, when they are rightly conducted.

Most of them are susceptible of being improved, but the greatest difficulty encountered, as anyone can find out by investigation, is to keep satisfied audiences composed of patrons who attend several times a week, if not thirty times a month, including February—their money counts.

Ask neighborhood exhibitors what worries them most.

The people of a neighborhood can be fooled once, twice, thrice, or even a dozen times by outside promises on lurid paper not fulfilled inside, when people come to view the performance, and they may never complain, the money loss is so small, but they can find some better way of passing their leisure time—they can quit—and thus attendance falls off in proportion to the deception practiced on the "steadies."

The anxious exhibitor looks about him for reasons.

It is not easy for him to get at those quiet people who make up their own minds, who know the difference between promise and performance, but he succeeds in a number of cases and he boils down all information from his patrons to a point where he can solidify opinion. Without any known exception he reaches one inevitable conclusion.

The greatest audience demand is for something new.

The way for exhibitors to get what is new is to ask for it, insist on it, demand it, and point out that constant repetition is not to the benefit of their business, nor to that of moving picture production, nor to any department of the industry.

The neighborhood theater will eventually get away from commonplace—it is bound to do so.

It should be the ideal meeting house of intelligent people, their club, their house of social harmony and good feeling, the pictures it shows progressive in spirit, the music rendered well, whether the selections are popular or classic, and some provision made for those mothers who are unable to get away from home because of their anxiety about their young children. What a boon to those mothers if there was a room attached to the theater in charge of maids capable of looking after young children while their mothers enjoyed a little rest and recreation, for they who need it most get it least.

Instead of holding itself aloof from its patrons, the theater should be the congenial, friend-making place of its neighborhood, an ideal institution of its kind, considerate, helpful and sincere in all this, for in attaching people to its interests it is establishing itself more strongly in their hearts. People are its friends. Between them and imposters of any kind the theater should take its stand.

A Few Screen Problems

By Edward Weitzel.

There are rumors afloat that the two and three-reel picture are to be put upon the market. Such an experiment will be keenly watched. A grave stumbling block in the path of the producer has been the lack of interest in anything but dramas of five to ten reels. Many a story with sufficient vitality to make an engrossing two or three part photoplay is stretched and padded into a five-reel feature and its attenuated skeleton crawls along at a small pace, in place of continually pressing on ahead of the spectator's imagination.

Why there should be such a prejudice against the shorter screen dramas is hard to explain; but it exists to the same extent on the screen that it does on the stage. Managers of the older form of amusement know to their cost how eagerly the general public keeps away from a program of one-act plays. Even with a bill made up of the works of such writers as Dunsany and Synge only the smallest theaters in New York and Chicago can be filled, the mass of amusement seekers in other cities and towns of the country being absolutely indifferent to the matter. The producer of screen fiction has been severely criticised for ignoring the tense red-blooded little dramas, alive with action and vivid with humanity, which brought D. W. Griffith to the fore. Apparently, there has been no demand for them during the last three years.

A New Form of Screen Art.

Some day a photoplay will be produced which will have the simplicity of settings and absence of backgrounds that attended the first performances of the plays of Shakespeare. It will, of course, not relegate all other forms to the rear, but may serve admirably to emphasize the value of human interest and act as a basis upon which to determine how much pictorial effect can be used without detracting from the dramatic strength of the plot.

Several of the most famous producers of Shakespeare's works have been accused of obscuring the intellectual beauties of his plays by too lavish stage settings. Granting the truth of the contention, the overdone scenes generally lasted long enough to lose their hold on the attention and permit the actors to center the eyes and sympathies of the audience upon the business of the play. The screen, with its unrestricted change of location and its ability to present marvels of scenic beauty in rapid
succession, is in danger of constantly diverting the mind of the spectator from the human interest of its story. Pictorial effect should be the servant, not the master, of screen drama.

**Striking an Average of Intelligence.**

An important point is just how to average up the intelligence of screen patrons. So far there has been no attempt to inaugurate a highbrow screen drama. The producers all hope to have their pictures shown before all classes of amusement seekers. —Take the titles as one example of the difficulty. One set of spectators will read a title, settle back and let their eyes roam around the theater while other people are still spelling out the words or asking, in an impatient whisper, as the thread of the story is taken up again pictorially, "What did it say? It went so fast I couldn't read it!"

Continuity is another perplexing question. Some minds are capable, and more than willing, to supply certain obvious connections in the story; others, through lack of imagination, not to put it too harshly, are heard complaining: "I didn't understand what that scene meant; they should explain things more."

**Close-Ups**

By Robert C. McCleary.

In reading the pages of a novel we come across an occasional paragraph, reading something like this:

Alice was a beautiful, high-bred girl, with a clear, fair brow, a satin skin, hair that went romping over her forehead and shoulders, and her ready smile disclosed two rows of white, even teeth, set like pearls between her coral lips.

When the author wrote that paragraph he had a particular purpose in mind. He wished not only to impress upon the reader the remarkable beauty of his heroine, but he wanted the reader to pause a moment and visualize her beauty in such a way that the memory of it would remain with him throughout the entire book.

Now the close-up performs almost the same function in a moving picture that such paragraphs perform in describing characters in a novel. The only difference is that in the film it is manifestly impossible to insert a sub-title proclaiming the heroine's beauty, or perhaps it would be better to say unnecessary. The means are at hand for impressing the observer in a more realistic way, and this is done by a close-up or near view of the lady herself. There is a temporary halt in the development of the story itself while he is being pictured, but this halt is excusable and very desirable, for the observer wants to know how the heroine looks and all about her. When he has the impression of her firmly in mind, her future actions are much more interesting; she may walk, run, climb fences, turn her back, wrap a masque or hide her face whenever she chooses, but the knowledge of her real beauty, when she wants to be beautiful, remains safely fixed in mind.

But both the author of the novel and the director of the moving picture run some danger in trying to impress us too strongly with the beauty of the heroine. The author, in his choice of adjectives and similes, is very likely to overdo the thing. For instance, our purely imaginative writer of the above paragraph, has written of teeth like pearls and coral lips, when it may be safely doubted if such a resemblance ever existed. But his troubles are nothing compared with the moving picture director's! For the close-up may not simply fail to show beauty, but is merciless in its exposure of facial blemishes, and bad teeth in particular. More than one heroine, who enchanted us at a distance, has lost favor in the close-up.

The moral of this, of course, if the heroine is really not beautiful on a near view, is to leave out the close-up. The story has nothing to lose and everything to gain by this procedure. It would be better for many pictures if such a course had been followed.

But the close-up has numerous other valuable functions besides depicting the beauty of the heroine. There are times, in the midst of exciting situations, when the close-up, properly used, creates valuable suspense. It has the desirable faculty of keeping the observer waiting, but with his mind fixed upon essential points as they are being developed. But here, also, peril lies in wait for the director. If he uses too many close-ups they have the immediate effect of padding the situations and really serve to let down the suspense. This occurs very often on the screen.

The close-up is sometimes valuable in introducing special characters in the story, but it should not be used on characters that are not necessary to the plot itself, for this only serves to center the observer's mind on somebody who has nothing to do with the action. Close-ups of babies, cats, dogs, parrots, swords, guns, potted plants, or whatever you choose, are permissible if they are relevant to the plot; otherwise they should be shown only in the usual way, with an idea of bringing out settings and atmosphere.

It all gets back to the writer's dictum, that nothing should appear in the story that is not in some way essential to it. Certainly in the development of a swiftly moving film story, there can be no good reason for employing the close-up to bring non-essentials into a prominence they do not deserve.

**The Draft and Business**

By Epes W. Sargent.

Far too many managers are arguing that business is going to be bad this summer because the young men are all drafted for war work and cannot take the girls to entertainments. Far too many are losing heart and are cheapening service and cutting down advertising because they "know" that business is going to be bad this summer—and longer. That is no way to meet the situation. All lines of business have been affected by the draft and may be more seriously affected by the new work or fight law, but it is the duty of every true American to seek to face this period of vast reconstructions bravely and helpfully. It is very true that hundreds of thousands of men are being removed from their daily vocations to fight in the cause of Freedom, but it does not follow that business must be completely upset by their withdrawal, and an effort should be made to intensify what business is still to be had.

The young men have gone to the front or into training camps, but the girls they leave behind them are bravely taking their places in business and in trade. They are making money and gaining experience. In time they will seek amusement at their own expense and perhaps be more regular in their attendance at the theaters than they were under the old conditions, since there will be fewer social entertainments than before and at the same time a keener need of diversion. If the proper sort of program is offered and attractively advertised, there is every reason to suppose that amusements in general and the
picture theaters in particular will do a greater business than ever.

But the proper sort of program is not a constant succession of dramas of the war and stories with war time backgrounds. We get enough of this in the daily life and only the occasional war drama will be welcomed. On the other hand the news, weeklies, with their pictures of actual scenes at the front, will be strong attractors. Those who stay behind want to know all they can of conditions at the front and this information is graphically portrayed in the pictures made under the direction of the Committee on Public Information and distributed to the various weeklies.

Build up the program with these and with good plays of heart interest, vivid action and comedy dramas, and advertise the war news pictures as you would a feature. Do not merely announce this or that weekly. Tell just what scenes will be shown, and give the list a prominence equal to the feature. It will more than pay, and it will soon be found that even in the theaters the girls are taking the place of the men who have gone. The loss of courage and abandon effort at such a time is treacherous. Strive to increase attendance, not alone for the box office value, but that the screen messages may be conveyed to the greatest possible number. The screen today, through its visual appeal, is more important than the newspaper. Make certain that the appeal reaches the greatest possible number, and you will be doing your bit as a business fighter and a patriot.

**Film Industry in Essential Class**

Provoit Marshal General Decides on Appeal That Motion Picture Industry Is "Effective."

Fear of the drafting of players, stage hands and opera-
tors engaged in the production and exhibiting of motion pictures under the "work or fight" rule recently promul-
gated by Provoit Marshal General Crowder may now be set aside as not to be worried about. Word from Washin-
gton comes to the effect that Colonel Warren, head of the appeals board of the Provoit Marshal's office, has made a ruling which puts the film industry generally into the tax free class and includes musicians and all skilled stage workers necessary in the production and presentation of pictures.

The decision also states that operators will be considered as employed in effective industry.

**Bill in Congress Would Increase Exhibitor Tax**

Under Measure Introduced by Parker of New Jersey Both Manufacturing and Advertising Impost Is Provided.

If Congress accepts the advice of Congressman Parker, of New Jersey, as offered in a bill (H.R. 12649) introduced into the House of Representatives by him, manufacturers selling films, advertising matter to accompany films, projection machines and other equipment, etc., would be called upon to pay a new tax. Congressman Parker proposes "That there shall be levied, assessed, collected, and paid upon all manufactures sold by the manufacturer or producer a tax equivalent to three per cent of the price for which they are sold, and each manufacturer or producer of such manu-
factures shall make monthly returns under oath in duplicate and pay the taxes imposed on such articles by this title to the collector of internal revenue for the district in which is located the principal place of business. Such return shall contain such information and be made at such times and 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 business would be further taxed, per-
haps to an extent heavier than any other industry, by Section 2 of this same bill, for Mr. Parker thinks that ad-
vertising should be made to produce revenue for the Govern-
ment. In this section he would have it so that "there shall be levied, assessed, collected, and paid a tax equivalent to three per cent of the amount paid by any person, corporation, partnership, or association for advertising or advertising space, and every person, corporation, partner-
ship, or association receiving any payment for advertising or advertising space upon which a tax is imposed by this section shall, within the first fifteen days of each month, make return under oath, in duplicate, and pay such tax to the collector of internal revenue on which such tax is imposed and which the principal office or place of business of such person, corporation, partnership, or association is located. Such return shall contain such information and be in such man-
ner prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe."

If Congressman Parker's recommendations were permitted to prevail the exhibitors of the United States, now over-
burdened with taxes, both Federal and State, would be compelled annually to pay large sums of money on the newspaper space they occupy with their announcements, on the posters, heralds and other advertising matter that they put on their boards and for distribution purposes, and further, they would have to absorb the advertising tax paid by the manufacturers in announcing in the trade press, through circular matter, in the newspapers and popular magazines, their new features. Such tax would not only be assessed against those who rent the films so advertised, for the tax would become a part of the overhead expense of the manufacturer and of the exchange.

**At Leading Picture Theaters**

Programs for the week of July 7 at New York's Principal Motion Picture Houses.

THE STRAND.—Madge Kennedy in "The Service Star," a Goldwyn production with by Henry B. Long, is the lead-
ing feature at Strand Theater for the week of July 7. The eighth number of the Outing-Chester scenes "Stasia with a Past," the second edition of the Allied War Weekly, and the latest comedy "Kids" were also shown. Antonio Brigo and the Strand Soldier Quartet were the special musical features.

THE RIALTO.—"The Firefly of France," with Wallace Reid as the star, headed the program at the Rialto. The scenario was made from a novel of the same name and was written by Donald Crisp, Anna Little and Raymond Hatton are in the cast. "Fatty and Mabel Adrift" featuring Roscoe Arbuckle and Mabel Normand, a scene and the Rialto Animated Magazine were the other screen numbers. Count Lorrie Grimaldi, and Gaston Dubois were the soloists.

THE RIVOLI.—Ellis Ferguson in an Actewriff version of Robert W. Chambers' "The Danger Mark" was the screen star at the Rivoli. Charlie Majone made the scenario, Hugh Ford directed the picture. The Animated Pictorial, a scene and a comedy completed the pictures. Creek Evans and Julia Beverly were the vocalists.

**FORTUNE THEATER.**—Forteenth Week of "Hearts of the World."

BROADWAY.—Second week of "To Hell with the Kaiser."

LYRIC.—Sixth week of "Stolen Orders."

SYMPHONY.—William S. Hart in "Staking His Life."

**Lexington Churchmen Protest Sunday Shows**

Not Believed Crusade Will Make Headway, as Mayor Takes Sides with Majority of Citizens.

AYMEN of the Protestant churches of Lexington, Ky., have launched another movement to close the picture theaters on Sundays. However, with Mayor Rogers favoring Sunday pictures, and backing open Sundays on the ground that such shows should be allowed for the benefit of the theaters and the customers, the churchmen are having a hard time to get any further with this crusade than they have with several prior ones. Three members of each of the Protestant churches of Lexington compose the body of laymen who are formally organizing to work for the purpose.

Alfred Combs, a member of the commission, stated that the management of the Strand Theater offered to close on Sunday if the managers of the other theaters would do likewise. Manager J. H. Stamper, Jr., was alleged to have stated that he would close Sunday, but that he could not do it at a point where legal trouble would result if he didn't. Manager C. H. Berryman, of the Ben Ali, stated flatly that he would not close.

A number of attempts have been made by the churchmen of Lexington to close Sunday theaters, but they have never been able to secure the backing of the Mayor and the authorities, with the result that such attempts have failed. It is well known that the people in Lexington favor Sunday shows, and this is shown by the fact that as high as 20,000 people often attend the shows.
Film Division Names Director Advisers

Public Information Sub-Committee Selects Ten Prominent Producers to Aid in Uncle Sam’s War Work

The Division of Films of the Committee on Public Information announces an important move in perfecting its organization. The division now has the expert advice and assistance of an Advisory Board of Motion Picture Directors.

These services were volunteered by a committee representing the Motion Picture Directors’ Association and gratefully accepted by Charles S. Hart, director.

This board is composed of men whose work stands conspicuous in the field of artistic and successful productions. They are: J. Searle Dawley, chairman; James Vincent, secretary; Maurice Tourneur, Captain E. H. Calvert, Edwin Carewe, Charles Giblyn, R. A. Walsh, Sidney Olcott, George Irving, Travers Vale.

J. Searle Dawley is so well known as hardly to need comment in the motion picture industry. Beginning with the Edison company in its early days and going to the Famous Players Film Company when that firm first began to produce, Mr. Dawley is a pioneer, so to speak, in the directors’ profession. Many of the Paramount’s best liked pictures stand to his credit, and he is still making them.

Maurice Tourneur, too, has directed a number of Paramount classics, notable among them being Maeterlinck’s “Bluebird.” He is now at the head of his own producing company.

Mr. Vincent is also something of a pioneer, having begun as a player with the Kalem company, when it was first organized. In the interim he has directed for Fox, Pathe and other companies, and for some time past has been directing independent releases. Conspicuous among these is “The Melting Pot,” in which Walker Whiteside played the leading part.

Sidney Olcott was with the Kalem company at its inception. Later he joined the Famous Players, and several Pickford and Clark classics are on his list of achievements. As an independent producer, which he now is, “The Belgian” is his latest success.

George Irving distinguished himself especially as a director in “The Witching Hour,” the screen version of Augustus Thomas’ popular play; while many other well-known films bear his name as sponsor. He has been for some time with the Metro company.

Charles Giblyn began his motion picture days as a director of the New York Motion Picture Company. That was a long time ago. He directed later a list for Ince-Triangle, later went to Paramount, and is now directing at the Goldwyn studio.

Edwin Carewe secured his initiation into film mysteries at the Metro studios with B. A. Rolfe, and with the exception of a short interval has continued with that company.

Travers Vale is another member of the advisory board who has been in screen work almost from its first days. He began with the Rex company, was for a long time with Biograph, and has continued in the profession through the many vicissitudes of the industry. He is directing for World Film.

Raoul A. Walsh began his experience with D. W. Griffith at the Biograph company. He played the part of John...
Wilkes Booth in "The Birth of a Nation," and for the past three years has been directing for William Fox.

Captain Calvert was for six years associated with Essanay. He directed some of the first feature productions in America, at a time when a three-reel film story was an achievement. From that day until now he has forsaken his shadowy muse of the screen. "The Crimson Wing," Hobart Chatfield-Taylor's famous novel, was made popular in film under Captain Calvert's expert direction.

The film division certainly has able advisers, and they are rendering able assistance. For instance, they read and recommend scenarios for the division. At the present time, in fact, the advisory board is requesting writers to submit scenarios with strong human interest, of a nature calculated to arouse patriotism and activity. Also a committee of four has been appointed to prepare for release the next United States official feature.

This advisory board meets at the office of the film division in the Times Building once a week to act upon any work which may be awaiting it.

**Hufton's Smoke Stand**

Western Manager Invents Cigar Checker That Serves as a Unique Ballyhoo.

RALPH R. RUFFNER, of the Jensen & Von Herberg theatres, at present located in Butte, Montana, has evolved what he calls a smoke stand but which at first glance looks more like an economical Christmas tree. This was first put into use in Portland, where he was at the time in charge of the Columbia, and for several days he had a crowd constantly in front of the lobby while the machine was in commission, and he has supplied similar stands to several brother managers, all of whom declare the device to be worth its weight in press notices alone.

Cigar checkers, generally of the brass compartment type, are by no means uncommon, but Ruffner's device is very different. As the cut shows, it consists of an upright with two cross arms. From the latter chains depend to the ends of which are attached the ordinary spring clothes pins. At the top is a circular frame for changeable signs, and below a permanent directions sheet, which reads:

After tearing off a slip of the sanitary paper provided here, grasp the cigar between thumb and first finger of the left hand and follow directions, hanging your smoke on brackets, retainer, but don't tear off paper unless you smoke it, and not when you come out, it's because it was too long. For cigarettes first clip off with scissors, then step on it (the fire), then proceed as above.

The sanitary paper referred to its tackled just below the sign and each slip instructs the patron to "tare off and wrap around moist end of your cigar." This protects the checked end from contamination by dust, and Ruffner points out that perhaps this advertising space can be sold to local merchants. The device, an official officer should be instructed to keep a sharp eye for ope shoers when a desirable stub is in the custody of the machine, for no lock is provided for the clothes pins.

Originally the machine was planned as a joke; something to make talk "just once," and then be retired, but the success of the scheme was such that Ruffner is planning to put the stand on the market, for it has actually blocked the sidewalk in Portland and Butte as well as at other places in Washington. It is not so much the utility of the thing that counts as it is the talk it makes, for the directions get a laugh and even the scissors provided the cigarette smokers come in for a giggle. Mr. Ruffner has not yet worked out the possibilities of advertising frames above the cross arms, but that is easily handled.

**Will C. Smith**

General Manager Nicholas Power Company, Inc.

The subject of this sketch is so well known to the moving picture fraternity that it almost seems a waste of space to mention him. There is something about the word "Will" that betoken bon camaraderie and whole-heartedness; and it seems to fit here.

Will C. Smith was born in Washington, D. C., and experienced the vicissitudes of the average American youth not born with a silver spoon. His present experience has been the most comprehensive and covers the entire life of the industry. Always he has been a machine man; and for many years all his waking moments have been devoted to the improvement of motion picture projectors. We had him prior to 1903 operating one - night stand shows throughout the country. In 1903 he became associated with Lyman H. Howe, the celebrated traveling exhibitor, serving as his chief operator. He then went abroad and covered the European continent for the purchase of films.

He became associated with Sir Ernest Shackleton in 1909; and one of his proudest possessions is the letter of tribute received from that eminent explorer. When Fred Niblo made his successful tour as a lecturer, it was Will Smith who handled the producing end of the game for him during his extensive journeys with his unique entertainment.

From 1907 to 1912 Mr. Smith conducted a film exchange and supply house at the expiration of which time he entered the employ of the Nicholas Power Company as assistant general manager. And there he has been ever since. Today he is the general manager, having attained this office in November, 1917.

There is no secret to his success. It is the result of hard work and the knowing of one thing well. In this office, as in most, there is a time clock. But Will Smith doesn't use it. The chances are that if he did he would be credited with more hours than any clerk in the place.

That's the way he works.

He has served two terms as treasurer of the Screen Club, and is also treasurer of the Society of Motion Picture Engineers.

Will C. Smith is known pretty much everywhere. Throughout the entire motion picture profession he is liked and esteemed.

**BUSY LEES ARE THESE MITES THESE DAYS.**

Sunday is hardly a day of rest for Jane and Katherine Lee, the William's baby grandis, who have just finished "Doing Their Bit." One Sunday recently they turned in an entertainment for convalescent and wounded soldiers at the Columbia University Base Hospital. The same afternoon they scammed over to the Pelham Bay Naval Training Station, where they entertained Sam's Jackies with songs, recitations and dances. Katherine in particular charmed Jane, and Jane sang and then they both danced. Their sketch ended in a riot of cheering from the sailors.

Sunday, July 2, the two children attended the baseball game at Camp Upton between a nine composed of soldiers and a team of actors. Jane and Katherine were the center of attraction. Taking a brief rest at home they then hurried over to the Astor theater and helped Adele Rowland stage her big benefit for the soldiers and sailors. Later in the week Jane and Katherine were guests of Al Tolson at a performance of "Sinbad," and also were guests of Miss Louise Dresser at a garden party at her home.
Richardson Scores Point for Projectionists

Has Session With Colonel Warren of Provost Marshal General’s Office on Question of “Essentiality” of Motion Picture Operators

A WEEK or so ago it was put down as a foregone conclusion that motion picture operators were included in the Provost Marshal General’s “Work or Fight” order—little consternation was caused thereby. It was a serious matter, much more serious to the trade than if all the actors in the draft age should have been commandeered, because there is no great surplusage of operators and it takes several months to train one. Great effort had been made by the operators’ unions and affiliated organizations to prevent this calamity, but there was no assurance of success.

Local has been the resort of the operators’ unions decided to call to their assistance Frank H. Richardson, who conducts the Projection Department of the Moving Picture World and is favorably known to the craft all over the world, to add his word of protest against the order that threatened the trade. Prior to the receipt of the operators’ request, Mr. Richardson came to the White House and called to see President Warren, who has been a good friend of the motion picture industry, and to let him know the situation, and to ask him to consider the operators as essential, and not to go on their order.

“I July 2 Assistant President Dolliver, of the I. A. T. S. E. & M. P. M. O, telephoned that he and First Vice President Canavan desired an immediate conference with the editor of the Projection Department with regard to the Work or Fight order. It appeared that every effort has been made by International President Shay and other to have the projectionists declared to be, which he assuredly is, essential to the public welfare. It was put to Warren at once, and try to show to the officials that projectionists cannot be trained in any such absurd grow-em-over-night fashion, and that the projecting of pictures is actually a public necessity. It is on record that the projectionists are essential. Brothers Dolliver and Canavan were kind enough to say that the only hope of saving the situation rested in the hands of the editor, so I immediately telephoned Washington by Inter-Continental President Shay and Joe Webber, International President of the Musicians.

“The situation was bad. For one thing, it appears that the President’s gamble had actually sent a delegation to Washington to inform the officials that projectionists were not essential. Don’t ask me why they did this outrageous thing; I do not know, but strongly suspect the local has been used as a cat’s paw by designing ones.

“At ten o’clock a.m. I sent in a letter of introduction from the Motion Picture World, and, to my surprise, was given clear right-of-way to Colonel Warren, who has full charge of matters pertaining to the Work or Fight order.

“The Colonel is a shrewd, astute officer who, I was very soon convinced, desired only to do that which is right. But I was quickly confronted with a state of affairs which filled me with amazement. I could hardly believe the statement when Colonel Warren, after listening patiently to my setting forth of the reasons why projectionists were essential, and why it would be a calamity to the motion picture industry to have them declared non-essential, came back at me with this: ‘Granting the truth of what you say, Mr. Richardson, how do you account for the fact that the committee representing the Pacific Coast producers, headed by Mr. Carpenter, made the statement to me that projectionists were non-essential?’

“So thoroughly was I filled with amazement at this almost unbelievable thing that I sat there without a word of reply —just grasping like a fish out of water, as it were.

“There was a twinkling in the Colonel’s eyes as he watched me. Then he said ‘Frankly I was myself surprised. The committee made a strenuous plea for the actors, cameramen, film editors and some others connected with the production end. I asked Mr. Carpenter if he did not consider the man who produced the picture essential. He denied. I then produced the witness of the theater as being essential, to which he replied: ‘No, we can train operators in a few days!’

“To give Colonel Warren credit, he did not believe this. He looked me in the eye and said that the producers weakened their whole argument by advancing such a palpable absurdity. He cited the statement made by the Pittsburgh committee, of course, but said that he had been unable to see why every other branch of the film industry had been placed on the same basis, and that the motion picture industry had claimed such importance, whereas the man who had the reproduction of the entire finished product was not considered essential.

“Time with Colonel Warren for two full hours, laying before him proof that competent projectionists, or even a fair imitation of competent ones, could not possibly be trained in many months, and to declare the projectionist not essential in the production of a whole industry, and one from which it could not possibly recover in full for many years. I tried to impress upon him the danger from fire hazard; the danger to the eyesight of this nation, the general union had many hands in the work through waste of light, and the injustice both to the industry and to the public. When I had done the Colonel said he was convinced that projectionists were essential and that he had decided to include them.

“He said the thing as presented by the Pittsburgh men, by the Carpenter committee and some others, had not appealed to him as commonsense, but that he lacked concrete evidence of the public need of such men to enable him to decide against their evidence. This knowl-

edge I supplied him; also left with him, at his request, a copy of the third edition of the Handbook, which I had taken along as evidence of some of the things the project-

ists are required to know.

“The editor of the Projection Department is proud to have rendered this service to the industry and to the I. A. T. S. E. & M. P. M. O, which would have been confronted with im-

plied or possible loss of a large percentage of its projectionist membership being forced into other lines of work, and to the projectionists of this country themselves. It is a poor time to lower the tone of the only reasonable priced form of entertainment, and to add to the already heavy burdens of this country. We have been at war with war-warriors, huge expenses and daily growing casualty lists. We need our theaters now, above all times, and not in any emasculated form either. The men are needed in the armed forces, and no one, to my knowledge, can be found in the last war that was not capable of handling a camera.

“Just why the California producers attempted to deal the projectionists, into whose hands their final, finished product is placed for reproduction, such an entirely uncalled for action, I cannot say. I do know that the California producers themselves would have taken any such stand had they been there themselves, instead of by committee. For years I have been waging a battle to get their stuff placed on the screen as it should be, only to have them, through their committee, attempt to kick all those years of labor over and into the gutter at one fell swoop. Are you proud of your committee’s action, gentlemen? As to the Pitts-

burgh men, their action is unspeakable. There is and can be no excuse for it. They have deliberately tried to work utter ruin upon their brother projectionists all over the country and it is not likely they will forget. If it is found that the Pittsburgh union had any hand in the work of the committee, then the local ought to be penalized.

“Since writing the above I see that Colonel Warren has rendered decision and has kept faith by including ‘Musicians and other skilled men necessary to the showing of films.’ I cannot close without a word concerning Charles Shay, International President, who put up a masterly plea for the projectionist. He did everything a man could possibly do, and should get great credit for his efforts. Shay was the one who furnished me the information, and entering a new vocation, whether you liked it or not. There are to-day some thousands of projectionists who owe this to the department, or to its editor, which is the same thing, the fact that they can continue on the even tenor of their way. Kindly don’t waste breath questioning that statement, because it is cold FACT.”
Woodlawn Is Chicago's House Beautiful

Lake City's New Motion Picture Theater Reflects Personality as Well as Nationwide Research of Manager Andrew Karzas

The Woodlawn theater, opened April 26, 1918, at 853-855 East Sixty-third street, is without doubt the most architecturally beautiful and attractive moving picture theater yet built in Chicago. There are many other expensive and fine theaters in the city, among them the Central Park theater, the Chateau, etc., which it would be difficult to surpass in any part of the country, but there is a peculiar beauty about the Woodlawn house that places it in a class by itself.

It was built by the Woodlawn Theater Company, of which Andrew Karzas is managing director, and to him is due, in the first place, the scheme of this beautiful temple for moving pictures. Early in 1915 Mr. Karzas began collecting data and details for the structure, and in order to inform himself thoroughly he made a nationwide inspection of the best known picture houses in the country. New York, Philadelphia, Baltimore, Boston, Washington, Detroit, St. Louis, Denver, Seattle, San Francisco and other important points were visited, and the result of his studies and observations is well reflected in the Woodlawn.

He was especially fortunate to find in H. L. Newhouse an architect who could express these ideas in the structure itself. Mr. Newhouse is one of the foremost architects in the country in the building of picture theaters, and he has devoted himself specially for several years past to this type of structure. It can be safely said that the Woodlawn includes all the best features of the best theaters in the country at the present time.

The Auditorium.

Chief care and attention were, of course, centered on the auditorium of the Woodlawn. The site of the auditorium alone occupies 120 feet by 120 feet, but it is not rectangular in form. It is inclosed by walls, whose decorations are octagonal in shape, and the seats are placed in amphitheater order and number 2,000. Each is commodious and upholstered. The rows are graded downward and upward, and then upward so as to afford everyone a view of the screen. There is a ground floor only in the Woodlawn, there being no balcony. The entire structure is built of stone, steel and concrete, and the style of the interior architecture and decorations is Roman.

The octagonal walls referred to are picturesque in appearance and artistically decorated. The upper surface of each of four of these walls bears a panel painting, each painting being a replica of a Roman garden. The remaining four walls and the octagonal ceiling are all decorated in an exquisite color scheme of red, gold and blue.

Nine ponderous Romanesque lighting fixtures are suspended from the octagonal ceiling, the center one weighing over half a ton. Vari-colored lights, controlled by dimmers, are contained in each of these inverted fixtures, while others are distributed along the walls, particularly beneath the panel paintings of the gardens of Rome. It can readily be seen that beautiful colored light effects can be produced by means of this system, such as dawn, the splendor of a sunrise, dusk, etc., each of which may be used to intensify the effect of a scene in the picture on the screen.

Thoroughly modern ventilating and heating systems have been installed in the house, guaranteeing a perpetual circulation of fresh air and the forcing out of the impure, as well as a temperature in winter that is always comfortable without impairing the purity of the air.

The prosenium opening for the screen is about fifty feet in width, and it is draped on the sides and above by material of a rich velvet appearance. The velvet curtain also drapes the screen when not in use.

The old-fashioned orchestra pit has been superseded in the Woodlawn by the modern orchestral balcony. At each end of the balcony railing is a small stage, one for the soloist and the other for the singer. The balcony railing is adorned with flowers and trailing vines, behind which the members of the orchestra are seated.

The Woodlawn auditorium is also thoroughly proof against accident by fire. Opening off the auditorium proper are sixteen exits, each of which runs directly into the street level, and the entire house can be emptied in three minutes.

The Foyer.

Roman architecture and decorations prevail in the foyer, the beautiful ornamental ceiling being delicately tinted with...
The Foyer, Leading from Inner Lobby to Auditorium.

rich colors artistically blended. Mr. Karzas had the foyer specially designed for the purpose of occupying patrons pleasantly while they await their turn to enter the auditorium. Off the foyer is a comfortable lounging room for women patrons, tastefully and cozily appointed.

The Woodlawn Orchestra.

The Woodlawn theater orchestra has fifteen selected artists, several of whom have had experience with the Chicago Grand Opera orchestra in times past. They are under the direction of A. Leon Bloom, a musician widely known as an orchestra leader.

But let a Chicago musical critic—Herman Devries—give his opinion of this orchestra, which appeared recently in the Chicago American. Mr. Devries stepped into the Woodlawn shortly after its opening, attracted by the long line of automobiles drawn up in front. The following article was written after having seen the Woodlawn program and heard the Woodlawn music:

“An encouraging sign of the musical times and the development of public taste in Chicago is the marked and evident improvement of the orchestral personnel and program now being furnished in up-to-date cinema palaces.

“Time was when the musical lure was a blonde lady of uncertain age, who played ‘rag’ in the dark and chewed gum in the intermissions; but today, forsooth, we engage members of the grand opera orchestra and regale the screen lovers with everything from Schubert, Tchaikowsky and Massenet to Carrie Jacobs-Bond.

“If you don’t believe this drop in, as I did last night, at the Woodlawn theater, in Sixty-third street.

“I have been a South Sider since April 1, and my evening walk yesterday was curtailed by curiosity to see what sort of attraction could cause a line of automobiles as long as the auditorium defile, to form as far as the eye could see.

“As it happens the event was the opening of a brand new theater called the Woodlawn, and the crowd, 2,000 strong, was thrice replaced before the evening was over.

“The musical program is in the hands of Leon Bloom, a very well-known Chicago pianist and musician of parts, whose co-workers are mostly taken from the Chicago Grand Opera Association orchestra.

“The men played so well that more than once my attention wandered from the film, which was very good and quite exciting to a music critic, for whom a diamond robbery is a gala event.

“The Woodlawn’s organ was installed by the W. W. Kimball Company at a cost of $25,000, which gives some idea of the general quality of the fitting and equipment of the great theater.”

The writer was exceedingly anxious to get a biographical sketch of the founder of this fine temple of moving pictures, but found that Mr. Karzas was always too busy to bring himself into prominence, being of retiring disposition and willing to let the Woodlawn itself speak for him and his efforts.

Andrew Karzas, Founder of the Woodlawn.

Mr. Karzas is a man of artistic temperament and of fine education. It is scarcely needless to state this, as the very atmosphere of the Woodlawn reveals both the attainments and character of the founder. He started in moving picture exhibition about ten years ago. This start was made in the De Luxe, 814 East Sixty-sixth street, a small house, seating three hundred people. He was so satisfied with the success of this venture that in the course of time he bought the old building of the Drexel, 858 East Sixty-sixth street, with a capacity of 600 seats. The Drexel was not running on a paying basis at the time, but under his careful management in securing the right kind of pictures for his patrons Mr. Karzas soon made it a success. Then he dreamed of greater things and out of the children of his fancy came the Woodlawn.

It can well be understood that Mr. Karzas superintended every detail of the construction of his new and great venture, and after six months of the closest attention and application the Woodlawn was ready to admit the public on April 26.

The crowds had to be held in check on the opening night by four police officers. The floral display on that occasion was one of the finest ever seen at the dedication of a Chicago theater. Over fifty set pieces, all of them beautiful and most of them costly, were on view in the inner lobby and the foyer.

The magnificent success made by the Woodlawn, in a business sense, is sufficient compensation to Mr. Karzas for his many months of untried effort and ceaseless labors. He continues to devote his finest thought and closest attention to the management of the theater, and his great success shows that he is meeting the enthusiastic approval of his patrons.

Mr. Karzas is a strong believer in publicity and especially in local publicity in the neighborhood of his theater. He has appointed E. J. Ryan, the founder of the Photoplay Magazine, to take charge of this department, and a booklet of twenty-six pages is published weekly and 4,000 of them distributed within the theater district during the summer months. About 7,000 will be distributed weekly during the fall. Mr. Ryan makes his booklet pay for itself by means of the advertising which local business men place in its pages. These booklets contain the programs run at the Woodlawn and the musical numbers played by the orchestra. They also contain stories of the plays shown and other interesting matters.

Mr. Karzas has already been referred to in this article as a man of artistic temperament and good taste. This is shown in the nice policy which governs his screen. He guarantees no advertising slides whatever to be shown on it, believing that the screen should be devoted exclusively to the presentation of pictures.

JAMES K. HACKETT RETURNS TO SCREEN.

James K. Hackett, whose brilliant stage career was interrupted by a serious illness, has decided again to take up work in pictures. "The Ashes of Love," an all-star feature, now in course of production by the Graphic Film Corporation under the direction of Ivan Abramson, is the vehicle he has chosen for his return to public life.
News of Los Angeles and Vicinity

By A. H. Giebler

Women's War Work Committee Meets

Largely Attended Session of the Subsidiary Body of War Service Association—Prepares for Practical Activities.

THE first meeting of the Committee on Women's War Work of the Motion Picture Service Association was held Saturday, June 23, at the Lois Weber Studio at 4634 Santa Monica Boulevard, Hollywood. The meeting was for the purpose of outlining plans and preparing for practical activities along the lines intended by the organization. Representatives of many studios were present, and the meeting was characterized by great enthusiasm and willingness and anxiety to get the work under way. Each member present pledged herself to form a committee on women's war work of the studio, the composition of which was left to her. The purpose of enlisting the services of all studio women and girls in work that will help to win the war.

Arrangements were perfected whereby all studios may become auxiliaries of the Red Cross, with full authority to carry on the work of the parent body. Miss Ethel Weber, of the Lois Weber Studios, was appointed secretary; Miss Theodore Roberts, of Lasky, treasurer; Miss Lillian Greenberger, of the Lois Weber Studio, purchasing agent; Miss Mildred Weis, of Vitascope, chairman of visiting committee; Miss Ada Lewis, Patrola, chairman of entertainment committee; Mrs. Al Smith, Fox, chairman of salvage committee; Miss William Waugh, Chaplin Studio, chairman of professions committee; Miss Alice Foreere, of the Players Equity Association, chairman employment committee.

The meeting was addressed by Miss Sothier, an organizer for the Red Cross, who made a spirited talk in the course of which she outlined the work that may be accomplished by the Studio Women Workers, namely, the knitting of socks, sweaters, and the making of runners and all manner of refugee garments.

Miss Sothier also impressed upon her hearers the necessity of making all work conform to the patterns and dimensions furnished by the Red Cross, and explained that many well-meant efforts were wasted because of a disregard of these rules.

Address were also made by Mr. Hill, the resident head, and Mr. Whitmore, the foreign head of the Y. M. C. A. War Workers, who told of the work of that organization and of the need of books, magazines, games and other means of entertainment for the boys fighting the battle of Democracy “over there.”

Monthly meetings were arranged for by the committee, and at this writing several members have reported that their studio committees are already in working order.

Ms. Mabel Wang has a number of unique and effective means of raising money for the Auxiliary under her charge at the Chaplin Studio. All of the employees using the telephone for personal calls are charged five cents a call. Every member of the studio found willing to work late is fined, and every one heard using profanity around the studio is fined at the rate of five cents a word, and the money is deposited in the fund. In addition to this, of course, the knitting needles are clicking away at sock and sweater during all the spare minutes.

Off to War.

Vesta Pegg, familiar figure in the Harry Carey pictures, is now in a Pacific Coast Army Camp.

David Kirkland, former director of Sunshine comedies, is now a captain at Camp Fremont, California.

Billy Shea, head of the cutting department of the Douglas Fairbanks studio, left for Camp Kearney on June 24.

Claude Elliott, cowboy of the Roy Stewart company, has been assigned to the Camp Mount station near Jacksonville, Fla.

Bobby Harron is getting ready to don the khaki, as he has finished all the productions for which he was granted time by the War Board. Bobby is anxious to get into the fight.

Hank Mann of the Mack Sennett forces and Charles Stevenson of the Rolin-Pathe, have enlisted in the army and left June 25 for Camp Kearney. A jazz band from each of the studios was at the station to brighten their departure.

Edward L. White, assistant cameraman at Metro, has gone into training.

Harry Stone, employee at the Superba Theater, has joined the camouflage section of the National Army.

Kenneth Harlan has gone to war by way of Camp Kearney.

Triangle's Employment Bureau for Actors.

J. Scott Sayre, casting director of the Triangle Studios at Culver City, who is in charge of the registration bureau which has been established by Triangle on the 9th floor of the Knickerbocker Building in Los Angeles, is one of the busiest men on the coast. Over nine hundred persons were registered during the first two weeks the offices were open. This list includes all of the professional people who are not regularly employed, and a large number of non-professionals who are anxious for a try-out in the pictures.

Mr. Sayre says that the idea of the registration is to obtain fresh material for the Triangle directors to work with, and most of all, to get fresh faces in the casts. The stock company plans has not been abandoned by Triangle, but the number of people in stock has been reduced, and fresh material will be used whenever possible. Non-professionals are allowed to register in the hope that a “find” may result.

Mr. Sayre says that the outlook for unexpected pearls is not great, but if any outcomes shows promise, he or she will be given the fullest chance to develop.

Picture Previews.

Cecil B. de Mille, latest Artcraft Special. “You Can’t Have Everything,” was given a preview showing at the Iris Theater at Hollywood, at 10 p.m. on June 24.

At the Lois Weber studio “The Forbidden Box” was shown to a number of invited guests, who were afterwards served with punch and ice cream.

Los Angeles Billboard Decision.

The City Council of Los Angeles, at a meeting on June 24, made a few beneficial changes in the billboard ordinance, which was signed by Mayor Woodman within an hour after it was adopted, and which will become effective thirty days after its legal publication.

George W. Kleiser, president of the Kleiser & Foster Co., gave assurance to the Council that every objectionable billboard will be removed from the residential districts within sixty days, and those that are objectionable in the semi-business districts will be eliminated within four months.

Santa Barbara's Potter Under New Management.

H. Collins, lessee of the Potter Theater at Santa Barbara, has made arrangements to turn over the management of his house to the Portola Theater Company, of which W. Markus is the manager. Mr. Collins is now in the army, but expects to return and resume his managerial duties at the Potter when the war is over.

Roy, N. M., to Have New Picture Show.

A new picture show will soon be opened for business at Roy, N. M., in the Judge Foster Building, which is now being used for office purposes. Manager Sargent contemplates putting up a permanent theater building as soon as the business is firmly established.

Fox Players Entertain Naval Students.

Players from the William Fox and other studios assisted in a big dramatic performance given for the benefit of 3,400 boys at the Naval Base at San Pedro on June 25. Frank Lloyd, who was stage manager and general all around master of ceremonies, superintended the building of a stage at one end of a long pier, where the show was given.

The program was one of the richest ever presented. William and Dustin Barnum and Little Nancy Casswell as "Virgie, gave part of "The Littlest Rebel." Gladys Brockwell, Herbert Hayes, Dorothy Davenport and A. W. Fremont
presented dramatic moments from Willard Mack's "Kick In." Tom Mix put his horse, Blue, through his paces. Polly Moran of the Mack Sennett studios, and Harry McCoy contributed "nutt stuff." Margaret McKei whistled solos; Mme. Mariska and Croghan; the Naval Base Band and the Fox Studio String Quartet furnished the music for the occasion.

**The Moving Picture World**

**comes to los angeles for players.**

Frank Powell, who has his studio in San Antonio, Texas, has committed himself to appear in pictures for one of the eight pictures he is to make during the coming year. Mr. Powell, whose policy is to cast each picture separately, has chosen House Peters for the leading role of his first film, which will be called "The Forfeit."

**Los Angeles Exhibitors.**

June 29 brought to a close a highly successful "Victory" week at the Kinema Theater. During this week special programs were projected, including the famous French War Pictures brought here by the William Sandoz Commission. On each evening one or more stage and screen favorites made personal appearances, among them D. W. Griffith, Clara Kimball Young, Wilton Lackaye, Lilian Gish and John Mott, Douglas Fairbanks, Willis H. Booth, Frank Keenan, Mary Pickford and Bob Wagner, well known magazine writer. The Submarine Base Naval Base film for Pacific Coast, the first of the very direct and effective the auditorium that will add to the comfort and convenience of the house.

A. E. Warnington, of Los Angeles, owner of the Imperial Theater building at Central, Cal., took a trip to that city recently to confer with a prospective purchaser of his property.

Seymour Tally, of Tally's Broadway Theater, and his family took a trip to Big Bear Lake.

The art stone front which is being built on to Miller's new theater is nearing completion.

"Hearts of the World," after making a record breaking run of two weeks at the Clune's Auditorium, begins a "repeat" engagement on June 30.

Manager Van Dyke has reopened the Wigwam Theater at Long Beach after a complete renovation and redecoration, and the installation of a new projection machine.

James A. Cook, of El Centro, has closed the Palace Theater for the summer, and is now operating in his elegantly appointed aridrome.

Fifty hundred students of the Balloon School at Arcadia, Cal., were entertained at Clune's Auditorium on June 26, with a showing of "Eyes of the World." After the show Douglas Fairbanks treated the bunch to a watermelon feed in the dining room of the Temple Baptist Church.

**"Me Und Gott" Ready for State Rights Buyers.**

The Romayne Super-Film Company, with general offices on the second floor of the Marsh Strong Building, Los Angeles, are now ready to release their first feature, "Me Und Gott," to the state rights buyers.

The initial offering of the Romayne company is in six reels, and, according to H. Y. Romayne, president of the company, is a strong and forceful drama, with a story that shows how the most of countries and races of America are united in a common cause against Germany.

The picture was directed by Wyndham Gettins, formerly with Universal. Betty Burbank, as leading woman, is supported by a large number of capable players, including Judd Haynes, who took the part of the father in "Hearts of the World."

Mr. Romayne says that pictures will be released regularly by his company, and that while no big stars with consequent big salaries will be employed respectable salaries will be paid. The Romayne company, by basing the earnings of the players on the earnings of the players of the company, will be paid to the players. By this means, he contends, a high-class of production will be maintained, and during the coming of produce pictures that can be sold on a "live and let live" basis.

Mr. Romayne also declares that his company's productions will be offered to the market in a different manner than that usually observed by state rights producers. Nothing but five and six reel pictures will be made, and they will be sold direct from the main offices of the company: The Romayne company has secured the David Horsley studios, with its complete and modern equipment for the production of its films.

**Frazee's Trick Film Methods.**

Edwin A. Frazee, who severed his connection with the active end of the picture business a year ago in order to devote his time to the further development of the trick picture methods, of which he made a specialty, announces that he has perfected his inventions and is ready to begin the commercial exploitation of his ideas.

Mr. Frazee says the time has come for a new element of technique to be introduced into picture making, and as the limit of human possibility has about been reached in stunts and scenic effects that are performed by ordinary means now at the command of the producer the introduction of new methods should be welcome.

Mr. Frazee has solved by his Frazee trick film methods will make it possible for innumerable mechanical novelties to be introduced into films, and that all of the bewildering illusions of Hermann, Keller and other great magicians and the remarkable hoodwinking fantasies of English pantomime may be easily and simply accomplished and at comparatively small cost.

Particular attention is called by Mr. Frazee to the fact that water-wall scenes have hitherto been too prohibitively in cost because of the special diving and other apparatus needed, can be easily produced on the stage by his method.

Stress is also laid on the fact that many scenes that take place splashing water can be performed with ease and at comparatively small cost of production because of the cost and difficulty of screening. All of these stories, Mr. Frazee contends, would find birth and become highly interesting and highly profitable films through his trick picture methods.

Mr. Frazee is remembered by his record and ability as a comedy director for the Keystone company with Fred Mace and with the William Fox organization.

The Frazee Film Studio is located in the Boyle Heights district of Los Angeles.

**Willis & Inglis Reaching Out.**

Out in Los Angeles whenever old Mother Nature stages a temblor, which is Pacific Coast Spanish for earthquake, the whole town gets cock-eyed from squinting up at tall buildings to see how much out of plumb the "temblor" has left them. There was a mild seismic shock in Los Angeles in April, in which several of the local skyscrapers lost their dignity and uprightness.

The Wright & Cabender Building on Fourth and Hill streets came in for more than its share of squinting because of a peculiar bulging out of the walls at the sixth floor level. Of course, the building has been built on the trembler, but as a matter of fact the earthquake had nothing to do with it. The bulge in the building, which was a mere optical illusion, was caused by the remarkable expansion in the offices of Willis & Inglis, who occupy a suite of rooms on the sixth floor.

Willis & Inglis have been actively identified with the picture industry since the establishment of studios on the west coast. They are managers and publicity agents for a large number of stars; they conduct an employment bureau for players, and maintain a large book and play department. They have a costume studio, where producers find full and complete paraphernalia and equipment for the production of any and all kinds of features. Dustin Farnum's latest feature was made at the Willis & Inglis plant.

The Willis & Inglis corporation has grown from one small room to a suite of six offices in three years, and there are several managers, book and play department, the coast who have not had pleasant business relations with them during that time.

Both Mr. Willis and Mr. Inglis devote their personal attention to the employment and publicity end of their business, as well as personally superintending their large book and play department.

**Willis & Inglis** are to closely identified with all branches of the industry, making that a statement made by them that the picture industry is in excellent shape and that a very bright future is impending may be taken as authentic and well founded.

**Sunset New Name for Griffith Studio.**

The old Fine Arts studio at 4500 Sunset Boulevard, Holly- wood, has been given in the name of the Sunset Studios, and has been divided into several studios of medium dimensions, one of which will be occupied by Clara Kimball Young and another by the new Dorothy Gish company until space can
Rubbernecking in Filmland

Personally Conducted by Gieber.

Ladies and Gentlemen, we are now entering Hollywood, a city that is populated exclusively by movie actors and actresses and real estate dealers who wax fat and overrich by building bunglowes for them in.

You will note that all the houses we are passing have movie scenes. They are movie scenes, my friends. There are few houses in this section that has not been haunted by one or some thrilling drama or laughable comedy.

The street we are now traversing is Western avenue. Mary Pickford and her mother live on this street. Mary is going to move real soon, not because it is cheaper than to remain in the city, but because she has decided to take up her residence in the aristocratic Westside district.

The building you see over there in which Theda Bara made her picturization of Salome, in which John the Baptist lost his head because he did not lose his head to the charms of this scriptural sirem. Just across the street where Henry Lehrman makes his Sunshine comedies. We are not allowed to enter this building. The fact is that various man-eating lions that are used in making comedies are allowed to roam at will in the grounds. However, if you will rise in your seats and stretch the rubber in your neck you may look into this Sunshine complex.

The tall and graceful person you see leaning against the post is none other than the longest and funniest legs on legs. The air of sadness you observe on Mr. Summerson's face is well known to all. Sim is thinking up something funny to do in his next play, which will have the Pacific Northwest for its stage and the Sunshine beauty squad as support.

Over on the platform you will observe a movie in the making. The man being worked over is Lehrman himself. Henry is directing the piece. This set is a faithful duplication of a small corner in some of the finest suburbs. It is remarkable that the cameraman can shoot right inside. The colored porters in this scene are very shy. They insist on being tipped every five minutes to make them work. These colored boys are used to put the shine in the Sunshine complex.

The strange animal you see in this scene is not a dog, but the smallest horse in the world. He weighs but forty pounds, answers to the name of Fido, and kicks up his heels and bucks in the cutest way when anyone near him.

The funny looking little man with the mongolian mustache is Billy Ritchie. Sylvia Clavagh is the other movie thespians in this scene.

Down on the platform to the right you have a look at Lloyd V. Hamilton with his comedy mustache. Not a bad looking chap, though. The resemblance to him is Gertrude Selby. They are dopying new stuff for their next comedy in which they are called... oh, I mean the people who work at this studio.

The group of buildings on the right are the Warner Bros. studio. It is populated by 500 people. A little bungalow over in the corner near the fence is the studio quarters of Bill Farnum, when he is not out on location.

Bill calls his little Grey House in the West, and he uses it as an office. He also has a place to sign the hundreds of photographs he sends out to his admirers everywhere.

The house on the left is inhabited by Frank Lloyd, Mr. Farnum's director. Both of these gents are considered geniuses in the field of film making.

The house on the right is inhabited by Frank Lloyd, Mr. Farnum's director. Both of these gents are considered geniuses in the field of film making.

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The man you see standing by the fountain is Charles Cary, and the man talking to him wearing a pith helmet has a name that is Thomas—sometimes known as Tom-Mix. Mr. Mix is getting ready to mix up another Mix specially.

The man with the scub hat near the stage is one of the big muscle men of the movies—J. Gordon Bennett, the man whose name is有个—sometimes known as Tom-Mix. Mr. Mix is getting ready to mix up another Mix specially.

The man with the scub hat near the stage is one of the big muscle men of the movies—J. Gordon Bennett, the man whose name is a "Min-Mix." He is the personal driver of Theda Bara, and they are now making a film that is a distinct departure from the usual larks pieces, inasmuch as it is a loving picture.

We are now traveling on Sunset Boulevard. A street that is broad enough to accommodate the number of movie companies shooting scenes on it. A turn to the left brings us up opposite the Douglas Fairbanks country.

The fellow without a hat and wearing white pants and a smile in Doug himself. The somewhat well-built man with the dark glasses talking to him is Allan Dwan, his director.

The great number of buildings you see have all been used as sets for Fairbanks plays. The church steeple is the one Doug climbed to the top in "A Modern Musketeer." He will not allow it to be torn down because so many visitors come to the studio and want to see him climb the steeple, which he always accommodates them by doing.

They are filming his latest picture, "Bound in Morocco," and is resting up before starting another.

This is the name of the stately though small gentleman with the suave—no lady, I didn't say suave—man. Mr. Zelikman belongs to that strange tribe known as press agents and keeps the publicity informed about the doings of Doug.

The kind-faced and cheerful looking individual with the straw hat and the white beard is one of the nearest mediums in pictures, Frank Capra.

The small house at the back of the lot is Mr. Capra's home, where he resides to do his heavy thinking. None but he may enter here.

This is the vast grounds that surrounds the home of the largest and most brilliant players in the industry work here. The long string of men standing in line are movie moguls, who are sometimes seen with a document in his hand. These magnates know that Mary Pickford's contract has not been renewed, and offer her large sums of money to make movies for them.

Across the street you see a complete and regular circus, with all the apparatus thereof, which is being used for "Under the Top," Fred Stone's first picture in pictures.

This circus is complete, from animal to human beings, with full complement of performers, horse charmers, horseback riders, and clowns.

We are now passing the spot where the ring on the spotted pony is Fred Stone, who finds himself doing some of his old-time circus stunts all over again. Fred Stone and Charlesogle and a number of famous players assist him in making this picture.

The people in the seats are extras.
and they are getting paid to just sit there and play themselves.

This, Ladies and Gentlemen, ends our trip today.

Heart Interest Sories of the Wee
An Embryo Booster

HOW do you like Los Angeles?" asked David Morrissey, who has just arrived to take the place of Stuart Ackerman at the head of Fox publicity for the West Coast.

"Before I get into the picture publicity game," said Mr. Morrissey, "I used to cover the ships for a New York newspaper. You know 'ship' reporters are distinguished directed and distinguished European visitor with the question, 'How do you like America?' before he ever had a chance to say anything, "I used to like Los Angeles," as soon as I stepped from the train, and the query has been repeated through the country. I will say, however, that my first impressions were not too good, and if I keep on liking Los Angeles, I'll start telling my friends I was never liking it, I will wind up by liking it like a native son.

It's a Good Old World.

It is almost as great an pleasure to me to watch the happiness of one on whom the fates have smiled as to get the smile myself. I had this pleasure last week when visiting the George Kleine exchange in the Knickerbocker building. J. A. Quinn, the shipping clerk, entered the room with a look of dazed happiness on his face and something clutched tightly in his hand.

"I just went back there," he said, pointing to the cloak room, "and shook down an old hat—and his voice trembled with joy—and found sixty-five cents that I had left in one of the pockets over three months ago.

It was indeed a moment of great rejoicing, and it was lunch time, and the Big Bear Lake was a short hike away on one of the upper floors of the building.

Edwards Has Been Fishing.

J. Gordon Edwards, manager of productions at the Fox West Coast studios, has just discontinued a series of personal appearance bookings he made just before his departure for Big Bear Lake on a fishing trip.

If the dates had been kept each scene would have shown Mr. Edwards approaching the bank of one of his friends bearing a string of rainbow trout and other tasty fish, with the friend and his family on the front porch in an admiring and welcoming attitude—just like one of McCall's illustrations of the George Ade type.

No male member of the Los Angeles film colony is considered as having thoroughly enjoyed until he has been to Big Bear Lake. Mr. Edwards accordingly made big preparations for a two weeks' stay at the resort.

Upon arrival, however, he found that the altitude was conducive neither to comfort nor fishing, so he packed up and came away.

Mr. Edwards says he finds no record of Isaiah Washington in the South going fishing at an altitude of 8,000 feet, and so considers he did nothing unethical or against the rules of the atmosphere when he came down to sea level after a two days' stay.

Monks Come High.

Albert Shelby LeVino, head scenario editor for the continuous narrative writer for Metro's West Coast plant, stood on the little porch of the bungalow in which his sanctum is located. An organ grinder known all over Hollywood as Tony ap-

poached. Right out of the air LeVino had an idea.

"I'll get this fellow to lend me his outfit," he said, "and take it over to the studio, and Harry Annis Nelson will go grabbed with the monk and organ. It will make a great publicity picture for the trade papers.

The proposition was put up to Tony, and two bits offered as a tentative bail, but he showed no enthusiasm. LeVino increased the bail to fifty cents, then six bits, then one dollar.

Tony smiled with scorn.

"Say," he said, "what you tink? Dis monk costa me good money. Two 'undred doll.

"Listen," said LeVino. "You'll go down the street and play your organ for an hour, and only make a few pennies. I'm offering you a whole dollar just to have the picture taken!"

Tony shrugged his shoulders.

"Say!" demanded LeVino, as Tony started away, "do you who you think are, George Beban?"

Studio Shorts

BLANCHE SWEET has just completed her first picture under the manage-
ment of Jack Curtis, and is making East very shortly, where her next pro-
duction "The Unpardonable Sin," from the Rupert Hughes story, will be staged. Miss Sweet expects to take the rattle for the East early in July.

Bertram Grassby, former Fox heavy, is cast as the Duke de Sauterne in Mae Murray's new picture, "Merry Mary McGuire.

Mary Pickford has presented a hundred victory field showers—a shower bath apar-
atatus that can be suspended from a tree — to the 142d Regiment Field Artillery, her godson.

Vera Lewis, who is taking a vacation from the studios just now, has been elected secretary of the Stage Women's War Re-
lief, of Los Angeles.

Adda Gleeson, who played Ramona to Monroe Salibou's Alejando, is again working with Monroe in a coming Blue-
bird, "That Devil Bateaste.

The Lois Weber studio has been design-
ated as a Red Cross Salvage Station for the Moving Picture War Service Associa-
tion. One hundred thousand pounds of food has been donated for offices and store rooms.

Clara Kimball Young is on her way East by way of Canada, and will stop over at Lake Louise for a few days rest. Miss Young is to make a film adaptation of Willa Cather's underworld drama, in the near future.

Arthur Shirley, star of Thomas Dixon's "Fall of a Nation," is playing an important role in "A Matrimonial Cleanup," a Harry Carey production.

Mabel Normand in "The Venus Model."

Joe Hickson, specialist in Mexican heavy type, has just completed filming a star's story, "Cactus Crandall," now being filmed at Triangle.

Jack Curtis, whose past year a Tri-
angle actor, is working in a Fox picture under the direction of Lynn Reynolds.

Ralph Lewis is contracted to appear in coming Triangles.

Chaplin's new comedy is a war picture, he says.

George Beban, who took out a large in-
surance policy on his life a few days ago, is considering taking a hit another big role on George, Jr.

Tommy Ramone himself during the week that elapsed between the finishing of his last picture and the beginning of his next, Declaration, makes a rather spectacular ap-
parence at various theaters in the interests of W. S. S., treated several hundred students a Big Bear Lake to a watermelon feast, and was chief entertainer at a benefit given by the Hollywood Junior Belgian Relief Committee.

J. Barney Sherry has moved his house-
goods from the house he occupied on one of the new residences in the fashionable Whipple district of Los Angeles.

The producer has rented from Monterey, Cal., where he went for a few days of peace and quiet to finish a story she has been working on with the American Expeditionary Forces in France.

Toto, the clown, has left Rollin-Pathes, and has signed with a new company, making his first step back from the screen to the stage at the Orpheum theatre in Los Angeles.

Jack Dillon has gone over to Universal.

Ola Gray is back at Triangle working in Chiray's Cabanne's new picture, "The Mirror of Fishers of Santa Monica to his new residence in the fashionable Whipple district of Los Angeles.

Paul Powell, former Fine Arts director, will in future direct Bluebirds at U City.

William E. Flidew, cameraman, will turn the cameras at the Fox west Coast location for Lucas at Metro during the making of the May Allison pictures.

Dorothy Gish is expected daily at the Hutchinson ranch, where she is scheduled to begin work on her first Paramount pic-
ture under the direction of Elmer Clifton.

William V. Mong has left Triangle and has gone back to Universal, his first love.

Arthur Hoyt, former casting director at Triangle, has transferred his activities to another branch of the moving picture industry at Universal City, and is appearing in "The Yellow Dog," a Colin Campbell production.

Bryant Washburn, who has just become a LaSicky star, will be featured in straight dancing with Florence Vidor as his lead-
ing woman.

Theda Bara, who has just finished one production and produced another, is under the care of a physician, who ad-
vises complete rest from personal appear-
ings in theaters. Bara also boasts of patriotism during her short vacation.

George Larkin, Diando serial star, is planning to give a dance for the soldiers in the big bear, the great door-
stage for a dancing film, and the studio jazz band to furnish the music.

Oscar Myers has signed for a week's work for a short, and will return by the Southern route, with stopsovers at vari-
ous army camps to meet every viva-
Mabel Normand in "The Venus Model."
Funkhouser Testifies in His Own Defense

As the Case Proceeds Public Opinion Is Disposed to Consider the Major as Victim of a Plot.

ACTING CHIEF ALCOCK concluded his evidence against Major Funkhouser, the suspended second deputy, Monday afternoon, July 1, after his three chief witnesses had given their testimony.

Tuesday morning's session and part of the afternoon was taken up by a prolonged effort on the part of the major's counsel to have the charges against him dismissed, on the ground of insufficient evidence, but the Civil Service Commission Board decided that the defense must proceed. It was therefore late in the day when Major Funkhouser took the stand.

In the brief time given him before adjournment was made until Friday morning, July 5, the major recited the story of his fight against the social evil for the past five years, and he charged that his department was deprived of vice investigators after he, Major Funkhouser, was summarily dismissed by Beach Thompson, the present mayor, had assumed his duties.

It transpired Thursday, July 4, that an important witness for the suspended second deputy had disappeared. The man was one of the major's investigators. Since the suspension of the major, this man had been engaged in work with an ice cream company, and it was learned that he had been arrested Wednesday afternoon, July 3, by two men from the acting second deputy's office, no reason being given for his arrest. This he had been arrested on charges about two weeks ago, but his case was continued for a month, and he was released on bonds. The man's attorney is puzzled, as the security furnished for his appearance was good. The man in question was referred to by the Acting Chief on his charges against Funkhouser, when he declared that the major was employing men with criminal records as moral investigators.

While on the stand, Tuesday afternoon, the major testified that this man had been sent to his office by former First Deputy Westbrook, of the police force, who asked that he be put to work without asking him too many questions.

It developed Friday, July 5, that the arrested man was held incommunicado, in solitary confinement, without sufficient food, although no criminal charge had been filed against him by the acting second deputy of police, on the order of Acting Chief Alcock. The man was released on a writ of habeas corpus, issued by Judge Sabath, on Friday.

Navy Man Not Permitted to Testify.

Major Funkhouser took the witness stand Friday morning, and again denied emphatically all the charges brought against him. Frank C. Brown, chief master-at-arms of the United States Navy, was not permitted to testify that moral conditions in Chicago have grown much worse since the suspension of the second deputy. For the past six months Mr. Brown has been in charge of the naval provost guard of twenty-five men, fighting vice conditions. President Frazier, of the Civil Service Commission Board, denied it expedient under the circumstances to refuse permission.

Major Funkhouser cleared away the misunderstanding prevailing concerning the trialling of Miss Kate Adams, who had made an attack on the subject of vice conditions for a Chicago paper.

"It looked as though our men were not making good reports," said the major on the stand. "Her reports were more voluminous and contained things that ours didn't. They showed conditions worse than ours did, so I directed that every effort was made to find out who was wrong.

"I have the highest respect for Miss Adams and am under deep obligations to her for assistance in vice matters. Her reputation is so far above anything of the sort that such a thing is ridiculous."

The major also denied most emphatically that he had ever ordered that Chief Schuettler be shadowed, or that he ever had the chief's telephone wire tapped. The hearing will be continued Monday, July 8.

Tribune Inclines to Funkhouser's Side.

The Chicago Tribune of July 5 published the following editorial, under the heading "Mr. Alcock and Mr. Funkhouser," and the article indicates the general trend of opinion in the city now being formed on the Funkhouser trial.

"Mr. Alcock, the district manager, he laid the wires for the prosecution of Major Funkhouser, but whatever the truth of that matter it seems clear that he is laying the wires or greasing the skids (if that expression is more in accord with the police parlance), for his own exit from office. Mr. Alcock, only recently a police captain, had a rare opportunity when it fell to his lot to assume direction of the department. But the most conspicuous thing in his record is the prosecution of a man who had the indorsement and support of the good citizens as Carter Harrison and Herrman Schuettler.

"Major Funkhouser's testimony seems to dispose of many of the accusations brought against him. To say the least, it would appear to be more in accord with a common sense judgment than the rather fantastic assertions of Mr. Alcock.

"It is not necessary to regard Major Funkhouser as a martyr in order to observe that Mr. Alcock has displayed a surprising degree of unfitness for his office—surprising even for a Chicago superintendent of police. He has forgotten the case of John McWeeny, or does he honestly think he can succeed where McWeeny failed? But the operations of the police mind are often past understanding."

Tom North Off to "Frisco"

Recently Appointed District Manager of the Pacific Coast for Pathe Exchange, Inc.

TOM NORTH, one of the most popular and widely known film men in the country, came into the city from New York Wednesday, July 3, and left the same evening for San Francisco, accompanied by Mr. North, formerly district manager for Pathe, Inc., in the eastern division, was recently appointed to the same position in the western division, with headquarters at San Francisco in the Pathe branch office there. Under his supervision are the branch offices in Seattle, San Francisco, Los Angeles, Denver, Salt Lake and Spokane Falls.

Mr. North is no stranger to the Pacific Coast, having spent five years there as an exchange manager. Three years of this time was spent with George Kleine in his San Francisco office and two years with V-L-S-E as general manager of the Seattle office of that organization. This experience means that Mr. North is known by nearly every exhibitor in the territory covered by him—not only known, but favorably known. It also means that a warm welcome awaits him in every Pacific Coast city where a Pathe branch office is located.

But Mr. North is not merely a Pacific Coast trotter; he can lay claim to that of continental trotter, with reference to the United States and Canada. His career as a showman before he entered the moving picture business had to do with leading tented amusement organizations. For six years he was "special-story" man of the Ringling shows' press force. For five years he was general manager of the Harry Askin theatrical road shows traveling out of Chicago, and also resident manager of the La Salle Opera House. He traveled out of New York as business manager of "Buster Brown" and of the "Newlyweds" for several seasons, and was also business manager for other well-known theatrical attractions.

Mr. North's first experience in the film business was gained while first assistant of manager in charge of all the George Kleine road shows for "Quo Vadis," "Pompeii," "Spartacus," etc., on the Pacific Coast. Later on he established the San Francisco branch office for Mr. Kleine and proved himself a most efficient branch manager.

It goes without saying that Tom has the writer's best wishes for his continued success and happiness. [And the New York office declares itself in on those best wishes.]
THE MOVING PICTURE WORLD

July 20, 1918

V. R. DAY SETTLES IN CULVER CITY.

V. R. Day, widely known in Chicago business circles and for eight years connected with the Essanay Film Manufacturing Company of Chicago, has joined the Pacific Coast, spent the last two weeks in the city on business. Mr. Day has been residing at Culver City for some time past, Chicago still being his home city, and will shortly return to his home city. Mr. Day, who resides permanently, Mr. Day has the honor, as well as the de facto, title of mayor of Culver City. All the trustees of Culver City are connected with the moving picture trade, and they enthusiastically wish him the best of luck in the launching picture center of the world. The studios of Triangle and Thomas H. Ince and one of the western Essanay studios are located at this point.

"OVER THE TOP" AT WOODLAWN.

E. J. Ryan, publicity manager for the Woodlawn theater, called at this office the other day and in the course of conversation referred to the wonderful business they have been having. He has sold a five-part screen set at a price of $650, the whole set being $2,000. The next set can be played by the top at that house. The picture was run for five days, and during that time played to 35,000 people. On certain days as many as 10,000 people attended during the two presentations—4,000 in the afternoon and 6,000 at night. The admission was 25 cents, including the war tax.

STEPHEN FOX WRITING ANOTHER RUSSELL STORY.

Stephen Fox, of the American Film Company, is now at work on the next photoplay for William Russell. "Up Romance Road," the last Russell feature, was also based on a story by Mr. Fox.

"CLAWS OF THE HUN" FINE WAR PICTURE.

Charles Ray in "The Claws of the Hun" (Thomas H. Ince) made a big hit at Orchestra Hall last week. This feature has a great, big war punch. The author is often on the keen edge of expectation while it progresses. In my opinion it is really one of the strongest war films I have yet seen—one that arouses high patriotic ardor and a fierce hatred and bitterness against our enemies. Adopted by the Huns as a yardstick, I would predict a long and prosperous run for this picture throughout the country. It should be showed everywhere.

NEW ADVERTISING CLOCK FOR EXHIBITORS.

In this day of close supervision of time and effort the progressive exhibitor is quick to take advantage of any improvement that will prove beneficial to his business. A new advertising clock recently placed on the market by the Kineto Machine Company of Chicago, can be placed in either the lobby or auditorium of a theater. This automatic clock stereopticon, by means of a high power nitrogen lamp, projects twelve slides, each slide showing the correct time and an advertisement or talk within the clock dial in endless rotation.

THE PROJECTION is made on a screen about twenty inches in diameter on the standard machine, which is part of the apparatus itself, and is operated by means of clock mechanism. A new advertising clock machine can be used advantageously for announcing coming features, as it requires no attention from the operator of a theater. It will please patrons by eliminating screen advertising, and will satisfy the advertiser by guaranteeing uniform advertising throughout the day.

WAR PICTURE CHEERED AT HAMILTON CLUB.

"TO HELL WITH THE KAISER" was shown at the Hamilton Club the evening of July 4 to the club members and many jackies from the Great Lakes, who were guests of the club. Among the guests present was Captain Moffett, head of the Great Lakes Training Station. The boys cheered for fully five minutes after the picture was run off.

EDGAR SILVERMAN, in charge of Select's booking department, in the Chicago office, has enlisted in the navy, and left for the Great Lakes Training Station, Friday, June 28, entering as a yeoman. Julius Olcott, North Side salesman, has been appointed by his department.

GEORGE KLEINE'S ALASKAN PICTURE.

A photoplay with an engaging story, the scenes of which are laid in Alaska, has been secured by George Kleine for release through the Kleine system in the near future. A. R. Smith, who has taken a number of scenes in Alaska thematically, says this picture is about seven reels in length, but is now being edited by the Kleine forces and when released it will be about five and a half or six reels.

GEORGE KLEINE TEMPTS THE FINNY TRIBE.

George Kleine, accompanied by Mrs. Kleine and his daughter, Miss Helen Kleine, went on a fishing trip to Eagle Lake, Wis., to spend a few days around the Fourth. Mr. Kleine, who is a modern Izak Walton, delights to feel that this slender creature, with its nauseating black bass or the voracious pull of a pile, I have a little bet with him that he will catch nothing this trip, so here's to glorious failure.

MOTOGRAPHY AND EXHIBITOR'S HERALD Merged.

Motography and Exhibitor's Herald will be merged in one publication on July 20, and will be published thenceforth under the title of "Exhibitor's Herald and Motography." Motography, in its present form, is the only publication of its kind. Mr. Mock, had quite a following in the trade. Martin J. Quigley, editor of Exhibitor's Herald, will be editor of the merged publications, with Chicago as headquarters.

SHIFT IN VIRGINIA FIRST NATIONAL.

Harry M. Crandall and Joseph P. Morgan withdraw and Frank Ferrindini Takes Over Their Interests.

Harry M. CRANDALL and Joseph P. Morgan have announced their withdrawal from the First National Exhibitors' Circuit for Virginia and of the taking over of their interests by Frank Ferrindini. Under their franchise they had been marketing the circuit's productions in Virginia, North and South Carolina, Georgia and Florida. Offices were maintained in Washington and in Richmond and Atlanta. In addition numerous state rights productions were presented for the territory and on Delaware line.

The Crandall-Morgan interests in Virginia are large. It was felt that inasmuch as the Circuit's productions could not be used in the Crandall houses in the District of Colum- bia, and the territory so far separated from it, they could not handle the proposition advantageously. Mr. Ferrindini, it was felt, could handle the business to better advantage. Messrs. Crandall and Morgan being interested more in eastern territory.

The Washington office, which is at 420 Ninth street, will be retained by the Crandall-Morgan combination for the handling of the state rights pictures which they already control and such others as they may secure from time to time. Upon the dissolution of their association with Mr. Ferrindini the territory owned by them collectively on the states rights pictures then controlled was divided, they retaining Delaware and the District of Columbia.

At the Crandall offices in Washington it was stated that it was contemplated going into the states rights business on a much larger scale, handling pictures especially where the immediate territory could be secured. Abe Dresser, who has been managing the Washington office, will continue in that capacity.

DOROTHY GREEN LEADING WOMAN FOR LOVE.

Dorothy Green, who has been engaged by World Pictures to support Montagu Love in "Pirate's Gold," is no newcomer in motion pictures. She has played important parts in many notable film productions. Miss Green began her theatrical career as a child at that time when the first Ollibrue picture was made as a ballet dancer. She appeared in a number of musical productions in New York and later began her screen career, and specialized on heavy, a line of parts in moving picture parlance called vampires. The character that she will portray in "Pirate's Gold" ranges from a roustabout girl disguised as a boy in the North Carolina swamps and a leader of a gang of pirates to a woman of fashion and society. Oscar Apfel is directing the picture.

WE CONGRATULATE LIEUTENANT TOM FORMAN.

Tom Forman, well-known screen actor, who has been seen in many Paramount pictures, is now a lieutenant in the Air Service. He is taking just what he asked for, being away from a "picture mill." He was at Camp Gordon, Georgia, where he had a flying camp to Camp Gordon, Atlanta. Forman enlisted as a private a year ago and was sent to Camp Kearney, California. There he was soon made a corporal, then a sergeant and finally was recommended for admission to the officers' school at Camp Gordon.

Lieutenant Forman has supported many Paramount stars, including Lou Tellegen, Blanche Sweet, Vivian Martin, Pauline Williams, Sessue Hayakawa, Theodore Roberts and others. His many friends will be delighted with the news of his promotion.

BERNSTEIN SOON TO MAKE PUBLIC HIS PLANS.

David Bernstein, who is handling the feature production, "Her Mistake," starring Evelyn Nesbit, made under the direction of Julius Steger, has not yet definitely formulated his plans for releasing this production, but announces that a definite statement to exhibitors as to the method of distribution will be made within the next week or ten days.
Goldwyn on Threshold of Second Year

Review of What Producing and Distributing Organizations Have Accomplished and a Look-In on What They Aim to Achieve in the Coming Twelve Month---President Goldfish Announces Star Series Plan and Vice President Warren Describes Selling Policy.

GOLDWYN Pictures will be released for our company's second year, beginning in September, under the Star Series plan. This announcement will no doubt occasion surprise among the country's exhibitors, for Goldwyn in its first year abided by the principle of collective selling, a year's production under a single contract—and made the biggest kind of success of this principle. But exhibitors, I feel sure, will welcome the policy of selling Star Series because of its greater flexibility and because this system is in perfect accord both with their needs and desires.

Previously we have told exhibitors of our doubled output of productions in our second year—of our expansion from twenty-six productions to an excess of fifty productions in twelve months; and we have been tremendously gratified by the favorable responses this announcement caused. For the coming season Goldwyn will offer: Geraldine Farrar, six productions; Rex Beach, six productions; Pauline Frederick, six productions; Mabel Normand, eight productions; Mae Marsh, eight productions; Madge Kennedy, eight productions; Tom Moore, eight productions.

I am now able to tell exhibitors more than the mere number of the productions they will receive from Goldwyn; the titles are also made known here for the first time.

Miss Farrar's first three Goldwyn productions are "The Turn of the Wheel," by Tex Charwater; "The Cat," by Willard Mack, and "The Pirate Woman," from the novel, "Three Palms Cay," by Captain E. A. Dingle, first published in Munsey's. In all of these stories she is again the modern emotional actress that her public desires her to be. We are not wasting her talents or beauty in costume stories of a past period.

Rex Beach's six stories are "Laughing Bill Hyde," "The Crimson Gardenia," "The Iron Trail," "The Net," "Going Some" and "The Silver Horde." In the first of these stories Willard Mack is co-operating with Mr. Beach in the preparation of the scenario and Reginald Barker is the director. To my mind, plus the great cast that will be chosen, this closely approximates an all-star production as anything possibly could. All of his productions for the year are from his most popular stories.

"Poverty of Money" is Pauline Frederick's First.

Pauline Frederick's first Goldwyn production will be "The Poverty of Money," an emotional drama from one of Willard Mack's well known plays.

Mabel Normand will be seen first in the coming season in a rollicking broad comedy, "Peck's Bad Girl," by Tex Charwater, which should bring joy to everyone.

Mae Marsh is completing her first production for the new year, a romantic emotional drama, "Hidden Fires," by J. Clarkson Miller. As I first said on the day we announced her as a Goldwyn star, she is the ablest young emotional actress on the screen.

Madge Kennedy, having won out immediately and gained tremendous popularity in her first year in pictures, will begin her new season in "The Kingdom of Youth," by Charles A. Logue, who wrote her other success, "The Service." Tom Moore is launched as a star in "Just for Tonight," also by Mr. Logue, a surprising and delightful picture directed by Charles Giblyn.

Each of the stars I have mentioned, with the exception of Miss Frederick, has completed his or her initial picture of the series for the coming season. Rex Beach's first production will be begun in a few days.

Geraldine Farrar to Open Goldwyn Season.

Our first release for the coming season will be Geraldine Farrar in "The Turn of the Wheel," on September 1. This story was directed by Reginald Barker, and Goldwyn surrounded this successful star with an all-star cast, including Herbert Rawlinson as her leading man; Violet Heming in an important role, and Hassard Short and Percy Marmont in other suited roles. "Peck's Bad Girl" is a fitting broad comedy, "Peck's Bad Girl," a fitting broad comedy, with which to inaugurate a new season and will start all Goldwyn customers off right for a new year.

Not because I am expected to say this, but because I believe I need say very little of it, I feel that Goldwyn for the coming season has the most perfectly balanced group of stars and productions in the motion picture industry. We have grown to our present position from two causes other than our stars and production. These causes are remarkable organization of loyal, hard-working, enthusiastic men and women and the splendid support of the exhibitors of the country.

We owe a great deal to the exhibitors who have made us welcome. We felt that another quality organization was needed in this industry, and exhibitor patronage has proved that we correctly sensed an actual requirement. My hope and belief is that we will do more for exhibitors than ever before; that we will maintain with them the same pleasant and amicable relations that were established in our first year. I am proud of the announcements that we are enabled to make elsewhere in this publication. We have planned new and advantageous organization with a fine record behind it and a better record ahead of it. We are going to grow bigger still. Goldwyn has been erected and made during the most trying period in the world's history. Having accomplished what we have under adverse conditions, it is fair to predict for Goldwyn a still bigger and more important role in this industry in the period of fair weather that lies ahead.

SAMUEL GOLDFISH.

Warren Describes Goldwyn Selling Policy

Company Vice President Says Organization Is a Pioneer of the New Day of Motion Picture Distribution.

By F. B. Warren,

Vice-President Goldwyn Distributing Corporation.

THE Goldwyn Distributing Corporation is more than a selling mechanism; it is the pioneer of the new day in the distribution of motion pictures. It marks the day of the merchant entering upon the new duties of picture selling.

It is a remarkable organization in any business that can say truthfully at the end of its first year's existence that it has accomplished the things it set out to do.

Our distribution a year ago intended—

To girdle the globe and be actively releasing our Goldwyn Pictures everywhere before the end of twelve months. We accomplished this in six months.

To respect the reserve and good will of the country's exhibitors. We did this.

To "play fair" with our actual and prospective patronage. We did this.

To rent our goods without haggling and bargaining; to handle pictures as automobile manufacturers handle cars, as steel men handle their product; to be just in our price

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Samuel Goldfish.
schedules but to win respect by abiding by our prices. We have done all of these things in Goldwyn.

It is hardly necessary to restate our initial intentions, for exhibitors everywhere know that we have established ourselves by building on these solid foundations.

Goldwyn for a year has operated nineteen offices in as many cities of the United States and to-day we are opening our twentieth office in New Orleans. Our other offices are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle and Washington, D. C.

In Canada Goldwyn Pictures, Ltd., has six offices, and we are actively operating in England, Australia, New Zealand, Scandinavia, South Africa, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, Porto Rico, San Domingo, Venezuela, Mexico, Central America, Italy, Dutch East Indies and Straits Settlements, Egypt, India, Burmah, Ceylon, Japan, China and the Philippines. We are now open in addition, France, Portugal and Spain through our export department.

Out in the field we have sought to find a new kind of men for the motion picture business—men chosen from other big industries instead of just film-sellers who have grown up with the picture industry knowing only its methods and little or nothing about the successful methods of other businesses. We have kept our organization at the top and in full steam. We have put a great deal of successful men out in the field. We do not "police" them to make them unhappy. We try to work under the Charles A. Dana policy of "Use Your Own Judgment."

Organization Believes in Itself.

We are an enthusiastic organization believing in our product and ourselves. At the start of our selling career we made it a rule not to lie or to deceive each other. We hold our men who make occasional mistakes, but we drop those who make mistakes and try to cover them up. We make office managers out of our most successful salesmen, and there are plenty of other bigger openings for men who show real selling ability. We do not destroy the incentive of our men by bringing in highly-paid outsiders to get the bigger positions above them. We have man power because our men and ourselves have made it.

When the outsider wonders how Goldwyn has created such a powerful selling mechanism he is not in possession of this information, but we are glad to have our exhibitors know these things about us.

We operate under the mercantile slogans of "The exhibitor be pleased" and "The customer is nearly always right." This latter isn't always true, but you would be surprised to know how we benefit in good will by usually proceeding on this basis. One of the popular misconceptions of the industry is that the selling end is "a terrible business." Goldwyn does not feel that way—quite the contrary. It is a fine business and we have found thousands of exhibitors with money to spend just hungry for an organization to come along and play square with them; to sell them straight across the counter instead of trying to sell by chicanery and cunning.

The operation of Goldwyn Distributing Corporation is in the hands of its officers: President, Samuel Goldfish; vice presidents, Alfred Weiss, F. B. Warren and Harold Bolster. Each Goldwyn executive keeps in as close personal contact with the nation's exhibitors as active pairs of feet and ample railroad mileage will permit.

We have found that it pays to sell people by looking them in the eye.

What Goldwyn is Giving In Service

In Its Preparation of Exhibitor Advertising Material It Takes Large Account of Varying Individual Requirements.

The motion picture industry is a business of queer infatuation and self-delusions. One of the infatuations and self-deceptions of the moment is to be found in so-called service departments for the preparation of promotional aids for the exhibitors of the country. A year ago when Goldwyn was formed, the determination was reached to create an organization within an organization that would do a great deal without saying anything about it.

Today the service department of Goldwyn is in possession of thousands of cards containing written notations from exhibitors over their signatures saying: "Many thanks for this. * * * You helped me make a bigger success of my last picture than I could have made alone. ""This material is great. * * * I never get anything like it elsewhere." "When you sent your representative to my town he went out and did with my local people the things I ought to have done for myself, but which I hadn't the time to do. I cleaned up with the picture." "Have you ever lived in my town? You even gave me the names and addresses of the women and the organizations that jumped in and helped me make a sensational success with 'Joan of Plattsburg.'"

Use of the Word Publicity Is Shunned.

What in most other companies is loosely called the publicity department does not exist at all in Goldwyn. Use of the word publicity is shunned. There is an editorial office for the preparation of magazine and newspaper matter; press sheets and the written aids that are a part of showmanship; there is a sub-division of service equipped to give individual exhibitors personal service which does not mean the mere mailing to them of previously syndicated publicity matter. These two departments are a part of the sales organization. No man in these departments of Goldwyn has ever worked in the publicity department of any other motion picture organization. They have not been enslaved by the routine and methods which prevail in the industry. They have a fresh viewpoint—the exhibitors' viewpoint instead of the viewpoint of the company itself.

Nothing in the form of written matter that does not ultimately result in the sale of a ticket at the box-office of a theater is considered as possessing value by these men. Conclusive proof of the success of such an organization is found in the hearty indorsements of this branch of the Goldwyn organization.

Every Goldwyn manager and salesman in all of the offices of the company has so thoroughly absorbed the service methods of Goldwyn that its efficiency is multiplied by twenty, this representing the branch locations of the Goldwyn Distributing Corporation.

During the coming season this work will be under the direction of Hunt Stromberg and Dwight S. Perrin, the latter
the head of the Goldwyn editorial offices and in the brief period of a year the personal friend of hundreds of exhibitors from all sections of the country. Mr. Stromberg has been one of the owners of the Stromberg Company, advertising agents of St. Louis, and is brought into the organization coincident with this announcement because of the doubled output of productions to be made by Goldwyn in the coming season and to double the efficiency of the department. There are in this branch of the organization sub-divisions that deal separately with the daily newspapers, the magazines, the motion picture trade press and foreign publications in all languages. These sub-divisions are given to promotion matters in foreign countries where its pictures are distributed as an additional service for its foreign alliances.

Will Keep Months Ahead in Its Accessories.

Discounting well in advance a busy winter season, Goldwyn hereafter will keep months ahead in its accessory work, taking them down on the shelves of all branches from one to three months in advance of each release. This will give its offices the opportunity to ship to customers ahead of playing time and reduce disappointments through broken schedules that come during the winter months.

Goldwyn day after day and month after month lays emphasis upon its preparation of newspaper advertising material for the exhibitor. It not only will prepare but actually handle the advertising matter for its exhibitors in Missoula or Vancouver, in Fresno or Atlanta, the volume of this individualized service being greater than any outsider can manage. This gets away from syndicated advertising, which is likened to that which takes no account of different tastes in widely separated districts, and serves as the difference in the prevailing methods of typographical display as between the newspapers of one section of the country and another.

Going further than this, Goldwyn often introduces the exhibitor in Butte to an expert on one of his local Butte newspapers—a man who will bring a powerful selling conception to the aid of the exhibitor. Laying down on the exhibitor's desk a volume of available material does not end the Goldwyn interest. It is intensified at that point. Seeing that he uses it well; seeing that the local newspaper with which he spends his money helps him get the best values for his money—those are the more extended developments of Goldwyn service.

No exhibitor objects to spending money if he reaps a profit on his expenditure. Goldwyn's idea of service is to help him make a "good buy." Intrinsically when he purchases space in his local paper or papers he is making a good purchase, but virtually every newspaper of any consequence in the country at this time has likewise capitulated to "service." They can give this service because of the difference in the prevailing methods of typographical display as between the newspapers of one section of the country and another.

GOLDWYN DIRECTORS.


Goldwyn Exchanges Open to Good Pictures

Company Early Decided to Place Its Distribution Facilities at Disposal of Independents, with Satisfactory Results.

S HEETLY after the release of the first Goldwyn picture last September the Goldwyn organization decided to place its distribution facilities at the disposal of any independent producer of worthy pictures in America. Goldwyn felt then, as it feels now, that many persons would be glad to make good pictures if they felt that there was a good marketing organization in existence through which they could be released.

At that moment of its organization the so-called "state rights" market was shot to pieces, and men had reached the point where they hesitated about production investments because, even with good pictures, they were unable to anticipate the revenues to be obtained.

The first independent producers to avail themselves of the Goldwyn distribution were Ira M. Lowry and associates of Philadelphia, makers of "For the Freedom of the World," a patriotic picture of great appeal and drawing power. This production, after a skilled but quick campaign of exploitation, was released last October and has played in more than 4,000 theaters in the United States, with an additional large percentage of repeat playing dates. Taking its chances with weather and circumstances, "For the Freedom of the World" has established the unusual record of scoring a huge success for every exhibitor who has ever booked it. It deservedly takes rank as one of the big special release successes of the past few years.

Next Goldwyn arranged with the late Henry J. Brock for the distribution through its offices of Hall Caine's great story, "The Manx-Man," which has just completed a successful New York run at the Criterion theater. This production has been most successful for exhibitors and has done a splendid business for its owners by making use of the Goldwyn facilities.

Rex Beach's "Heart of the Sunset," released in the late spring of the present year, has rapidly duplicated the huge volume of business with and for exhibitors that previous Rex Beach productions have done; and at this moment, on the edge of summer, is doing week by week an increasing volume of business in all twenty of the Goldwyn distributing offices in the United States. So successful has been the Goldwyn distribution of this popular author's productions that he has in the coming season arranged to make six productions within the period of a year. These will be sold under the new Goldwyn star series policy.

Capitol Comedies Are Getting Along.

No star has ever been more fortunate in selecting the date of his entry into motion pictures than "Smiling Bill" Parsons, whose Capitol Comedies are released exclusively through Goldwyn. Mr. Parsons' friends literally drove him into being a comedian. He was a successful business man and producer of pictures who had never given a thought to becoming an actor-filmmaker. But suddenly he made two trial pictures which forecast for him instant success on the screen. The result of the experiment is twenty-six Capitol Comedies a year, one every second Monday. Capitol Comedies are playing in all of the big first-run houses in the principal cities of America and have gained a tremendous volume of business in the smaller theaters. To add to Mr. Parsons' good luck, other screen comedies were discon-
continued about the time he made his first release and exhibitors everywhere welcomed him as the successor of their previous fun-makers.

Three special Selkirk productions were taken on by the Goldwyn organization for distribution a few months ago, and they are rapidly gaining headway in sales over the summer, and unquestionably will duplicate the sales successes of other productions handled under the Goldwyn auspices.

For the coming season Goldwyn has enlarged the man-power of its sales organization and opened, besides, a twentieth branch office, New Orleans being the city selected for this development. All the facilities of the Goldwyn Distributing Corporation are available to the owners and makers of any well-produced picture. Behind this actual sales service these independent producers can avail themselves of the usual publicity and sales exploitation resources of Goldwyn.

While no announcement is made now, Goldwyn will offer the exhibitors of the country additional special productions of great value and importance during the coming season.

Teamwork is the Aim of Goldwyn Personnel

At the Fort Lee Studios Workers Major and Minor Are Made to Feel Their Responsibility for the Success of Completed Product.

In co-ordination of effort lies the secret of success in the management of any enterprise enlisting the services of many people. This is especially true of the Goldwyn studios, where efficiency and harmony are allied with genuine artistic achievement. It is accomplished by means of a system very nearly perfect, and which bids fair to bring about ever better results with the beginning of Goldwyn's second year as a producing organization.

Manned and operated by men of ideals and achievements, the studio organization stands as an example of what may be done when all the forces concerned in the creation of motion pictures unite in upholding a definite standard.

At its Fort Lee plant, where all the productions are now made, the producing and technical departments are distinctively Goldwyn in personnel; men selected because their ideals and accomplishments represent the things Goldwyn desires for permanent association with its name.

Every worker is conscious of his intimate relation to the finished product, and when a production is completed everyone in the studio is made to feel that his endeavors have made possible whatever success attends the picture's reception by the public. The forces entering into a production are, of course, varied and the departments controlling them are managed by executives recognized as specialists.

The management of the Goldwyn studios is in the hands—and head—of Abraham Lehr, whose able generalship embraces every department, and whose presence at every conference is a necessary help to his colleagues, no less than his handling of the hundred and one questions which arise daily in the big studio.

His keen sense of human values forms a happy combination with his training in business efficiency, thereby enabling Mr. Lehr to achieve practical results with no sacrifice of the amenities. His work is closely related to that of Willard Mack, officially editorial director of Goldwyn, but in reality much more than the title implies.

To Mr. Mack falls the responsibility of selecting the stories intended for Geraldine Farrar, Pauline Frederick, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand, after which the various department heads confer jointly with Samuel Goldfish, president of Goldwyn, for final decision. Mr. Mack is concerned with every stage of production, and his work does not cease until a Goldwyn picture is released.

His auxiliary is the scenario department, of which H. R. Durant is editor. His functions include the supervision of all the work connected with receiving books, plays and stories submitted to Goldwyn as well as arranging for those purchased, together with the preparation of continuities, of which three are made by as many writers for each scenario.

Ballin's Work a Large Factor.

It has been said often that the striking note in Goldwyn pictures has been contributed by Hugo Ballin, the distinguished art director. His work begins with the first conference with the other department heads when a story is under discussion. For every scene he makes a separate sketch, employing a color scale of photographic values originated by himself. Directly under him are two buyers, or studio shoppers, who purchase everything required for the settings, while Edward Wortham, stage manager, superintends the work of his corps of assistants in building the scenes.

In direct contact with this department is Charles De Soria, electrical expert, and his fifteen aide. Every problem of lighting, as well as the devising of special effects as they are demanded from time to time, is handled by this very necessary department of Goldwyn production.

As director of photography, Percy Hilburn advises the cinematographers in regard to any difficulty which may come up during the course of a production and inspects the film as it comes from the laboratory. The still photograph department from which emanate the volume of scenes from the various productions, as well as special publicity photographs, is in charge of C. H. Detrick.

The inspection of the finished negative is continued by Emmett Flynn and Robert Kern, film editors, who have in mind not only the photographic quality to be maintained, but the continuity of the story. The work of Paul Bern, cutter of the negative, then follows, with every emphasis laid on the narrative, on preserving the dramatic units
and bringing out the most appealing moments of the star. The titling comes next, in which Willard Mack's acute sense of dramatic values and individual sense of humor play a large part.

Other departments are the wardrobe room, the restaurant, and what is of paramount importance to the players who come and go, the treasury. Henry Eckman is the cashier and the details of transportation are looked after by Joseph Cohen.

**E. K. Lincoln in New War Picture**

Devotees of the screen who have watched the work of E. K. Lincoln in Goldwyn's "For the Freedom of the World," and saw his great impersonation of the artist in "The Beloved Traitor," a Mack Marsh Goldwyn production, will soon have the opportunity of seeing him in an especially timely picture when "Lafayette, We Come!" an elaborate patriotic production now being made by the Leonce Perret Productions is released. In this picture, Mr. Lincoln plays the part of a young American army officer in France, and enacts many a thrill.

The role is one which carries with it unusual requirements and in realizing this, the producers carefully scanned the field with a desire to obtain the one star who was best fitted to portray the heroic young American. E. K. Lincoln was finally selected as the personification of all the producers desired. He was then in California. The telegraphic wires were kept hot for a few days until the arrangements were concluded whereby he was to return to New York in which he will be ably assisted by talented Dolores Cassinelli, who is co-starred with him.

Mr. Lincoln confesses that he has never felt a keener interest in his work than he has in the making of this picture. There was something of a patriotic nature in the work that appealed to him, and made him feel that in his work he was doing his country a real service. With every picture Mr. Lincoln has added materially to his already large number of followers. There are several reasons why he has achieved and permanently retained such popularity. Of course, he has made friends on the merit of his acting ability alone, but his democratic spirit is well known, and perhaps more than one might think this has to do with the love the photoplay world bears for him. Lincoln is typically American, but there is nothing affected about him. He loves the big outdoors and all its invigorating sports. That is why he is so rugged and every inch a man.

**KANE RUNS DOWN TO WASHINGTON.**

General manager Arthur S. Kane of the Select Pictures Corporation started on July 3 for a short motor trip. His first objective was Philadelphia, where the Select executive was in conference with Max Milder, manager of Select's exchange in that city. After a couple of days smoothing out the problems of the Philadelphia territory Mr. Kane pointed his motor southward and drove to Washington, where a brief visit was paid to Manager V. P. Whitaker.

**EDWARD L. WHITE ANSWERS CALL.**

Another star was added to the service flag at Metro's west coast studios in Hollywood when Edward L. White, assistant cameraman, responded to the call to take colors in the draft of June 24. It is expected White will be sent to Camp Kearney, at Linda Vista, near San Diego. He left with the best wishes of everybody at the studios, together with a wrist watch and a substantial sum of money, the gift of studio employees. White is the fifth to go from the mechanical force at the Hollywood studios.

**Frank Mills, Metro Leading Man**

Frank Mills, whose Metro has engaged as Edith Storey's leading man, has had a successful career. He was born in Kalamazoo, Mich., and educated at the University of Michigan. He began his stage career with the Lyceum Theater Stock Company, and from that beginning he held many successful engagements, among the productions of Charles Frohman, David Belasco, Daniel Frohman, Klaw & Erlanger, Lee Shubert, William A. Brady, and Henry B. Harris.

In London, where he remained for five years, he scored equally successful. He played successfully with Mr. Herbert Tree, Cyril Maude, Patrick Campbell, Lewis Waller, Lena Ashwell, and Sir Johnston Forbes-Robertson. His Automotive to Mr. Herbert Tree's D'Aubigny in "The Three Musketeers," which ran in London for a year was a triumph. On this side of the water he was notable in his support, as was pointed out by Olga Nethersole, Elsie Ferguson, Mary Manuring, and Mrs. Fiske. Mr. Mills was a member of the company of "A Girl of To-day," the last production made under the personal management of Charles Frohman. The New York Motion Picture Corporation provided Mr. Mills with his screen debut in "The Golden Claw," in which he was starred. This was followed by "The Edge of the Abyss" and "The Moral Fabric." For the Vitagraph he played in "The Dollar and the Law," for the World "Who is Sylvia," and in "Lafayette, We Come!" for the United States Amusement Corporation; he played a prominent role with Mary Pickford in a Famous Players film, and also in "The House of Mirrors" and "The Flower of Faith."

With Metro, where he is one of its best known and most popular actors, his record of screen achievements includes prominent roles in "The Wheel of the Law," "The Eternal Mother," "A Sleeping Memory," "The Hunchback of Notre Dame," "Punishment," with Emily Stevens and directed by George D. Baker, and now as leading man with Edith Storey in her latest Metro feature, as yet unnamed.

**EDWARD LAWRENCE ASSISTANT METRO DIRECTOR.**

Metro has appointed Edward Lawrence as assistant to Herbert Blache in directing Edith Storey's picture, as yet unnamed. Mr. Lawrence, who is a New Yorker, began his professional career as a vaudeville accompanist and later bought the legitimate stage. In the "Three Twins," Mr. Lawrence was stage director as well as actor; in fact, he bears the distinctive record of fifteen years as a stage director.

His screen debut was as an actor, however, with Edison, remaining there ten years part of which he was studio manager. With Griffith he was at the Biograph as a principal in many of the former's well-known successes and also his assistant. He was the Hercules of "Intolerance."

**STRAND COMEDY RAISES MONEY FOR "SMOKES."**

Excellent results have been achieved through the recent tie-up between "Our Boys in France Tobacco Fund" and the one-reel Strand comedy, "My Lady Nicotine," released through the exchanges of the Mutual Film Corporation. This production, which deals with the sending of "smokes" to the American soldiers now fighting in France, has been working industriously for the fund. The organization has been responsible for the shipment of 85,000,000 of cigarettes to our soldiers in the trenches and has in the treasury $236,000, the result of contributions received from the loyal in all parts of the country.
Screen Telegram Comes to New York

Mutual's News Reel Will Be Published from 1600 Broadway
Under Editorialship of Terry Ramsaye.

JAMES M. SHELDON, president of the Mutual Film Corporation, announces that Screen Telegram, Mutual's twice-a-week news reel, will be published hereafter from New York under the managing editorialship of Terry Ramsaye, director of publicity. Mr. Ramsaye has opened editorial offices adjoining the Mutual exchange at 1600 Broadway and has surrounded himself with an able staff. The first release from New York was Screen Telegram No. 36.

As associated with Mr. Ramsaye in the publication of the Mutual news reel will be Donn McLain, who has been on the editorial staff of Screen Telegram since its inception. He will be assistant editor. W. E. Harrison is New York camera man. Tracy Mathewson will cover outside assignments from New York, and Harold P. Brown will be Chicago cameraman.

Mr. Harrison is known as a New York newspaper photographer, having worked with the camera for most of the New York daily newspapers and has been associated with motion picture photography for several years as a studio and news photographer. Mr. Mathewson has a name as a capable and strapping cameraman. He secured the Irving PERSHING in Mexico and one of his first assignments was a trip to national army training camps. Ray L. Hall, who has been called to an important post with the division of films of the army, has left to save time in his work and is leaving in the organization of the New York headquarters of Screen Telegram.

"New York has become, under war conditions the world's most important motion picture center," Mr. Ramsaye said. "And Mr. W. B.臊olond in announcing the change of Screen Telegraph editorial offices to New York. "By maintaining a staff for special service to Western territories in Chicago, we feel that we can serve all of the theaters of the West as quickly as though the reel were edited in Chicago."

"By virtue of its arrangement with the Division of Films of the Committee on Public Information, Screen Telegraph will continue to present United States official war pictures showing on military and political activities abroad. Mr. Ramsaye has been selected to supervise the news weekly because of his particular training and talent in that direction. He is a newspaperman of long experience and his work as director of publicity of the Mutual has given him an insight into the necessities of an instruction motion picture exhibition. He has some very clearly defined ideas on the subject of news pictures which he will put into Screen Telegraph."

Mutual Brings Advertising Department to New York.

The publicity and advertising departments of the Mutual Film Corporation have moved into quarters adjoining the New York end of the Mutual exchange at 1600 Broadway. Both of the executive offices remain at 220 South State street, Chicago, where Mutual moved two years ago. The change was upon orders of James M. Sheldon, the new president of Mutual, who decided that Mutual should have an executive office in New York.

Mr. Ramsaye has been in New York for several weeks in connection with his new duties and he was joined last week by Colvin W. BROWN, advertising manager of Mutual, and Arthur James PEGLER, special publicity writer. Mr. Brown is a western newspaper man who has been associated with Mr. Ramsaye in the publicity department of Mutual for nearly two years. He was appointed advertising manager of Mutual a month ago. Mr. Pegler is a writer of national reputation who has for years been a star reporter on New York, Chicago and Minneapolis newspapers. He has been on Mr. Ramsaye's staff since the inception of the Mutual exchange, Mr. Joseph O'Sullivan, director of music service for Mutual, remains in Chicago where he will cue Mutual productions as in the past.

Parsons Makes Speech to Strand Audience

Tells Easterners Among Other Things How He Pushed Thrift Stamps on Western Porters.

MUCH to the amusement of audiences recently, "Smiling Bill" Parsons, star in the New Capitol Comedies, told several thousand persons at the Strand Theater, New York, Sunday, June 30, how he had happened to give up writing life insurance to become a funny man of the screen.

Parsons, who is here from California with his leading woman, Billie Rhodes, to make a couple of comedies with the Manhattan atmosphere that even a West Coast studio cannot simulate, was the guest of Managing Director Harold Edel of the Strand. He occupied a box and evidently had been expected to speak, for he was not thrown on him and an urbane announcer came out on the stage to say that Bill would say a few words to the audience the comedian appeared taken by surprise.

"Unaccustomed as I am to public speaking"—he began.

That was enough for one laugh, and it was a full minute before the comedian could resume.

"Unaccustomed as I am to public speaking," he reiterated, "I didn't study elocution at school for nothing. I've wanted for years to catch an audience where I could make a speech to them. With the result that this evening I find myself walking out without missing something better to come later. I need not remind you here that the next number on the program is 'Dad's Knockout,' starring me."

"Smiling Bill's" bald head bobbed and gleamed in the spotlight as thousands in the darkened house roared their approval of this deft bit of humorous advertising. Then the comedian turned for a moment from funny business to say a word for the Thrift Stamp campaign. He recalled that he had originated on the Pacific Coast the scheme for giving tips in the little green war coupons, and observed that porters and other recipients of the public bounty in his section of the country already had become reconciled to handing them in.

It is probable Parsons and his company will work in the Goldwyn studio at Fort Lee while they are here.

King Baggot to Play for Metro

Popular Actor Will Be Seen Opposite Emily Stevens in "Kildare of Storm."

KING BAGGOT has been engaged by Metro to play opposite Emily Stevens in "Kildare of Storm," which is to be directed by Harry L. AINSWORTH. Mr. Baggot was the director's first selection in making up Miss Stevens' support. Actual work on the production will be started immediately. Finis Fox and Peter T. Volkman will be Mr. Franklin's assistants.

This will be Mr. Baggot's initial picture for Metro, and the character of Kildare will afford this screen favorite one of the best opportunities in his career. King Baggot is a native of St. Louis. He began his stage career in his home city and later moved to New York and the road engagements in "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch" and "The Bishop's Carriage." His screen career had begun with a walk in "The Imp," from which he joined the Universal. Among his best known pictures are "The Man from Nowhere," "The Silent Stranger," "The Captain of the Typhoon" and the "Boonton Affair." Mr. Baggot was the founder of the Screen Club, and is also a prominent member of the Lambs.

Mr. Baggot's most recent appearance before the camera was in "The Eagle's Eye," an expose of the intrigue and machinations of the German spy system in this country prior to and during the present world war, and in which he played no less a role than that of the great detective himself—Chief W. J. Flynn, former head of the United States Secret Service.

The new affiliation should be a pleasant and a profitable one for both parties.

Sailors Send Thanks to Adolph Zukor.

In the large mass of correspondence which daily reaches his desk Adolph Zukor, president of the Famous Players-Lasky Corporation, received a letter the other day which he considers highly attractive. The suggestion was made some time ago that the men on Uncle Sam's fighting ships and transports would appreciate the loans of motion picture films for their entertainment. Mr. Zukor was asked if the first test could be made in the result that hundreds of thousands of soldiers and sailors have been provided with Paramount and Artcraft features and shorter films, chiefly comedies, while on their way either to or from the shores of France. The letter in question was received from Commander Robert Henderson, U. S. N., in charge of one of the big American transports.

"With the returning of the reels you so kindly loaned us I wish to thank you for your most patriotic and truly helpful act," wrote the commander.
Edward Earl

President Nicholas Power Company, Inc.

T is a fortunate man,” he said, “who knows where he fits. Myself, I couldn’t make a speech on a public platform to save my life; and.” Here the interviewer interrupted with: “Yes, you are possessed of a very broad and extensive business experience and your remarkable executive ability enables you to direct affairs.”

To which may be added that, after all, nothing speaks so potently as character. And there you are.

“Close up” of Mr. Earl readily explains why he has been able within a few short years to write his name so indelibly on the history of motion picture industry. He is an executive manager, not an autocrat, and does not claim to know it all. Thus he has at the heads of his various departments trusted capable men to whom he outlines a policy, furnishing them with all necessary tools and ammunition, and delegating to them the proper authority necessary for the discharge of their duties.

In a business where there is so much of bluff and bluster and the “side” of the nouveau riche, it is refreshing to meet a man who at all times typifies democracy.

When you enter the busy plant at 90 Gold street and ask for the “chief,” you are not held up by an argus-eyed office boy and made to tell the story of your life. If you have a card it is sent in; if not, your name; and usually Mr. Earl comes out to extend a personal greeting. Once in his private office, you are made to realize that you are talking to a man who believes you to be his equal, no matter what your station, so that you be honest. Edward Earl is an apostle of the square deal.

He enjoys a good story and likes to tell one. Ask him how he started in life and he will tell you that he had no opportunities at all but began as a bare-footed boy.

As a matter of fact he began life in the sweatshops and the usual opportunities of the average American boy. His ancestry is American on both sides for many generations and the patriotic pulse beats strong with him.

He was born in Elizabeth, New Jersey, less than fifty years ago, and was educated in the public schools there. When about seventeen years of age he struck out for himself and entered the employ of one of the prominent banks of New York.

Twenty-one years later he became its president.

Mr. Earl’s rise has been meteoric. He has carried many a man with him. He became associated with the Nicholas Power Company as treasurer in 1908, and was elected president in 1917.

He has many business iron in the fire, but he applies himself very closely to the affairs of the Nicholas Power Company.

This in brief is a sketch of a man who believes in service and in serving. He is a splendid leader because he inspires his men with confidence—and something more. And the moral fibre is pronounced in him. A case in point:

Once his cashier came to him greatly worried because his cash was one hundred dollars short. “Good,” said Mr. Earl, “I’m glad to know it.” “But,” said the cashier, “you don’t understand, Mr. Earl, my cash is short, not used up, a zero; how can you be glad?” “I’m glad,” replied Mr. Earl, “because you had the moral courage to come and tell me; go home and forget it; you’ll find it all right,” and he did.

If one were to seek a reason for the success of Edward Earl one need go no farther than to quote the man.

“Have confidence in yourself, but be sure to give the other fellow plenty of reason for sharing your confidence. In getting along in life, push is much better than pull.”

It is this characteristic that has put Edward Earl where he is today, and has made it possible for him to command the credit and respect and the confidence of those with whom he comes in contact. And by those whom he knows well he is liked because he is a likable man.

“Dick” Edmondson Due Here This Week

European Representative of Goldwyn Coming to New York To Confer on Company Business.

R. S. EDMONDSON, European representative of Goldwyn Pictures Corporation and one of the best known men in the motion picture industry, will arrive in New York this week for his annual conference with Samuel Goldfish and the Goldwyn executives.

Goldwyn, being organized and its distribution being perfected in the United Kingdom, will, in its second season, have its man in all with whom he comes abroad as it had in its first twelve months. It was therefore deemed expedient, in spite of the difficulties of war-time travel, to have its principal foreign representative come over for a home office conference.

The Stoll Film Company, bearing the name of Oswald Stoll, a big amusement magnate, and under the managing direction of Jeffrey Berner, is the British distributor of Goldwyn Pictures through an agreement with Mr. Edmondson. Trade showings of Goldwyn Pictures have been held in England and much enthusiasm was created for the Goldwyn product. The first release in England, through the decision of Messrs. Stoll and Berner, it Mary Garden in "Thais," to be followed by Mae Marsh in "Polly of the Circus," Mabel Normand in "Joan of Plattsburg" and Made Kennedy in "The Service Star.

"No productions brought into Great Britain in years have received such a gratifying welcome as the Goldwyn Pictures," writes Mr. Edmondson on the eve of his departure.

Their first showing followed a campaign of introduction conducted from the home offices of Goldwyn in the principal trade journals of the empire. This has been described as the most distinctive campaign ever made to challenge the attention of British film-renters. It departed from the customary methods of cinema exploitation and was pitched to the English living in the midst of English entertainment. The campaign was invested with a dignity and tone that the productions themselves lacked upon their arrival here.

Submarines Have Sunk No Fox Films

All Foreign Exchanges Report They Have Received Their Consignments in Good Time.

The first anniversary of the landing of American troops in France received no foreign comment from the Fox Film Corporation that despite all the perils of ocean traffic across the Atlantic not a single Fox film has yet fallen prey to the German marauders of the deep. Exchanges in England, Spain and South America all have reported that their shipments have arrived on time and in good condition.

Considerable difficulty has been experienced by the Fox foreign department in getting its films shipped promptly, but the department is taking every precaution to keep brisk business all over the world far enough in advance in their shipments to take care of any emergency.

The foreign department of the Fox corporation, by the way, recently was obliged to enlarge its office space at 130 West Sixty-sixth Street. This was necessitated by the overcrowded condition of the executive offices leading off from a beautifully furnished reception room.

This enlargement has been made compulsory by the great increase in the corporation’s trade abroad. In addition to the flourishing trade already established in Africa, Australia and various countries of Europe, special drives are now under way in South America and the Far East.

Lounge Lizards Get Chance to Work.

The Fort Lee Ferry, which runs from New York to Fort Lee, certainly paid dividends on the crowds it carried last Monday afternoon when the motion picture law went into effect. Having heard that motion pictures were considered by the authorities essential industries a large portion of the lounge lizards and other idlers of New York City did a "hot step" for the world studio seeking jobs. It happened that a mob scene was needed for "The Road to France," so it turned out that it was an ill wind that blows no good.
Goldwyn Holds Conference on Wire


GOLDWYN'S series of zone conventions with its branch managers and salesmen, held last week in New York, Chicago and Cleveland, was brought to a novel close July 21 by a telephone conference between the home office and four branch managers in the far west and on the Pacific Coast. A Goldwyn executive in New York spoke the company's selling message for the year beginning in September into the telephones connected with the offices in Denver, Los Angeles, San Francisco and Seattle and the branch managers in those cities listened simultaneously by means of a "looped" wire.

After the selling policy for the year had been outlined over the wire, the managers asked questions and for nearly an hour a joint discussion was carried on. Sometimes the home office executive talked, sometimes one manager talked to another, while the others, and office managers, in Denver, Los Angeles, San Francisco, and W. S. Rand, in Denver, each echoed his approval.

The expense incurred was, of course, considerable, but negligible compared to the expenditure that would have been involved if the home office executive had had to go to the coast and had the other managers to travel from the offices to San Francisco.

Changes in First National of Oklahoma

Tom Boland Buys Substantial Interest and Will Devote Much Time to Circuit's Affairs.

A COMMUNICATION from E. H. Hulsey, president of the First National Exhibitors' Circuit of Texas, announces that important changes have taken place in the executive staff of the First National Exhibitors' Circuit of Oklahoma.

Mr. H. Boland, one of the proprietors and manager of the Empress, the largest theater in Oklahoma City, has purchased a substantial interest in the circuit and has been elected president of the Oklahoma corporation. Mr. Boland will in future devote the major portion of his time to First National affairs, and those familiar with his capabilities declare that under his direction the Oklahoma exchange should show a prompt and unmistakable increase in efficiency.

Jack Brainerd, formerly branch manager for Mutual, has been appointed local manager of the Oklahoma circuit under Mr. Boland's new organization.

T. E. Larson, who formerly represented the Hulsey interest in Oklahoma, is no longer connected with the First National Exhibitors' Circuit.

Colonel Brady to Write for Metro

Soldier and Author Will Fill an Important Position in Scenario Department of Producing Company.

THE Metro Pictures Corporation has secured Colonel Jasper Ewing Brady to fill an important position in that company's scenario department. Colonel Brady brings to his office the fruits of a career rich in experience as a United States military officer, a member of the secret service staff, a newspaper man and an expert traveler, and an active writer in the latest phase of the motion picture field.

Colonel Brady is averse to giving his age because it will take him, says a sworn birth certificate to make one believe he is beyond the age the Government will allow officers to serve in the army during the present war.

Colonel Brady was for years connected with the Vita-graph as manager of the scenario department, and for a year prior to joining the Metro forces was editor of the Universal in California. He has but lately returned from the east, where he is an active book hunter for California. He is an author of note, as well as a playwright. "Tales of the Telegraph," "On Secret Service" and "The Case of Mary Sherman" are three published books from his pen, and "Honor, Faith and a Good Intent" is a new novel for publication this fall.

Success Still Attends Petrova Tour

Actress in Journey Through South Continues to Roll Up Pledges for Savings Stamps.

MME. OLGGA PETROVA'S personal appearance tour on behalf of the Government's thrift stamp campaign, during which she has appeared in theaters of the First National Exhibitors' Circuit, is continuing with success. During the last week of June Mme. Petrova appeared in Atlanta, New Orleans, Houston, Dallas and Fort Worth.

At Atlanta, where she made her first appearance before southern audiences, she was greeted by the largest crowd that the Forsyth theater of that city has held during the year. At the matinee and evening performances on June 22 she obtained pledges from purchasers of thrift stamps totaling $24,499.

During her visit to New Orleans Mme. Petrova secured pledges for the purchase of $42,000 worth of thrift stamps. She appeared there at the Strand theater which is controlled by E. V. Richards, Jr., one of the prominent members of the circuit.

After a brief stop at Houston, where she disposed of $5,500 worth of stamps, Mme. Petrova arrived in Dallas June 27. She appeared at the Old Mill theater in that city during the afternoon and evening and persuaded several hundred of her admirers to pledge themselves to the purchase of over $1,000 worth of stamps.

Her visit to Fort Worth on the following day was marked by two of the most successful meetings of her entire tour. During her two appearances at the Hippodrome theater the adding machines used by the managers registered $2,100 worth of pledges. In proportion to the size of the community this amount adds up to some figure on record in localities visited by Mme. Petrova.

The Polish actress is using both argument and song to open the purses of the patriots in her various audiences.

Mme. Petrova will continue her tour to the Pacific Coast, visiting all of the large theaters in the First National Exhibitors' Circuit during the course of the next six or seven weeks.

World Pictures Seeking New Talent

Company Plans, When Away from Home, to Give Opportunity at Studio to Promising Aspirants.

WILMINGTON, N. C., is all excited these days. A moving picture company is in town. The World Pictures Department of Los Angeles has sent there Oscar Apfel to direct Mantagu Love with a cast of a dozen or more, including Dorothy Green. The picture to be made is "Pirate's Gold," by Forest Halsey. The scenario of this photoplay is laid in the famous cyprus swamps, which are adjacent to Wilmington. In making the picture it will be necessary to use a large cast, and the World corporation is going to utilize local talent. Mr. Apfel, on arriving in Wilmington, interviewed nearly a hundred of the women of the town, and from this aggregation he will make his selection. This will be the beginning of the plan the World has decided upon to discover and develop talent. If Mr. Apfel finds in his work that any of these candidates are especially gifted he will be in the assurance of World Pictures that the best of them will be brought to New York and given steady employment. In the future whenever World Pictures are to be made outside of New York only the ablest and best will be taken along and local talent will be depend upon for the small parts. In this way World Pictures hopes to secure material that they can develop into possible future "greats."

UNIVERSAL MAKES CHANGES IN SEATTLE.

Changes in the managerial and booking berths at the Seattle exchange, have been made by Joe Brandt, treasurer of Universal. W. F. S. Lundy, well known as a prominent Cleveland representative of the company, has been appointed manager of the Seattle branch of Universal. Mr. Rubin of Portland, former booker with Paramount, has accepted the position of booker in the same office.
Maine Exhibitors Choose Delegates

Also Hold Annual Election of Officers, at Which A. S. Black Again is Made President.

THE annual meeting of the Motion Picture Exhibitors’ League of Maine was held at the Elmwood Hotel, Waterville, July 2, with twenty members present. The meeting was held for the purpose of choosing delegates to the national convention which is to be held in Boston and also to discuss matters for the future good of the organization. This was the sixth meeting since the organization in June, 1917. The officers elected were:

President, A. S. Black, Rockland; secretary, J. M. Goodwin, Hallowell; treasurer, S. Hanson of Camden. The delegates elected to attend the national convention were W. B. Williamson, Augusta; A. S. Black, Rockland; J. M. Goodwin, Hallowell; S. Hanson, Camden; S. W. Wing, Fairfield; J. F. Eugley, Waterville. The alternates were H. Stitham, Pittsfield; W. B. Gray, Lewiston; W. E. Reeves, Portland; P. P. Peakes, Milo, and G. P. Churchill, Fort Fairfield.

St. Louis After Next Year’s Convention

League and Chamber of Commerce Will Send Boosters to Boston Session.

ST. LOUIS will send a delegation of more than thirty exhibitors to Boston to the National Convention to plead for the holding of the 1919 convention in St. Louis. The film men will be led by Joseph Mogler, president of the Missouri Exhibitors’ League and the St. Louis organization, and by Manager Louis Stephens of the Muniafa Theater, secretary of the League. The delegation will represent at least twenty towns in the State and will hold proxies for at least forty others.

The Chamber of Commerce of St. Louis has also agreed to send at least two delegates with the motion picture men to make a plea for St. Louis in the convention city bidding and the St. Louis Convention Bureau will also send a delegate to the work of seeking the convention.

The St. Louis delegation has selected the Copley-Plaza Hotel as headquarters in Boston and will make a strenuous fight for the next meeting.

Would Prohibit Theater Opening Before 6.30

Report That Governor of Idaho Threatens Such a Measure Strikes Exhibitors.

HERMAN J. BROWN, theatrical man controlling houses in Boise, and also president of the Idaho State Ex-

hibitors’ League, calling at the Universal Salt Lake office recently, said that there is a big fight now on to head off a measure which threatens to put a serious handicap on the exhibitors of Idaho.

Governor Alexander threatens a measure to prohibit the opening of any theaters in the state before 6:30 p.m. during the war. All members of the exhibitors league, recently meeting at Pocatello, went on record as strongly opposed to such a measure, which they deem as emphatically unjust.

Before leaving for home Mr. Brown was assured by Gus Hager, manager of the Universal exchange, that his organization would be glad to give the Idaho Exhibitors’ League all the co-operation possible in their effort to head off its passage.

A. B. Hager, manager of the Rex Theater, Idaho Falls, Idaho, was elected secretary of the league at the Pocatello meeting.

NEW JERSEY LEAGUE ELECTS DELEGATES.

At a meeting of the New Jersey branch of the Motion Picture Exhibitors’ League, held in Newark on June 28, the convention delegates to present that held at the Boston convention were elected: Dr. Charles Hespe, John G. Crawford, Walter H. Meier, John Collins, Louis H. Blumenthal, H. H. Wallenbrech. The president was authorized to select two others to complete the delegation. The members present adopted resolutions opposing increased admissions and the foot tax. The meeting also declared in favor of the National League taking charge of all Liberty Loan, Red Cross and other drives so that the Government and the public may see what the industry is doing.

Rolfe Re-enters Manufacturing Field

Will Make Eight Special Features a Year, But First Will Produce Serial With Houdini.

T has been known for some time that H. A. Rolfe, long a producer of motion pictures, had disposed of his various cinema connections and intended re-entering the field of screen drama at the head of a new company. Further speculation is set at rest by Mr. Rolfe’s first authentic intimation to the public and the trade of his future plans.

“I have formed what will be known as Rolfe Productions, Inc., to produce only high-class pictures, and these only with established stars who are among the best in the industry,” said Mr. Rolfe. “We propose making eight of these super-specials a year, and will offer several new policies in their manufacture and distribution that I believe will have a most positive appeal. “But preceding the making of these special features we will engage in the making of a serial exploiting Houdini, an announcement that should prove of special interest to the industry and the public. I intend devoting all of my personal attention to the production of this important serial, which, I believe, will be an epoch-making one. “The authors of the Houdini serial are leaders in the world of scenario writers. They are Arthur B. Reeve and Charles A. Logue, both of whom have to their credit such serial successes as ‘The House of Fear,’ ‘The Clutching Hand,’ ‘Exploits of Elaine,’ etc. There will be ten episodes, and work will begin about July 15. I cannot announce the complete cast yet, but it will be a notable one.

“For the first special feature Miss Florence Reed has been signed. We intend completing the serial and the first special in the East. After that the company will move to California, where the winter will be devoted to other features.”

Coming League and Other Exhibitors’ Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National Convention Moving Picture League of America at Boston......................... July 16 to 18
American Exhibitors’ Association, Business Convention......................... Week August 20
St. Louis Distributors Get Together
Form Body for "Protection and Advancement"—Interests Situation Among the Larger Theaters.

A

organization of distributors is a reality in St. Louis. Stark and President of the St. Louis distributor’s league of distributors has been formed for protection and advancement. The St. Louis film managers have formed a St. Louis Film Board of Trade and are now preparing for concerted action on a wide scale. Just what the board will mean is now being earnestly watched by the Exhibitors’ League, but film distributors promise that the ultimate result will be "good for both sides."

The Film Board of Trade was formed during the week at a meeting of nearly all the managers in the district. It followed a visit here of Jack Woody, district representative of Select, who, while he did nothing to put the organization in actual motion, told the distributors a whole lot about the organization in Seattle.

The president of the Film Board of Trade is Eddie Dustin, who represents Pathe in St. Louis. Dustin has had wide distribution experience, having been formerly with Select and previous to that with a number of other concerns, each step in his career having been an advancement. Dustin promises that the purposes of the new organization will be those of self-interest, justice and self-development, and will bear none of the earmarks of combination in a trade way. Dustin is considered an able hand for such an organization.

W. T. Sievers, manager of the New Grand Central theater, and St. Louis and Missouri representative and agent for the First National Exhibitors’ Circuit, is vice-president of the board. Sievers, too, enjoys the confidence of factional parties alike. He combines the dual role of exhibitor and distributor, which, while a novel combination, seems to work out satisfactorily. In selecting Sievers for vice-president the film managers are credited with having cemented the possibility of getting from the board the assistance of exhibitors. Manager Boswell of the Vitagraph office is secretary and treasurer. Boswell, like the two others, has had wide experience in the selling end and has also been free from alliances during the periods of certain bitter competition.

The board selected Ray Weinbrenner as general counsel. Weinbrenner is a young lawyer, who has held the post of assistant prosecuting attorney for several years in St. Louis, and is a Republican of considerable power in city politics. He is drawing up the incorporation papers.

A film man in close touch with the organization said the matter of "collection" was about as important a consideration as the impetus of the organization as any. He explained that for years there has been necessity in this district of some action in the case of delinquents, especially in the "C. O. D." business. The peculiar nature of the district is responsible for this to a great extent, the fluctuation a great fear to business at out-state houses being one of the disturbing factors.

Competition on First Runs Is Stiffening.

A very unusual situation exists here and one that bids fair to become more unusual when the fall and winter season opens. There are at present virtually only three first-run houses in St. Louis. The New Grand Central is on the Goldwyn program. The West End Lyric and the Downtown Lyric are also first runs, the Paramount-Artcraft program being at the west end house.

But Fox has no first-run house. Manager Thomas has completed arrangements for the opening of the Victoria theater on Delmar Boulevard, just west of Grand Avenue. This house is within walking distance of the Grand Central, the largest house in the city, and the competition is expected to be keen when the Fox house opens. It is persistently stated that Paramount also will open a St. Louis house, although nothing definite can be obtained from the local management. Should Paramount and Fox open this fall in the neighborhood of Grand avenue the situation would be most interesting. Especially is this true in view of the fact that the First National Exhibitors’ Circuit, together with the New Grand Central, is promising an extensive program for about October or November. Goldwyn, of course, would also do its best to aid the New Grand Central in the film battle. Sievers until recently used the Paramount-Artcraft program, but was unable to get a divisional first-run right with the West End Lyric on the big pictures. He then turned to Goldwyn, and has done well.

The most interesting thing about the fall prospect is the Cella-Tate string of theaters. The two largest of these theaters are the Park and Shenandoah. There are eight others, all of first-run possibility and all very high-class houses, two of them—the Columbia and Grand Opera House—being in the downtown district.

The contracting and booking for the Cella-Tate string of theaters has been under the supervision of David Russell of the Park. Russell some time ago took over the Triangle program and used it at the Park, King’s and Shenandoah. The King’s is probably the most exclusive house in the city. Three weeks ago Russell closed his big houses for the summer and discontinued his contract with the Triangle.

That puts these big houses in the field for pictures for next season. The houses are all money-makers, and there will be strong bids for them. Russell says he will "pick up" the best that the distributors have. Russell will open his houses about August 1.

Dobbs Takes Over Laboratory
General Manager of Palisade Laboratories Company Ready to Begin Work in Ridgefield Plant.

GEORGE C. DOBBS, vice-president and general manager of the Palisade Film Laboratories, Inc., announces that the working forces have taken possession of the new steel and concrete building situated at Lafayette avenue and Bergen Boulevard, Ridgefield, N. J., a short distance from the 13th street ferry, on the Jersey side.

"Our new home is the largest building in the country devoted exclusively to a laboratory," says Mr. Dobbs, "and consists of three floors, totaling 12,000 square feet of space. The departments are laid out in sequence so that the film progresses in its various stages of development and takes no backward movement.

"Everything in the plant is the most modern and up to date, and elaborate arrangements have been taken to care for the comfort of our employees and outside directors and cameramen who may desire to project and cut film. The building is strictly fireproof, and large vaults, complying with fire insurance regulations, will protect the film.

"The capacity of the plant is two million feet a week, though I do not propose to handle more than half that amount, which will enable me to give my personal attention to all work in the same manner I did at the Triangle laboratories.

"I will turn out at least as good film as I have in the past, for, while it is a new plant, with new equipment and everything spick and span, I have a lot of my old employees, some of whom have been with me for four or five years.

"The location is an ideal one for a laboratory—on top of the Palisades, several hundred feet higher than New York, where there is very little humidity in the atmosphere."
A Message from Griffith

Master Director Congratulates Producers and Exhibitors on the Realization of Their Dreams.

IT WAS some ten years ago that many of us began working in the service line of motion pictures. I know that many of you must often dream back to the old days, for this is common to all humanity, to dream back. It is also the truth that time remembered is grief forgotten. And again, perhaps, they were really very pleasant days.

How little we pioneers knew or dreamed to what great heights our little business of then was to grow? When we first talked even, seven years ago, of Rocky the picture that would run like a play for a full evening's entertainment at regular theatrical prices, it is considered a great joke. A few years before that it would have been equally as great a joke to have placed in the magnificent temples of art and delight you exhibitors have now given to the service of the people.

But we, the producers, and you, the exhibitors, had our little dreams. Your dreams have come true in many ways—but the little shrine at the gate where the people worship at the art and beauty of one of the greatest of the arts, and of the history of man. It would be absurd to claim personal credit for this—we merely happened to strike one of the millions of notes ready to be played on the organ of the moving pictures—not your business and mine now, but the great world's.

I am glad to come back to you again with some short subjects. Not having made a failure in these special pictures, but having another success which, so far, is rivaled by The Birth of a Nation—"The Hearts of the World," which, as you well know, has played at top prices in many places with more extraordinary success than even "The Birth of a Nation."

But we do not have to take pictures into first class theatres to get back a just representation, because the moving picture theatres are now, since your dreams are realized, more beautiful than any theaters that have ever been built.

Also believe that the story of the human heart can be told with the fewest as well as with the most. I do not intend to make you any exaggerated promise as to what we shall do. I am working night and day as in the old halls and rooms at the Biograph to try to catch a little of the tears and laughter, the joys and sorrows, of humanity, and to pray that I may bring to you some of the flavor that you were gracious enough to like a little in the old Biograph days.

Most sincerely and gratefully yours,

D. W. Griffith.

"Shoulder Arms!" Is Chaplin's Next

It Is Designed for Entertainment of Soldiers and Their Families—Comedian Finds Possibilities in Grenades.

The secret is out. Charlie Chaplin's second picture to be made under his contract with the First National Exhibitors' Circuit is to be a military subject, and will be entitled "Shoulder Arms!" It will probably be released early in August.

The comedian decided during his recent Liberty Loan tour to make a picture primarily for the amusement of the boys in khaki and their friends and families. Those who have had the benefit of the scenes already filmed declare that they represent the last word in comic novelty. Chaplin is said to be as expert in the manipulation of a hand grenade as a trench veteran, although the effects he secures with his old mug, are extraordinarily different from the accepted military kind.

Corporal O. W. De Varila, who fired the first shot in France for the United States artillery, and who is now in this country on furlough, has recently visited the Chaplin studios to give his friend Charlie some first-hand pointers on life as it is actually lived in dugout, trench and camp. There is a possibility that De Varila may himself appear in some of the scenes.

Clarke Appointed Division Director

Rochester Man Engaged by Community Bureau, Which Distributes Film Among Soldiers and Sailors.

SIDNEY R. CLARKE, former secretary of the Rochester Chamber of Commerce, has been appointed a division director for service in France by the Community Motion Picture Bureau, which supplies the war film here and abroad. Previous to his Rochester chamber he was secretary of the San Jose (Cal.) Chamber of Commerce at the time of the great earthquake.

The Community Motion Picture Bureau, which operates under the War Industries Board of the Y. M. C. A., carries out what is probably the largest individual undertaking in the film business today. It is under the direction of the Government's agencies, which is directly represented by the Commission on Training Camp Activities of the War and Navy Department.

The Community Motion Picture Bureau is distributing something like seven million feet of film a week, all selected for the camps and cantonments and military posts in this country and abroad. About three million additional feet are circulated weekly on the transports and battleships. About two million feet are supplied weekly to the camps in France, and arrangements are being made to extend this service to England and Italy.

The service in France requires the highest type of men, preferably those who have been engaged in work that fits for the great social work of the Y. M. C. A.

The foreign service is being represented by Warren Dunham Foster, president of the bureau, and includes mechanics, skilled transport men and others capable of organizing and directing the work of a division covering a large amount of territory and many thousands of troops.

WILLIAM BITTNER, VETERAN ACTOR, DIES.

Very suddenly, in his rooms at the Hotel St. Margaret, in New York, William Bittner died, July 5, as a result of hemorrhage. He was fifty-two years old. His widow and two daughters survive him. Mr. Bittner entertained friends who called upon him the evening before he died, and he was in very good health up to 8 o'clock in the morning when he suddenly passed away.

Mr. Bittner was an actor of wide experience on the dramatic stage, and at one time managed his own repertory company. The latter years of his life he was in the employ of a large theatrical company.

A delegation from the Green Room Club, of which organization he was a popular member, attended funeral services at St. Chrysostom's Chapel, and the burial was at Evergreen Cemetery under the auspices of the Actors' Fund.

ATLAS TO RELEASE COMEDIES IN THE FALL.

Miss Ida Harrison, representing the Atlas Film Corporation of Boston, was a visitor in New York the past week. Miss Harrison, who is on the ladies' committee for the Boston Atlanta exposition, says that early in the fall the "Kiddie Comedies," which it has been making. Quite a number of these comedies have been privately shown, and the producers have received substantial encouragement to continue in their making. Frank J. Higbard, the veteran New England film manager, is president of Atlas, and Leon E. Dadmun is vice-president and general manager.

WALTER E. STRADLING, CAMERAMAN, IS DEAD.

The death of Walter E. Stradling at the Polyclinic Hospital, July 6 brought to an end twelve years of service as a camera operator. Walter Stradling, who has been in the making of many of the veteran New York producing companies, kept the crane for many screen celebrities, of whom Mary Pickford was the most conspicuous. His brother is manager of the Broadway theater, Yonkers. The funeral services were conducted at Campbell's Funeral Church. Deceased was thirty-nine years old.
American to Release Through Pathe

Announcement Is Made That Twenty-Four Feature Pictures Will Be Distributed

THE American Film Company, for years one of the most prominent of producing companies, announces that arrangements have been made with Pathe for release through the Pathe exchange of a minimum of twenty-four feature pictures during the next year. The facts reveal a distinct departure from any method of distribution used by any other producing company. The new contracts have been signed by Paul Brunet, vice-president and general manager of Pathe Exchange, and The American Film Company. The thirty Pathe branches in the United States that the firm now controls must be given the Committee on Public Information and the Division of Films in placing this weekly feature in center in city, town and village in the country.

"Wide distribution is the paramount object," declared Mr. Brunet. "The placing of the Government films before the greatest number of people is the Government's desire and Pathe is to serve. Exclusive runs and consideration of regular customers must all be subordinated to the matter of distribution. In fact, it is vitally necessary to obtain this important wide distribution."

Mr. Brunet said that under no circumstances shall Pathe managers accept excessive rentals for the Allies' Official War Review film, "Bear in mind," he said, "that we have promised Mr. Hart, director of the Division of Films, that every Pathe employee will loyally co-operate with a great endeavor to have the best Official War Review shown in every motion picture theater in America."

Charles S. Hart, director of the Division of Films, said to a reporter for the World, during an interview at the division headquarters in the Times Building, that the subject of rates and matters of distribution may possibly be revised in some particulars very shortly. There will be a meeting at Mr. Hart's office on the subject of representatives, and then the entire matter will be thoroughly canvassed.

It is Mr. Hart's purpose to have this delegation of showmen represent all classes of theaters where pictures are exhibited. It may be in the interest of the Allied nations to have the representatives of Pathe distributed over the entire United States activities shall be shown upon screens abroad as well as at home. Our soldiers over there must know what we are doing here. The general public in allied nations must be kept sustained in morale by photographic proof that the war for democracy will be won.

These considerations will enter into whatever decision shall be made concerning the cost of Government pictures to exhibitors.

Picture Men Reported Working for Lewis

Said to Be Backing New York Attorney-General's Campaign Against Whitman

T has come to light in Rochester that motion picture men throughout New York State have been quietly working in the interests of Merton E. Lewis, of Rochester, candidate in the Republican primaries for the nomination for governor of New York State. In the first place it is understood Mr. Lewis is an ardent picture fan. In the second place those exhibitors who were at Albany in the interests of the bill legalizing the opening of moving picture theaters on Sundays will say that they received at the hands of Governor Whitman a quiet talk with theater men throughout the western end of New York State discloses the fact that they are working for Mr. Lewis to a man. They are exhibiting considerable friendliness for the attorney-general, and express the belief that if he is nominated and elected to the gubernatorial office he can be depended upon to further the interests of the exhibitor in all that may be to his advantage.
Official Convention Proclamation

New York, July 5, 1918.

To the Members of the Motion Picture Exhibitors’ League of America:

The forthcoming annual convention of the Motion Picture Exhibitors’ League of America will be called to order in Meade's Hall, Boston, on Tuesday, July 16, 1918. The convention will remain in session on the two succeeding days, July 17 and 18. In accordance with the by-laws of the League, the Executive committee will be called together on July 15.

The opening day of the convention proper, Tuesday, July 16, will be devoted to the appointment of committees and the hearing of the reports of officers of the League. On Thursday, July 17, the records of the committees will be read, and new business transacted.

On Thursday, July 18, unfinished business will be taken up, and the election of officers will be held.

L.E. A. OCHS, President.

Maryland Exhibitors Must Submit Paper

State Censor Board Declares Some of the Posters and Photographs Have Been Misleading.

THE Maryland Censor Board has sent a letter to all film exchange managers releasing pictures to the effect that hereafter they must submit to the Board for examination before used, all paper and photographs employed in advertising features. The letter does not specify what is the minimum length of the features to which the ruling applies, nor does it state what is the criterion the board will use in making its decisions, although the board has stated that hereafter they must submit to the board for examination before used, all paper and photographs employed in advertising features.

The ruling of the Board provides that all paper and photographs left at the offices of the Censor Board will be examined and held for twenty-four hours, at the expiration of which time, if not called for, it will be destroyed.

MRS. SPOOR PRESENTS FLAG TO ESSANAY UNIT.

Mrs. George K. Spoor, wife of the president of Essanay, presented Unit 380, Illinois Volunteer Training Corps, with a large silk flag at a military ceremony at the Essanay studios Friday, June 21. The flag was made at West Point of heavy silk, with hand embroidered stars. It was accepted for the company by Capt. Richard N. Woodman.

Although the company is officially enrolled in the state organization as Unit 380, it is known generally as the Essanay unit. George K. Spoor having supplied the company with guns as well as 17 of the 43 members of the company, with 17 members of the corps have been established in the state organization as Unit 380.

The purpose of the organization is to both train younger men for service in the army and to form a nucleus of older men for service in the state.

The same week an entertainment was given by the auxiliary of the unit of which Mrs. Spoor is president. Two thousand dollars was raised to pay for the uniforms of the company.

IRENE CASTLE MAY GO ABROAD.

Two new Pathé plays, in which Irene Castle stars, are announced by Pathé for release this summer. These are the last plays in which Mrs. Castle will appear for a long time, it is believed. She is said to have decided to give her services as an entertainer in the Y. M. C. A. huts in France, probably for the remainder of the year.

Her picture, "First Law," in which Antonio Moreno is her leading man, will be released on the program of July 28. Gislon Willets wrote "The First Law" and it affords Mrs. Castle a splendid opportunity for legitimate acting.

She says she means to do with the proceeds of a young woman in studio life in New York, will be released on the program of August 25.

SOLE "UNCLE TOM" SURVIVOR TO BE GUEST.

Mrs. Cordelia Howard MacDonald, who as Cordelia Howard starred in "Uncle Tom's Cabin," in the original production of "Uncle Tom's Cabin," the first performance of which was given at Troy, N. Y., in the year 1852, has been invited by the Famous Players-Lasky Corporation to be the guest of honor at the initial screen presentation of Harriet Beecher Stowe’s story in Boston, the Paramount production starring Marguerite Clark being set for release July 15. Mrs. MacDonald resides at 22 Putnam avenue, Cambridge, and is the only member of the original "Uncle Tom's" cast still living.

SIMPLEX EMPLOYEES TO HOLD OUTING.

The annual outing of the employees of the Simplex Company, 317 East Thirty-fourth street, New York, will be held at Belvidere Park, North Beach, near Long Island City, on Saturday, July 13. The outing last year was held at the same place. Over two hundred employees will attend the event. They will assemble at the Simplex building at 9 A. M. and march to the Long Island Ferry at 34th street to the accompaniment of a band. Several cars will convey the guests from Long Island City direct to the park. A flag with thirty stars will be raised in honor of the Simplex employees who are now in military service.

LASKY FOLKS AT HOME FUND.

Approximately $9,000 was realized from the recent carnival and dance held at the big Lasky studio at Hollywood for the benefit of the Folks at Home Fund of the Famous Players-Lasky Corporation West Coast studios. This sum will be devoted to the care of the men of the studios who are now in the service of the United States and the dependents they have left behind. Although for several weeks the committees in charge of the big event had worked with the hope of raising quite as much money as the earlier proceeds of the affair, even their most sanguine hopes were exceeded in the actual result.

MUTUAL'S PRESS DEPARTMENT IN NEW YORK.

Terry Ramsaye has returned to New York, bag and baggage, after a stay of considerable duration in Chicago, where he went with Mutual's publicity department and now comes back to the old town he loves so well. On the top floor of the Mecca Building, at 1600 Broadway, Mr. Ramsaye and his battery of mimeographs, stenographers and typewriters are now established in commodious quarters, from which wheel will issue a continuation of the fine line of publicity Mutual has been producing under Mr. Ramsaye's inventive patronage.

TOURNEUR FINISHES "SPORTING LIFE."

Maurice Tourneur has just completed his film production of the Drury Lane melodrama, "Sporting Life," which is to be exploited by Hiller & Wilk, Inc., and has started work on a photodramatic offering the title of which is at present withheld.

TWO DENVER JEWELS JOIN FORCES.

C. H. Griffiths, accountant for Jewel's Denver office, left for Liverpool recently, having joined the British Army. Fred Clark, poster clerk, left at the same time to join the United States Navy, which makes five service stars in the Denver office flag.

O'CONNOR IN CINEMATOGRAPHY SCHOOL.

L. William O'Connor, who turned the camera for Commodore J. Stuart Blackton during the filming of "Missing," is now enrolled in the School of Military Cinematography, Columbia Corps, Columbia University.
Community Centers in Every School District

A Daughter of the President of the United States Is a Strong Advocate of the Community Center Work

THERE is no time as good as the present for the proper establishment of community centers. The war work of each community could be concentrated to a degree that would add perpetual value, and duplication of effort would be obviated in an unmistakable way. These are the words of Miss Margaret Wilson, daughter of the President. Community centers are at present of two kinds — those which are built by the community and those established by neighborhood associations. Wherever they have been established they have proved of that "inestimable value" of which Miss Wilson speaks. It is not at all surprising that we believe that the time has come to have them established in all parts of the United States.

To those who have had any experience in community center work it is accepted that the first necessity for successful work is the moving picture. Indeed, it is only fair to say that it is the moving picture which has given the strength and character of the community center idea, and nowhere yet has there appeared a work of this kind without pictures except in such places where the work has been only for Red Cross purposes. The writer may be permitted to say that as he is associated with two such centers and personally responsible for one of them therefore he can speak with the authority of experience.

Timeliness of Miss Wilson’s Efforts.

Without doubt the present is the most opportune moment for the building of community centers in city, town or country. Even the remotest places can now be reached by the community center arrangements. This especially has been proved by the excellent work done around Charleston, W. Va., by the principal of Mingo, Ohio, who, together with others similarly situated, has accomplished much.

Miss Wilson very wisely points out that the timely combination of events demands immediate attention to this work—the war’s needs, the benefit of concentration and coordination, also the great educational value to all. The greatest hindrance to the more rapid development of this great work comes from the malfeasant work and authority, who ought to be the very fight to extend the cause, and, still worse, the war needs, which Miss Wilson pleads as the reason for immediate efforts, are the very things by which these procrastinators plead for their inexusable delay.

The strange opposition, which in many places comes in the shape of the refusal of school authorities to allow the use of the school buildings for this new work, brings from Miss Wilson the demand: "Do not the people own the school buildings? Therefore they have the right to assume the complete control of those buildings when they are not being used by the children. This is a principle which must be recognized and firmly followed if there is to be truly democratic use of the school buildings. It sounds radical, but it is only as radical as true democracy." One cannot but admire the courage which puts forth such ideas in opposition to much that may be permitted to at least suppose that the head of the nation shares these views, and, further, may it not be rightly supposed that if the people had more to say about the use of the school buildings the community center idea would not be long hiding behind its present living barriers.

Permanency of Community Work.

The community idea has the law of permanency within it. That which educates always grows and always lives. The school will never die. Anything which educates will never die. It will change its form, but its change will be progressive and for the better. That is true of the community center.

"The community center as a place for all sorts of community ideas and activities has come to stay. It is a fact coincident with the district school plan, which furnished the school as the common meeting place for all purposes." Strengthened by these opinions coming from such a most authoritative source the writer intends to push with still greater vigor the use of the moving pictures, which are the backbone of community enterprise. In the daytime pictures will supplement the text books for the scholars; at night they will enlighten, instruct, cheer and entertain the community at large. Their next mission will be to open the doors for all those many things for which a community center stands. There are few branches of such activities which the pictures do not introduce and sustain, and the growing generation will be greatly benefited by the great advance results. To no one now delay any longer this good and great work.

The Church as a Community Center.

Ohio seems to be the leading state for community center work. At a recent meeting of a rural church conference held at Purdue University, Lafayette, Indiana, the secretary of the Presbyterian Forward Movement in Ohio, the Rev. Moses Breeze of Columbus, Ohio, read a paper upon the subject of "The Church as a Community Center." He said he thought the church should be the supervisor of the community spiritually, recreationally, educationally and educationally. To teach a boy how to play is to teach him how to pray, and so far as he knew two of the best mediums for this purpose were the moving pictures and a gymnasium. It is an easy matter to agree with the above. There are places where the church and not the school has taken the lead in this work. Such will still often be the case. This is purely a local matter. Under either circumstances neither will be excused from either initiating or supporting the work it is part of the business of both alike.

EDUCATIONAL SELECTS NAME FOR COAL FEATURE.

The Educational Films Corporation of America announces "Vanity - a Giant in Color," as the working title for its spectacular picture production, with many of the scenes laid in the West Virginia coal fields. As is the custom, the definite title will not be selected until after the completion of the picture.

Most of the cast have been engaged and are preparing to go to Charleston, W. Va., under the leadership of Carroll Fleming, director, and George B. Wilson, business manager. Among the players are: Ethel Grey Terry, for the leading feminine role; Albert Hall and Harry Hollingsworth, for prominent masculine roles; Robin MacDougall, the well-known Tytlyl in "The Bluebird," in the juvenile role; also J. J. Dunn, Charles Mason, William T. Hayes, L. F. Kennedy and George Harcourt.

DITMARS COMPLETES ANOTHER ANIMAL STUDY.

Professor Raymond L. Ditmars' recent completion for the Educational Films Corporation of his fifty-two "Living Book of Birds," is his first for the manufacture of a natural science from the literary to the motion picture form. In the series presented, in 500-foot lengths, and now finished with "Birds of Vanity" and "The Tiger," the natural historian has covered the principal species of zoology, as well as the laws of natural selection, adaptation and evolution, on which biological changes depend. "The Tiger" is a portrayal of this gigantic feline species ranging from British India to the frozen regions of Northern Siberia. "Birds of Vanity" are the most gorgeous birds in the world, and the picture in which they are shown is a fit companion piece to "The Tiger." They belong to the group of pheasants, and many of them come from almost inaccessible regions in Asia.

IMPROVEMENTS AT VITAGRAPH WESTERN STUDIO.

A number of important improvements are now being made at the Vitagraph studio in Hollywood at the direction of Albert B. Smith, president; and S. Smith, brother of the Vitagraph chief and manager of the western studio, is supervising the drilling of a one hundred and fifty foot well on the Vitagraph lot adjoining the negative department. The well will insure this department running cold water. The new office building has 2,500 square feet of negatives taken care of weekly at the Hollywood studio.

An additional row of dressing rooms for the men of the Vitagraph company has just been completed. The next construction activity will be by way of converting one of the entire buildings on the Vitagraph lot into directors' rooms.
Don't Let Summer Interfere with Business

If Your Patrons Are Thinking of Resorts Advertise and Sell Them "Em In," Says Metzger.

A. METZGER, manager of the Portland branch of Universal Film Exchanges, Inc., doesn't intend to allow summer to interfere with business. A firm believer in the idea that business will come to him who goes after it hard enough, Universal's Portland representative has been preaching this gospel to the exhibitors in the Northwest territory.

Recently Metzger sent out a letter to these showmen, in which he pointed out that the amount of business done by an exhibitor during the summer season is in direct ratio to the amount of energy he puts into trying to get it. His letter continued as follows:

"Old Sol, plus the gentle breezes of summer and good road show men, who owns or can borrow a car to stay outside, is a combination that the theater man views with annual alarm; and usually the summer "dull season," so-called, is accompanied by an outbreak of retrenchment.

"Which may be well and good, but in a big percentage of the cases the retrenchment starts in on the advertising end of the budget, which is just where the pruning hook should be applied last of all.

"If you want 'em inside you've gotta convince 'em you have something there that outlives the sun and the wind and the call of the outdoors, and you can't convince 'em by curtailing your advertising.

"Walter Armstrong showed what can be done in competition against the outdoor impulse when he put over the lobby on 'The Gilt of Silence' in Portland recently and packed his house for four days running in spite of a run of the kind of weather that makes every one want to stampede to the seashore.

"The summer dull season doesn't have to be so all-fired dull unless the exhibitor helps it along by lying down on his crowd-getting activities."

BIG COAST OPENING OF "PERSHING'S CRUSADERS."

An audience that tested the capacity of the Columbia theater of Oakland, Cal., witnessed the west coast premiere of "Pershing's Crusaders," the first United States official war film, on Sunday, June 20. A martial touch was given the opening performance by the presence of a number of prominent army and navy officers, who were guests of the theater management. A number of California's most prominent political and civic leaders were also in attendance, and were unanimous in praise of the living film.

The Columbia was appropriately decorated with flags of the allies, the American Red, White and Blue, of course, predominating and forming the keystone of the entire decorative scheme. An enlarged symphony orchestra added materially to the effectiveness of the presentation, and during the intermission gave a medley of patriotic selections that aroused the audience to a high pitch of enthusiasm and brought forth volleys of applause.

FOX THEATERS HONOR MEN WHO HAVE FALLEN.

Taps, as a tribute to America's roll of honor, or the American soldiers who have lost their lives in the present war, was ordered played by William Fox in all of his theaters immediately following the playing of "The Star Spangled Banner" on the Fourth of July.

COAST DEFENSE MEN ENTERTAIN DORIS KENyon.

In honor of her appointment as an honorary sergeant of the 122d Company, Seventieth Regiment, U. S. Coast Defense, Doris Kenyon, star of the recent photoplay success, "The Street of Seven Stars," was tendered a dinner Sunday evening, June 23, at the general headquarters of the Coast Defense bases, at Fort Hamilton.

The dinner was given by Brigadier-General Eli Hoyle and Mrs. Hoyle, while Colonel Delamore Skerrett acted as master of ceremonies.

WILLIAMSON JOINS TRAINING CAMP FORCES.

James E. Williamson, general manager of Physical Culture Photoplays, Inc., has resigned his position with that company and enlisted in the War Department Training Camp Activities. He will be stationed at Camp Gordon, Atlanta, Ga.

S. Snowden Cassard

Assistant General Manager Nicholas Power Company, Inc.

THE man who owns up to the above likeness, wishing to come to earth the worst way arrived the last week in January, 1918, through the port of New York. Mr. Cassard, who years ago was one of the finest star-struck boys in Hollywood, is an ex-actor, ex-producer, ex-publicist, and now an assistant general manager of that famous establishment, the Nicholas Power Company, Inc.

Mr. Cassard is generally known as "Dick," having fore-worn his middle name entirely. This because it is the name of a mountain, and he is afraid it will always keep him "up in the air." We have it on information and belief that the name "Dick" was fastened on him by the police lieutenants of Baltimore, who became weary of writing the triple barrelled name of Samuel Snowden Cassard upon the blotter.

"Dick" Cassard is young in years but old in experience, and he has been well schooled in business affairs.

In 1908 he became associated with the Bay State Brass Company, located at Haydenville, Mass., where he had complete charge of the factory. This was a big man's job in itself.

In 1912 he became associated with the Nicholas Power Company, inaugurating a cost system, and later becoming the purchasing agent. This enabled him to obtain a keen insight into the business with the result that there is no phase of the mechanical end that he is not thoroughly familiar with.

His career has been marked by continuous, steady growth and is best evidenced by the fact that in November, 1917, he was made assistant general manager.

A genial, sunny dispositioned man is he. The door of his office, like his heart, is always open to any one who is "on the level," and rich and poor alike.

In addition to being a good business man he is also musical. He isn't afraid of the biggest piano ever, and he has many compositions to his credit.

A many-sided man is "Dick" Cassard.

MacLaren Looks Us Over and Stays Dry.

W. S. MacLaren, of the Majestic and Colonial Theaters, Jackson, Mich., was in town last week looking us over and both getting and giving pointers in the business. Mr. MacLaren is a well grounded manager and he has a pretty good idea of what he wants and how he wants it and he threw a jolt into some of the press men. And he did not indulge in the usual privilege extending to those who comes to New York from a dry state, and Michigan is arid if it is named after and mostly surrounded by a lake.

FILDEW BECOMES MEMBER OF ALLISON STAFF.

William E. Fildeiw has joined the camera staff at Metro's west coast studios in Hollywood. He will crank the cinema machine for Director Wilfred Lucas in the making of the forthcoming May Allison picture, "The Finding of Mary," the dainty star's first west coast production. Fildeiw was a Metro cameraman for a year in New York and has worked for Fine Arts, Kinemacolor, Majestic and Goldwyn.
Grinding the Crank

With Thornton Fisher

Being the Fable of a Guy of the Press

ONE upon a time there was a publicity man who said, "This is the life, I guess I'll get busy and everything!"

So he employed a star for whom he might write some fiction, hired a metal typewriter and slid into first speed. The star was a nice lady who wore the loveliest gowns and had a regular maid and as many marriage fiascos as Ford has cars. So the "pub" man says to the nice star something like this: "Publicity is a great thing. A burglar gets publicity and pounds rock for twenty years. A star gets the Page One stuff and gets a five-year contract for so much mazoom that Rockefeller looks like a man who mortgaged his last year's panama by comparison. The Kaiser don't employ any press agents, but look how that guy keeps Germany in the papers." All of which nearly asphyxiated the nice lady star and she immediately subscribed for forty-five hundred of the country's leading newspapers in exultant anticipation of a popularity propaganda that would have made the Queen of Sheba quit like a dog. She wrote to a photographer and posed in every attitude except that of standing on her head. At last everything was set and the wise press guy was ready to pull a "Barnum." So one day Miss Lotta Rouge, the lovely star, ascended in an air wagon and flew with the nice aviator around the church steeple and penetrated the cloudy heights, meanwhile dropping her autographs upon the marveling throngs who twisted their heads like guys with stiff necks to witness the lady star cavorting in the heavens. And that night all the papers had it and the press guy got a twenty buck raise and the exchanges were as busy as a goat baling water out of a leaky skiff supplying the exhibitors with Lotta Rouge's latest film. Over night Lotta's phizing became as familiar to the public as the measles. Then the wise "pub" man borrowed a new Rolls-Ford for a few minutes and had Lotta photographed "getting into her new limousine." After which he continued down "automobile lane" with the nice star and borrowed the "Saucy Roadster" and took a view of Lotta "driving her latest model." Lotta was sure going like lace at the bargain counter. She was there forty ways for a royal flush with the cards she played in her regular film companies broke their legs trying to tie her up to a ten-year contract. She was in as much demand as food in Germany. The press guy got another ten buck raise and a nervous spell turning out stuff about his star. He sat up nights writing advertising recommendations for her, for Lotta was recommended everything but indigestion. As an actress she was a swell dresser and no photograph section in the Sunday papers was complete without her. Competition for her latest releases was so keen that the exhibitors refused to speak to each other. Nobody knew the press guy except his tailor and laundry man. He seldom came up for air. Outside of devising popularity stunts for Lotta, writing six thousand words a day and kidding the editors he led the simple life. Every morning as the flaming sun pierced the boudoir of the nice star, Lotta's maid would serve her breakfast in bed while the second maid delivered Lotta's morning papers. One morning she would read with pleased surprise a column in which it was said that the Earl of Grapejuice had hammered himself in the head with a chisel after Lotta had given him the gate. Next morning perhaps she would discover in the news accounts that the war department was considering appointing her the first lady general in France. The funny thing about it was that the nice lady actress began to fall for her own stuff. She began to believe it. Lotta accused herself of being great and returned a verdict of guilty.

She rode to and from the studio in her robin's-egg blue machine and always reported at the camera two hours late. This lovely vision of feminine beauty was going strong. She had 'em eating out of her mitt. Picture fans were naming their offsprings after her and a tobacco company produced a "Lotta Rouge cut plug chewing tobacco." She almost noticed the nice press guy when she passed him. She seldom passed him, for that gent was leading the life of a recluse writing popular fiction. But one day—one day—the poor press guy withered and cashed in and Lotta sent around half a dozen carnations and her sympathy. Six months later the only persons who knew Lotta was on earth were her mother and the neighbors next door.

Moral—The pen in the hands of a press guy is mightier than the real thing.

FEATURES AND TOPICALS FOR SOLDIERS.
B. L. Steele, professor of physics, Washington State College, Pullman, Washington, visited the Universal exchange in Portland recently to arrange for features to be used for the entertainment of the soldiers who will be sent to Pullman for special instruction in the near future. The course at Pullman began June 15, and about 1,500 soldiers were enrolled for special instruction during the summer. Professor Steele paid especial attention to war features in the Current Events, Animated Weekly, etc., and to special features, such as "The Man Without a Country," "The Kaiser" and similar productions.
THE Pheasants July flock to lesire Marine reel comprehensive delight.

One action. farewell of the prize, considerable interwoven one battlefield, usefulness to the．

The "Birds of Vanity" (Educational-Ditmars). In this number of the Ditmars subject, which, by-the-way, is his 51st, a proud array of pheasants and peacocks greets the eye. The picture which is something over half a reel in length is delightfully entertaining, and introduces considerable comedy to ordinary bird life. Pigeons of different kinds are shown following their usual habits. These include the Reeves pheasant, the Silver pheasant, the Golden pheasant, the Sombre pheasant, the Chinese pheasant and others. The peacocks vie with one another for the beauty prize, and we are furnished to add to the splendor of the Albino peacock. This picture will be enjoyed by all.

"Prize Beauties of Birdland" (Universal). In the 79th issue of the Screen Magazine will be found some pleasing views photographed on the farm of G. D. Tilley, at Darien, Conn. Among the species of fowl that are shown are the Bronze domestic turkey, and the White Silky fowl from Japan which are worth $250 apiece. Muscovy ducks from South America, a Chinese goose and a Mandarin duck and also the Rouen duck from France are also to be seen.

"Roseau, Dominica" (Post Film-Pathe). Views taken on the island of Dominica, in the British West Indies, are included in this interesting number. It is one of a series picturing the islands of the West Indies and others of the Caribbean sea. A great deal of tropical beauty appears in this, together with views of the natives at work and play. This is the land the Calabash pipes come from.

"Dogs of War" (Universal). The Shepherd Police Dog is the center of attraction in this subject found in the 79th issue of the Screen Magazine. In sub-title his virtues are extolled while groups of his kind pose obligingly for the camera. It takes a seven-foot fence to keep him from going "over the top" we learn, and his usefulness as one would expect includes the saving of drowning persons as well as the locating of the wounded on the battlefield, which vocation he has but recently found.

"Motion Analyzed" (Paramount-Bray). In the 127th release of the Pictograph will be found an interesting analysis of motion. These pictures were taken at the rate of 80 exposures to the second and are made to follow views of athletes in motion at normal speed, giving a slow illustration of what really does happen with every movement of the muscles in jumping, falling or running. This method of the analysis of motion is new but always interesting.

INTERESTING EDUCATIONALS

One Military Subject, One Sport, Two Zoological, One Travel, One Topical, and One Scientific Subject. Reviewed by Margaret 1. MacDonald.

"Britain's Bulwarks, No. 10" (Pathé). This tenth installment pictures a visit of King George to the Grand Fleet and gives a comprehensive view of the great fighting body of ships lying in readiness for action. The king is seen moving about among the officers and men. He is shown in conversation with Admiral Beatty and other officers with Prince Albert, and also greeting the sailors. The knightings of Vice-Admiral Falkenham and the farewell of the sailors are fine features.

"The Quest of the Big 'Un" (Educational-Maigne). A reel subject arranged by Charles Maigne. This picture will prove a delight to those who have followed the "fly," in quest of the gamey brook trout of the Catskills, but to lovers of the beautiful in nature. The scenes photographed in the very best style are rampant with the beauties of deep perspectives of wooded valley's and rushing streams, and are covered with these scenes is a sight story in which Rudolph, the monarch trout of the mountain stream, is pursued by an expert fisherman, caught, and then accidentally let go by a pretty maiden who indulges a desire to care this splendid specimen of fishhod. The fish is found to be thoroughly a gentleman, skillfully covers his disappointment and gallantly declares that he had intended to let it go anyway.

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GETTING THE FLYING SENSATION


If the use of the three reels of wonderful aviation pictures which were photographed for the U. S. Marine Corps Publicity Bureau at the aviation field at Miami, Fla., prove so successful as is expected, we are treated with a Committee on Public Information. These pictures were photographed under the personal supervision of S. L. Rothapfel, and were exhibited for the first time at the Rivoli Theater, New York City.

In looking at these pictures one gets as nearly as possible, without actually being in an aeroplane, the sensation of flying. The photography employed in the taking of the pictures is exceptionally good, and as the machines circle through the air sometimes at startlingly close range and sometimes at a distance which makes them appear as flocks of birds, the gleam of the sunlight on their bodies can be plainly seen. Through all three reels we live literally in the sky. From some of the photographs are being taken; and there is no feeling other than the exhilaration of supposing oneself aloft in a lighter-than-air machine, until our pilot takes a sudden notion to loop the loop or make a tail spin. At this moment the heavens and the earth seem to meet in the most astounding fashion, and we wonder at the clearness of brain which must be a necessary adjunct of the successful aviator.

An interesting part of this group of scenes which occurs in reel three takes us to the assembling ground where the novice learns all about his machine.

Items of Interest.


E. M. Newman, the famous traveler and lecturer, whose splendid scenic "Through the Nation's Parks," is released the first week in July by the Educational Films Corporation, has written to the office homes in New York from Paris on the eve of his wintering the war front. He says:

"Life goes on here as before, more soldiers perhaps and food plentiful but very expensive. No one seems to mind Big Bertha or the air raids. American soldiers are everywhere and very popular. The Barriers of France and England look to us and we must finish the job. Paris is not quite so gay but just as attractive as ever. Now for a tin hat and what goes with it and I am off."

Promotions in World Pictures Sales Force.

World Pictures announces the promotion of Norman Morar from chief clerk of the New York branch office to be assistant manager of New York branch office. Harry M. White, from special assignment, New York branch office, to become manager of the Indianapolis branch office. Nat Barach resigned to go with the colors. This is in line with the policy of World Pictures to promote its own men who have made good.
John Van Denbroek Is Drowned

Cameraman for Maurice Tourneur Washed Out to Sea by a High Wave at Bar Harbor.

JOHN VAN DENBROEK, cameraman with the Maurice Tourneur Film Company of New York, was accidently washed out to sea near Bar Harbor, Saturday, June 29, when he was swept off his feet by a huge wave while filming a scene in a photoplay under way here. At the time of the accident the company was in the vicinity of Spouting Horn, a famous landmark near Bar Harbor. Mr. Van Denbroek was in a ledge clear of the sea, with his back to the water, using his camera. The sea was rough and a heavy swell was running. The director urged Mr. Van Denbroek not to stand so close to the water. The cameraman said there was no danger and stuck to his post.

The company had been working all the afternoon when at about 12:30 a high wave came in with overwhelming power and took Mr. Van Denbroek and his camera out to sea. It happened so quickly that the other members of the company were powerless to render their companion aid, and he was drowned before their eyes. At the time of writing the body had not been recovered. The death of Mr. Van Denbroek, who was in his thirty-second year and unmarried, cast a gloom among the members of the company, with whom he was popular.

Mr. Tourneur pays a high tribute to his assistant. "Van Denbroek was an artist, and didn't consider his own safety when he saw the opportunity of taking a beautiful effect," he said. "He risked his life many times and in the end gave his life for his art. For more than four years the company has worked closely with him every day from morning to night. He is responsible for all the splendid photography of 'Barbary Sheep,' 'The Bluebird,' 'Prunella' and all the others. He was more than a cameraman; he was a lovely, sensitive, delicate artist. It is my intention to give him a surprise and have his body at the directors' house next fall, and he would have been among the best ones. He was loved by everybody."

Van Denbroek was born in Rotterdam, Holland, and was educated there. He has been in America for seven years, being with Mr. Tourneur for the last four years.

SUNDAY CLOSING DOESN'T WORRY CINCINNATIANS.

Few Cincinnati exhibitors were present at the meeting held in Columbus a few days ago for the purpose of discussing the status of Sunday-closing agitation and of formulating proposed legislation to end the matter once and for all. The existence of a law which has several times been construed as making Sunday theatrical exhibitions of any sort illegal is a thing of no account here. It has been a dead letter in the largest cities, including Cincinnati, most of the exhibitors are not doing any noticing about it. However, it is probable the Motion Picture Exhibitors' League of America will soon ask for the repeal of the old law at the next legislature, believing that it is not now representative of public sentiment, and that consequently its existence is an injustice to the exhibitors, who are forced by it to keep their doors closed on what would otherwise be their busiest day.

MARGERUITE COURTOUT ADOPTS A BATTERY.

Marguerite Courtot has taken on responsibilities which would cause many an older and bolder person to hesitate. She has been seen and adopted—that's the word—a whole battery of Uncle Sam's guns. Moreover, she has promised to answer every letter she receives from each of her "boys," as she calls them, and see to it that they are kept supplied with day and night letters. It goes without saying that this will be no small job.

Battery E, 120th Field Artillery, U. S. N. G., stationed at Camp Merritt, after viewing a picture in which Miss Courtot was starred, sent an invitation to the company to visit the camp. Miss Courtot came, saw and was conquered. Then there was installed with full military honors as the Battery's adopted "Mother."

KENNETH HARLAN AT CAMP KEARNY.

Kenneth Harlan, popular matinee idol, who has supported numerous Bluebird and Universal stars, has been called to the colors and is now stationed with the Fortieth Division at Camp Kearny, Linda Vista, California. Harlan supported Mary MacLaren in "A Model's Confession"; Mae Murray in "Her Body in Bond" and "Forgive Me"; Carmel Myers in "The Wife He Bought," "My Unmarried Wife," "The Wine Girl" and "The Marriage Lie," and co-starred with Ruth Clifford in "Midnight Madness."

Utica Theaters to Open Sunday, July 14

Managers Decide on This Action Following a Conference With City's Mayor.

A n announcement which will come as a surprise to exhibitors of Utica, New York, is that the mayor, who has been attempting to open their picture houses on Sunday is that the city of Utica, one of the largest cities in the state, will open its moving picture houses on Sunday, July 14. The fight is to be won on the one hand and has extended for over a period of four years when Dr. A. L. Bender opened his Bender Theater here on a Sunday in 1914. His house was closed within a halve hour after opened, and he fought the cause until the courts even to the Court of Appeals, but to no avail. Bills introduced in the Legislature at Albany were defeated.

A conference was held in Utica, July 2, at which Mayor James D. Smith heard the arguments of the city that Sunday pictures should be permitted in Utica. The managers said that under existing laws they have a right to open their theaters on Sunday just as many other cities of the state are doing. Several theaters have already arranged for films for the first Sunday on which they will open. The managers stated further that they will govern their opening hour so that it will not interfere with the church service.

A new argument was brought up by the managers at the meeting which was that Sunday baseball has been discontinued in this section, and that there is, therefore, a need for clean and wholesome entertainment. They laid stress upon this argument in stating that recreation is necessary in war time. As a large number of persons are now employed in the Savage Arms Corporation, a plant manufacturing the famous Lewis machine gun exclusively, there is a many who will welcome this form of entertainment in Utica on Sundays. It is a matter of conjecture as to whether or not Sunday shows will pay in Utica in the summer, as there are a number of nearby resorts and amusement parks, but it is believed that the houses on Sunday will easily prove their popularity by playing to capacity.

Just how the plan will meet with the public in general remains to be seen, but of course there will be a clamor to oppose the plan while there are others who will heartily approve of it.

Big Week For Famous Players-Lasky

Seventy-nine Theaters in New York City Territory Showed Paramounts and Artcrafts in Week of July 1.

The week of July 1, designated by the Famous Players-Lasky Corporation as "Paramount-Famous Players Week," came in and around New York City, established a new high mark for the New York exchange of the big mark for the New York exchange of "Paramount and Artcrafts" in every week. The observation of "Paramount and Artcraft Week" in these theaters also marked a most striking example of close cooperation between distributor and exhibitor, in the exploitation of pictures. A newspaper campaign, in which the distributors advertised for the exhibitor his program for the entire week and in which a number of the larger exhibitors took additional space, tying up with the big advertising, offered a most effective exploitation plan.

In the New York Evening Telegram, the New York Evening Telegram and other newspapers there appeared page advertisements, announcing the daily attraction of each theater. The program on Friday and Saturday featured four full shows. One of the pages consisted of a directory of the seventy-nine theaters and the attraction they would show. These theaters included all three of Broadway's big theaters—the Strand, Rialto and Rialto Rialto in the "How Could You, Jean?" and William S. Hart in "Shark Monroe."

NEW YORK TICKET TAKER FINED $50.

Murray Sternberg, ticket taker of the Crescent theater, 383 Flushing turnpike, was fined $50, in Special Sessions Court, before justices Edwards, Collins and Murphy, July 1, charged by William H. Nickels, of the Children's Society, with admitting Napoleon Hauser, a twelve-year-old boy. He pleaded guilty and was fined $50, with an alternative of ten days in prison.


Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Study These Pages.

Because he uses first runs an exhibitor writes that this department does not give him much service. So long as he feels that way about it this department is of no use to him whatever. This is the mistake that producer on exchange departments makes as it is a critical study of advertising in the reader advertising films in general, and unless it is taken in this light it does not perform the fullest service it can give the reader. If you have played a certain film and see a paragraph telling how another house advertised that same film, do not pass over the item because you have already advertised that particular title. Read the story, and you may glean a hint as to how to advertise some other title next week or next month. Keep the paper on file, and look it over now and then to refresh your memory. Be able to show a reproduction to your printer, and tell him you want something like that. Don't think that because one man raises a mock tombstone for "The Kaiser" that you can use the idea only for "The Kaiser." You can use the same stunt for any one of a dozen other films from "My Four Years in Germany" to the Red Cross propaganda story. This department is not so much a news feature as it is a study of advertising in general. It presents each week some of the best work of the men at the head of the profession. These advertisements tell you how to advertise rather than how to advertise this film or that. Study the department each week. Learn what others are doing and how they are doing it, and you will be better able to do your own work. It is not so much the advertising of any one picture that counts. It is the advertising of all pictures that is important. Most companies give you ready made advertisements for special plays, but it is the purpose of this department to show you how practical men, rather than press agents, have done their work, and unless you regard the department as educational rather than news you are losing most of the benefit you can derive from these pages.

From South Africa.

The cut shows the center pages of a program of Fisher's, Cape Town, South Africa. The program is printed on better paper than can be met with around here these days, and looks very neat. It is eight pages, page 5 by 6½, with write-ups for Harold Shaw, formerly an Edison director, and his camera man, and with a photograph of Mrs. Shaw (Edna Flucrath) on the cover. Apart from this and two advertisements on the inside back cover the cut shows the only house space, the rest being taken up with trade advertisements. We think that the house could have profited by the use of more chat.

Vaudeville and—

Sydney Pellock, the sixteen (to be made nineteen by now) year old advertising manager of his father's house at North Tarrytown, N. Y., says we are mistaken on the sort of vaudeville he runs, and cites Elise Jans as one of his headliners and also names a Hippodrome act. We did not know that Miss Jans had come down to split weeks yet. His vaudeville may be above the average, but as a rule the sort of acts that will play picture theaters are not first-class, nor yet third or fourth class. He seems to be getting a better grade of act than the average, but we do not think that most of them match well with really good photoplys. He must have the advantage of stopping a jump. He has cut down to one feature, a comedy and an educational, as he writes that his patrons come in later these daylight-saving times, and it is necessary to give a short show if he is to run two a night. He claims that they made more money with the double feature. But would he keep on making more money? That's the point.

Handy Heralds.

Pathé is getting out heralds for "The House of Hate," with the back page left blank for the advertisement of the exhibitor. The cut shows one of these back printed by the Amuse-U, Lincoln, N. C., with the program for a half week. The same herald is used during the run of the serial, but the copy is changed for each instalment. There is no reason why all heralds should not give the exhibitor room to use for himself, and every reason why he should be given decent space for house use, but heralds that give him more space than three postage stamps would cover are rare indeed.

Stoning the Kaiser.

E. N. Collins, of the Liberty, Elebra, Texas, sends in a photograph of his lobby dressed for "The Kaiser." Just in front of the box office is a tombstone for the Kaiser, the epitaph being the doggerel verse on the Hennegan novelty, which is not in the best of taste even for a propaganda story. At the base of the stone are a lot of rocks and cacti, the rocks being lettered with the title and amounts of the three Liberty Loans, which are supposed to cover the grave of the Kaiser. This is good, and can be elaborated with other details such as the troops abroad and in training, the Red Cross fund, and similar displays of patriotism. Profanity and cheap phrase are not in place around a picture theater. It would be possible to originate a stronger epitaph without the use of such material. The idea in the main is excellent.
Well Put.
E. P. Cox, of the Theater Lousiana, Baton Rouge, gives a new twist to the old war tax announcement. Others have found that you help the Government when you pay the tax, but Mr. Cox puts it—

KEEP THIS IN MIND
that every time you attend any theater (through the war tax) you
TAKE A SHOT AT A HUN,
and statistics show that it takes several thousand shots to kill one Hun.

Mr. Cox works another good idea. He runs a calendar underliner, and when he has an open date he merely writes "Not booked" instead of announcing "Great surprise" or some similar rot. It gives the impression that he books with care, and it does not get the goat of the intelligent part of the patronage. He does not cry "Wolf!" until he sees what it is.

Getting in With the Town.
The Theater Wilbert, Plaquemine, La., was only opened this year, but it has been bustling right along. Lately, Lionel Delacroix donated the house to the Thursday Music Club for an organ recital by a New Orleans organist, thereby winning the attention of the town to the fact that the organ in the house was a superior instrument, bringing out many who do not usually attend picture performances, and getting himself solid with the club and their friends. The club got out a 12-page program that is as much an advertisement for the house as it was a source of revenue to the club. It is good work along the right lines, but we can't see a five-part feature being run through in 55 minutes even if there was an otherwise long program.

Had to Run.
Manager Charles W. Decker, of the Majestic, Grand Junction, Colorado, was up against it the other week. He had "Intolerance," "A Dog's Life," and "Tarzan of the Apes" all in the one-week, and he was hard put to get all three on the front page of his Movie Fan, but he managed to locate them all. The Movie Fan, by the way, has closed its third year, an excellent record for a newspaper size four and eight-pager. Most houses drop down after a few months, but the Movie Fan stays put. It pays because Decker makes it pay. That's the secret.

Ruff Stuff.
Here is an example of what the patient exhibitor is up against. The stills or The Sign Invisible did not work well from an advertising point of view, and Ralph Hufner worked up this six-by-sixteens from the press book, adding some groundwork to the figure taken from the press sheet. It would seem that good stills should accompany the story, but most of the stills are prepared by the cameraman, who may have no idea as to what constitutes a good advertising photo. This is the trouble the managers face all the time. The stills are made by persons who have no knowledge of the advertising end, and why probably would not care if they had. They shoot "dramatic" scenes and send them as to whether they fit or not, and it is only by lucky chance that they fit. In this case a single figure was picked up and made use of, but there should be some effort made to supply exhibitors with proper materials for advertising purposes. We have passed the days when a ten-inch space was considered remarkable. This display is 48 inches, and it is through no credit of the company making the picture that the space was provided with an attractor. The lower part of the still is given to a news film, featuring some pictures of the local settlement, but the display can well take in two features of one bill, and it does not detract from the longer length to play up the single still. A working good advertisement is shown in the five sixteens here. The major portion of the space is taken up with the house name and the slogan, but it brings attention to the double bill with the major portion of the space driving in the house name. The house gets about two-thirds of the space, and it is the only advertisement feature having seen that drives the house name in so prominently. We think it pays, because the house will still be there when the films are playing elsewhere, and it is just as important to feature the house as

All in German.
The Box Office Attractions Co., of Detroit, has gotten out a very effective bit of advertising for The Calloway Case and other Fox war pictures. It is printed with German type, but in English, and purports to be a warning from the German Government against displaying the propaganda films for the sake of the extra money you will.
make. It is hard to get at the idea for a moment, and you are started reading before you get the drift and then you follow it through. The suggestion is made that the postcards in German be put up at night by permission of the police, then when they are torn down in the morning by those unable to read German the press story breaks. We think it would be better to adapt the circular with the English spelling to a warning against a certain play to be shown and to mail these out. The effect is apt to be better, and the advertisement will get farther.

For Pro-Germans.

Here is a good idea from the Grand, Paribault, Minn., but we think than an even better effect could be gained by double printing, using stock the same size as the usual ticket instead of a card 3 by 4 inches.

COMPLIMENTARY

Grand

Wed. & Thurs., May 15-16

This Complimentary Ticket will be honored Only when presented by a friend of The Kaiser

I'm a Friend of The Kaiser

This ticket is given in anticipation of The Kaiser, the new ultra-modern feature at the Grand. It is hoped the grand opening will be a success and that the trouble and expense of the game will be more than repaid.

SCHEDULE OF AtTRACTIONS FOR THE MONTH OF JUNE

Saturday, 1st

W. S. HART in "The Narrow Trail"

Comedy and Scenic Pictures

Sunday, 2nd

EARLE WILLIAMS in "In the Balance"

"Hungrily Lions in a Hospital" Sunshine comedy

MON. & TUES. Masterineck's "THE BLUEBIRD"

3-4 Screen Telegram

The reproduction is almost normal size. By the use of uniform type the entire month is shown in good display. It is not a question of the size of the type, but the relative sizes which determines the advertising value.

Uses Billboards.

S. P. Clark, of the Park theater, Pitman, N. J., uses bill boards for house advertising, and wisely plans copy that does not require frequent changes. Painted boards are not to be used for film advertising. Advertise the house instead, and it will be found that it will turn attention to the house advertising in the newspaper if the list of current attractions is desired. It is just as essential to boom the house as a place of entertainment as to announce this subject or that as a means of entertainment. It is more important, in a way, because the house advertising lasts over while the films may be there but a day or so. Boom the house at all times.

Uses Lines.

Because he has to fight a lot of extra black reverse cuts, Harold B. Franklin, of the Hippodrome, Buffalo, uses the outline frames, and in a recent Sunday advertisement about two-fives deep, he goes a bit further and uses a line billing for the effect instead of solid black. As a result, the advertisement stood out on the page and got the first reading. It is not a matter of how large and black a cut may be. It is purely a question of effect. The differentiating effect, in case of a poster, is and is on a page of blacks, or with blacks in the majority, the light-line cut will stand out better. It is so different from the rest. Previous reproductions of pages with the Hippodrome advertisement standing out has proven this, but the bendey effect is something new and worth while passing along. And note the box below the title announcing that the feature will not be shown elsewhere within thirty days. We are approaching what the English exhibitor calls "exclusives." The only thing we do not like about the advertisement is the lack of a date. Sunday to Wednesday is not as definite as the actual date, even though it is not to be supposed that a reader will keep the daily paper by him for several weeks.

The Hill Expands.

The Hill theater, Newark, has expanded its card program into a four-pager, with house talk on the front and a trado advertisement on the back. The house talk is announced as a "Weekly Letter," in the first issue, so we presume that the feature will be advertised. It is suggested that the signature of the manager will be better than the non-committal "The Manager." The signed announcement is greatly to be preferred to the other form and more commonly used. There seems to be a disposition to blame rebookings on "By special request." This phrase has been so badly abused that it no longer carries weight with the average person and is apt to be looked upon as an apology. If a film is shown for a return engagement, the effect should be made to create the impression that it is brought back because it did so well the first time. It should be an asset of the management and not be blamed upon an anonymous patron. A rather poor feature of the first program is a lack of uniformity of arrangement. One page is all display type and a second carries so much descriptive matter that there is no display. Each has the other style. Either there should be a reader for each feature or none for any.

Needs Identification.

A. D. Cloakew, of the Allen, Calif., uses a reproduction telegraph to advertise The Bluebird, using both the normal size program and one 21 by 32. It is signed merely "Rothfeld, Director Rivoli-Theatre." We do not think that this carries much weight. The average patron in Washington, D.C., knows all about Rothfeld and will not be impressed by his recommendation. Where he is unknown, his habit of endorsing is also well known and again the advertisement fails of its effect. It no longer carries weight with the average person and is apt to be much more weight with the advertisement to be endorsed by Rothfeld and the general patron out of town is apt to be even less impressed. The Bluebird, in particular, needs so endorse- ment. The play is by far the better known and should have been boomed for itself. The Allen does better with a coupon offering a free ride on the night-seeing car to children attending the matinee, but here, again, the film is not superior to the boost.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of plays and playphotographs are always welcome. Before sending your query please be sure to enclose, properly stamped, an accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Giving It Time.

SYNOPSIS take time to write, even if they are comparatively short. Lately an alleged author told of a script he had written in a day, but confessed that he had put in part of the previous day on a preliminary, a rough draft. He then printed up and submitted it, a synopsis, of about a hundred words, to a prominent producer. The producer proposed to sell to a certain company. It ran between five and six thousand words. "It took a little more than two weeks to write," he replied, in answer to a question as to how much time he devoted to it. Of all the little points made were dovetailed into the other points. The editor did not have to figure that this or that thing happened "because.” He knew what was done and do was to suit the idea. There was no trusting to luck, no omission of details on the argument that the editor ought to know. The editor now was all put before him because the author knew that the editor wanted a complete and finished story, and not merely something from which a story might be made. He confided in the script as much as writing the continuity, but he knew that it would bring more money than a continuity, and so he was willing to give the extra time for the additional payment. He knew, too, that he stood a better chance of getting it over with the director. He knew from his own editorial experience that the director was gone to change and alter, and that he stood the best chance of avoiding detracting the editor by giving him the director the least possible excuse for changing. If a director is forced to supply the psychology for the story, he will supply his own psychology and the story will require radical alterations by giving him the chance of least possible excuse for changing. Even then, if the story is well told, it will make minor changes anyway, but the surest way to prevent this is to make the story so clearly defined in both plot and psychology that the director can make good work out of it, and is not forced to come in changing or altering. If the director can argue that the synopsis was so incomplete that he was compelled to fix it up, then both the editor and the author stand in a better chance of getting the script, and so it pays to be thorough even if it does take two or three weeks. When we get more of these stories coming into the studios, we shall have more original stories on the market. The fewer book adaptations that the editor will feel more safe in buying from a market in which the supply will meet the demand. Even some of the old-timers are doing sloppy work in their synopses. They do not realize the importance of writing the story down. It is necessary to write in the psychology as well as the plot, to explain why things happen as well as to tell that they happen. It is not a contingency merely to say that the story is a story, that there is no reason for the author to dislike does not appear in the story, but tell it, anyway, for the better exposition of the characters of Mary and John. Do not tell that Jack kills Henry "in a sudden fit of rage." Explain that Jack thinks that Henry has spread a slander about Mary and that he is preparing to still further traduce her character. Then the director can frame up the action to suit the motive instead of planning the killing to suit his own ideas. Of course this attention to detail may be abused as sadly as the avoidance of details, but a little practise will soon show the truth. A director can not do his job unless he has written a plot that does not only represent the author’s ideas, but that the reason for the dislike does not appear in the story, but tell it, anyway, for the better exposition of the characters of Mary and John. Do not tell that Jack kills Henry "in a sudden fit of rage." Explain that Jack thinks that Henry has spread a slander about Mary and that he is preparing to still further traduce her character. Then the director can frame up the action to suit the motive instead of planning the killing to suit his own ideas. Of course this attention to detail may be abused as sadly as the avoidance of details, but a little practise will soon show the truth. A director can not do his job unless he has written a plot that does not only represent the author’s ideas, but.

Do As You’re Told.

A Chicago correspondent gets all het up because he is told not to send continuities with the synopses.

This forced custom may well apply to those who send a crude continuity as a result of their haste, but to me it really burts, as my work represents the labors of two years and a half.

Evidently he thinks that because he has spent two years and a half studying and half writing the best way to prepare the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves is a waste of time. First script is always the best handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of actual "dotes and cents" experience.

By Mail, Postpaid, Three Dollars

THE MOVING PICTURE WORLD

156 Fifth Ave., New York

Wright & Callender Bldg., Los Angeles
Richardson Saves the Bacon.

To the request of the officials of the L. A. T. S. E. and M. P. O., unites the editor of this department went to Washington on the travel of the capital (P. promote). In future, "Made in the U. S. A." will be the hallmark of excellence. Don't know where you got your dope on the English manufacturers. Hope it is right. As to our own lens makers, I was talking with one of the heads of the Gundlach-Manhattan Optical Company recently, and he made the positive statement that they were right now making the best possible lens for projection purposes. Common sense, and an agrarian tendency in reverse by a cheap lens, and the manufacturers to a better one they would gladly produce it. But with this, I take serious exception. That they are making a very wonderful lens for the money I freely grant. But that a very much better lens cannot be made for more money I dispute. Or at least I firmly believe a better lens can be made. I fall back on the proposition: Why pay large sums of money for a case or good lens? Maybe I'm wrong, but they have got to prove that fact to me before I'll believe it. I am not a lens man, and don't profess to be. But I do know that one plus one makes two, and common sense applies. In lens problems as well as in other matters.

An anastigmat lens is a more highly corrected lens than is the lens ordinarily used for projection. There is no reason why it wouldn't work equally well, as applies to the conditions of projection, hence it will, as a matter of plain common sense, work better, it being a more highly corrected lens. The only trouble is it is more expensive as to uniform, but since, as I understand the matter, it cannot be had in large diameters.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give you some idea of what is happening, we have, in addition to the above, will be of stock, will go on sale immediately, and will be in the editor, on which, one cent, and will be granted. Both the first and second set of questions are now ready and printed in nest booklet form, the second half being seventy-six in number. Whether booklet may be had by request, and a small royalty made, the editor, or both, for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Insult to Projectionist.

Herald Sherman, Corpus Christi, Texas, is with us again with the following:

I was a bit puzzled by Friend Miller's statement. Colonel H. Miller is a man of a little, but one of the organizing studios. As far as I am informed they are used only by small, country photographers. They are very cheap, costing around five dollars for the lens itself. As for the rapid rectilinear lenses they are not true anastigmat. As to the circle of confusion modern lenses are corrected for this down to 1/1,000 of an inch. As applies to the motion picture industry the only lens worth considering is the anastigmat, it being the only one which will give a perfectly sharp image with very small opening, which means that it will pass more light, as it can be worked with a larger aperture than can the meniscus or rapid rectilinear. I would also inform Friend Miller that the true anastigmat is an expensive lens—that is the really good ones are. The Glaucher Models range from $130.00 to $325.00 in price.

Quite long been my contention that the lenses ordinarily supplied with projectors are an insult to the intelligence of the projectionist. By the use of cheap lenses we are forcing long screen results on the public and doing injustice to the work of our producers. Although the camera departments of our studios invest small fortunes in fine lenses and fine work in the production, and tinting combine to produce some of the marvels of photographic excellence it is all shot on the screen by CHEAP lenses. The lens manufacturers of England are planning better lenses for the trade after the war. It is to be hoped that our own manufacturers will do the same. The Germans were turning out really splendid lenses when Bill the Kaiser started on his murderous war. The German lens has stopped short, of course, and today our own optical manufacturers are forcing to the front, and we will soon be teaching the Germans his own game in lens making, as we have in other very things he thought before the war he owned.

And by golly be pretty nearly did, too. But the day of German superiority is past. (Observe the capital P, please). In future, "Made in the U. S. A." will be the hallmark of excellence. Don't know where you got your dope on the English manufacturers. Hope it is right. As to our own lens makers, I was talking with one of the heads of the Gundlach-Manhattan Optical Company recently, and he made the positive statement that they were right now making the best possible lens for projection purposes. Or, would you rather have a made for more money I dispute. Or at least I firmly believe a better lens can be made for more money I dispute. Or at least I firmly believe a better lens can be made for more money. I fall back on the proposition: Why pay large sums of money for a case or good lens? Maybe I'm wrong, but they have got to prove that fact to me before I'll believe it. I am not a lens man, and don't profess to be. But I do know that one plus one makes two, and common sense applies. In lens problems as well as in other matters.

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His Lonesome Life.

P. L. Boardwell, Hood River, Oregon, arises to make the following pertinent remarks:

For the first time in my lonesome life I am going to bust into the Projection Department. Have been in the business two years and am projecting pictures at the Liberty theater, this village. Hood River is a town of about 2,500 souls, and we claim to have the best theater for town. In the entire west I have sufficient nerve to say that no theater in the west puts up a better projection than we do. Yes, that's saying a whole lot, but alone sauce. I don't believe that it is true. And, by the way, when are you coming to Portland again? That is the only place I could hope to go to hear you. It is sixty-five honest miles away, but we have kept in contact, I'm going to be there. We have a Simplex and Motionograph Deluxe and I like the latter machine very well indeed, but I also like the Simplex very well also. They both produce a rock-steady projection, and I think that is Jake. (Say, are you from Chicago? "Jake" is Chicago slang for "good," "allright," etc.) I have just constructed one of those troublesome mazes, and it too is Jake. I took the regular Motionograph rewind and reversed the gears, put an 8-inch pulley on the rewind and a 1-inch on the motor, which latter turned 1,700 r.p.m. and Quite classy! Quite considerable classy! I also second the motion that manufacturers put out a left-hand projector. It would have been better, but I can't think of any objections. Am sending small photo of the Motionograph as it is installed in my projection room. I have a Jake nose. It is only necessary to ask for supplies to get 'em. Have one of your booklets and a film of "Hawkins' Electrical Guides, both of which are invaluable.

If you claim that you can equal the work of some of the large western theaters, friend Boardwell, you certainly have a good steady nerve, though the thing is not impossible. Duplicating the projection of some of the San Francisco, Portland, Seattle, and other Coast cities would, however, be a pretty expensive thing in a town like Hood River, unless your electric power is very low in price. You might duplicate it in a very way excellently, however, as you have the projection equipment to do it. Well, anyhow, I am sure you have high-class results, and that is good. Cannot say when I will come west again. Maybe never. Trips of that kind are very trying, and aside from the pleasure of meeting so many good friends, there is the little attraction. You have done well to reduce your rates a little. If more projectionists did that there would not be so much film damage, but it is very hard to get men to realize and understand the importance of such things. They may watch a crooked reel running at high speed, scraping the edge of the tins, without apparently having the slightest idea that damage was done, but when the print is over it is too late and the prints are gone, and a reel of film.

Time and time again I have showed projectionists their rewind doing this sort of damage, and have pointed out to them that the standards were not even in line with each other, only to find later that I might as well have talked to a stone post, for all the good it did. It is bad enough to have to be told or shown so simple a thing as that, but to
be told, and even then do nothing about it, spells rank incompetency, carelessness, and a reckless disregard for property placed in their charge. If the renderer does not actually rip out some of the film track right in front of them, they say, perhaps, "no damage." They do not seem to have the power to reason from cause to effect, and to understand that a thing of that kind must inevitably work damage, and that damage is not enough to cause the exchange to charge it to their theater.

I am sure that the profession does not lie in such men, or in such crude work. It lies in the careful, painstaking, intelligent projectionist who uses his brains and is not too infernal lazy and shiftless to learn his trade. Such a man with common sense wouldn't sell him wrong. Come again, brother Boardwall, when the spirit moves. Always glad to hear from up to date, progressive men, whether they be in the largest city or smallest hamlet in the land.

The Blow That Killed Father.

Our old friend Moon, Sherman, Texas, shines forth once more with the following:

The new Handbook is for an apprentice serving under me. He is progressing nicely, this being his fifth month, but gets a little peevved when I occasionally nearly eat him up concerning something I have already corrected him about several times, but you can bet if he serves under me he will learn to do things right, and remember the things I tell him. And now here is the blow that killed father. I have one brand new Type S Simplex, and it is a beauty. The late model speed control is a little improved and it is also, as old-time Gem, a two-inch diameter Gundich lens on the baby, and sure get the results on screen friend. Incidentally, I notice the new Gundich lens I have been using that the back has a little. I do not consider this as good practice, since should a particle of dirt get between them in replacing after cleaning a scratch would almost inevitably result in the light. Of when the grinding down. Of course this would not occur with the careful man, but—

We have just taken over a panel in the wall of Labor Hall, changed the light and changed the equipment. There are three stars, a large photograph of the local, and an emblem of the I. A. It certainly looks good, old man. Would like to see you don't punch it right. The expression that he is is: I think you will be surprised. You can imagine that little old Edison on one side and the Type S on the other? Looks like a bird cage beside a coffee mill.

He removed the frame from the window, took it out, and put it in the building, so that I can ascend to my domain in dignity befitting its importance via a honest-to-good stairway.

Mr. Moon and other new machines. Best wishes to you and to our department.

I'm glad you have the new projectionist, Brother Moon, and that it pleases you so well. The Type S is a fine machine, and that is the kind you deserve. Hope friend manager loosens up for a second edition real soon. He must feel guilty every time he looks at the horrible example beside the new projector. As to Mr. Apprentice man, why (this is for his ear only) you must not imagine because you have served five months, even under a good man, that you know it all. Any idea that you have learned hung up on the wall is not the best attitude for you is to try and imagine you know but very little, because the man in that frame of mind is in the best possible mental attitude to learn anything new. I did not notice the man he is already a reservoir of knowledge is very apt not to be keen to acquire more. And here is a secret, friend apprentice—a dark, dense, deadly secret. I am sure that it is possible to improve your life don't let it leak out. Sh-h-h-h: I don't know it all, or even nearly all, myself, about projection, although I have studied that subject, with unusual facilities for learning, for many years. That being true, and it is true, five months' apprenticeship has not put you beyond the point where you may still acquire knowledge if you try.

Would like to give that panel the once-over, but there'll be no trips to the Lone Star State for me this summer. I have just purchased a big lot on the ocean beach at South Lyme, Connecticut, 12 miles this side of New London. It is a beauty. The Bay of the East. This summer will be given over to improving it. And I'm going there in July, peel off my good clothes, clamber into a bathing suit, and jump into the water for a month. I'm going to shoot lobsters on Hatchet reef, snare clams, go in swimming every seventeen minutes if I feel like it, and in my own in dividuals, which is the point of a vacation. The vacation department will come from in July, and maybe August, too. We're going to live in a gol darned house tent and cob-habit with the beasts, etc. Point of Woods [where he ran] in the back yard of the house and the pleasant way to spread all over the place. Also, I don't like hamburger, and malt- cule joy riding hath no place for me. Hence, sorry, but not for me. He was in the great war, and one day we shake hands again; in fact, as I am now doing in the spirit, for the Sherman men are the real, siron-pure, all-wool-and-a-full-year- wide goods.

How About This?

C. A. H. Decatur, Illinois, says why it is that some otherwise respectable insurance companies refuse to consider motion picture projectionists. Did not know any insurance company behaved in such a scandalous manner. If any do I cannot tell you the reason why. Probably because of the stories written by square-head newspaper reporters, with more space to fill than brains to fill them.
Taking these facts, and THEY are facts, mind you, into consideration, gentlemen, don't you really think the motion picture industry is acting the part of the ingrowing solid-iron top in placing its finished product in the hands of men who served absolutely no apprenticeship at all, many of whom are almost entirely lacking in the most elementary technical knowledge, or any apparent desire to acquire it? Of course we now have a large leniency of men who have served what amounts to the equivalent of an apprenticeship in a way, since they have been projecting pictures for years; also there are many who are well equipped with technical knowledge, and a very large number partially equipped. But for the future don't you think it would be well to demand that the novice start in right, and serve at least a reasonable period of apprenticeship? We want then at least have some guarantee that he did not learn his profession while showing people to their seats and rubbing in the port holes while returning along the aisle.

**Apprenticeship.**

There is just as much reason for the beginner in projection serving a period of apprenticeship as there is for the beginner in any other branch of human endeavor. About the only training which one can get and require some term of learning is shoveling dirt, and even then the man who does it the longest is not the man the employer of forsworn is the man who has learned how to "lay out work," and, if he be not mastered, then the novice must, perforce, gain what he lacks in knowledge at the expense of efficiency while posing as a full-fledged professional.

And as a matter of fact, that the non-apprentice projectionist has been, and still is, in seeking to induce the establishment of a regularly and to the best interest of all concerned. The interests at stake in the proper, high-class projection of a closely and of apprenticeship this department feel absolutely certain, and have the power to use, that is, cheap, and in first cost—in salary, or wage. But the incompetent man is never rich; he has no employer gains in wage reduction the least, and very much more than losses, in inferior results, or results which are excessive in cost. As the matter now lies, the average projection equipment for a theatrical show represents pretty close to two thousand dollars, and he has been wasting device. Considerable of this is in the form of films, which are highly susceptible to damage through improper usage, and any damage done to these films has been done to them by the films themselves, which are in the hands of the overstaffed charge of the industry, which must inevitably come out of the box-office receipts; for example, supposing that for the week ending June 4th, 1918, a theater was made to project for half of its week's receipts of $750.00, and the average life of films at four months. At $35 per reel, this means $750.00 a week overhead on this item, which, must, of course, be assumed by the box offices of the theaters. Now, it is certainly more careful, intelligent work in the projection room we can reduce this wastage by five per cent. It would mean a saving of close to $350 per week, or more than $1800 per year, which can be almost And let me again tell you that the film wastage due to carelessness and lack of knowledge in the projection rooms of this country is very much exceeded. It is not alone the cost of the film that is so worth of projectors in the modern projection plant, and often a motor generator costing well up to $100. Say a total equipment cost of $1,000, with the amount of incompetence which I have already told you of, the film projector can be reduced, and in the room, and the results show that a projectionist was wasting more than half his electrical power, for no other reason than under the canopy of being in the dark. And if you ask me, of fact, I myself have found cases where a projectionist was wasting more than half his film stock, and that reason the projector's business. In the instance of this theater, a theater manager employed me to look over his projection plant, believing his projection expense was out of proportion to screen results. I found the projectionist was losing 10 per cent. It took me roughly two months to teach him, and he ran continuously thirteen hours a day. The current bills for projection (projection room on separate meter) averaged more than six dollars a week, which regularly is about twice the average at the appliance store, and the man in charge the same time be totally lacking in technical knowledge. Before he knew who I was I asked him if he had a Richardson Hand- bomb in the plant, and he said "oh, yes, I have one of them, but the 'riff is not worth a jack!" I asked him if he had matched the revolving shutter to his local condition, to which he replied: "Match it? How? Why, we buy the shutter that comes with the lamp. I guess the -- people know their business." To make a long story short, I worked there the next day, setting up the lamp, cutting the same, putting in a different lamp, and the use of the hour made by that fact, and the result was the same. The projectionist admitted that there was a better light on the screen, with less than half the amperage. He then had more respect for technical knowledge, and he obtained, as far as lighting was concerned, a saving of more than half his electric bill for the month. For this reason it is imperative that the projectionist be trained not in the name of a "humble" craftsman in these days of King Labor) must serve at least that period, whereas very many must serve much longer. Yet they are the people we shall have to use, if we are to get any return. If we are to expect these men to be able to handle modern appliances properly, to give service, and to serve.

**Projectors, What Is Your Experience?**

Burton Benwell, Los Angeles, California, puts forth the following proposition, which same I am not prepared to admit. I would like to have the views of the projector, particularly those who have experimented with this particular thing.

The point I wished to make in my letter, June first issue, was somehow left incomplete. It was this: At the expense of more or less light, dependent on speed of intermittency, any projector may be equipped with technical knowledge, and a very large number partially equipped putting on a cardboard shutter with all blades the same width as the width of the main, or cut-out blade. Whether it is advisable or not to do this with the film, I cannot say. Whether this condition depends on many things. In the very popular projector of the moment, as flicker be concerned, the width of the main and cut-out blade is in the same proportion.

You will have to illustrate that to me, brother Benwell. That is all I care to say at this time. Admitting that my actual knowledge on this point is based on experiments made by projector manufacturers, my understanding is that the most nearly flickerless shutter practical for a projector is a three-winger, with blades of equal width, light openings of equal width. In other words all blades and openings to have equal width. As I understand it there is increased tendency to flicker when this condition is departed from either way. This is an important and interesting question. Let us hear from you, gentlemen. If I am in error, let it be proven. If you make experiments, give figures as to speed in various tests.

**Maybe This Explains.**

In looking through one of John Griffith's articles I came across the following item: "The tendency is to advance the crater image beyond the screen in a way that the shadow becomes indefinitely long. That is, the light is made to diverge until it is quite near the lens. This results in a somewhat higher candle power at the screen, because there is no loss, or at least very little loss. There is, on the other hand, a great advance toward the condenser, but this practice has the drawback that it has tendency to introduce Mr. Ghost, the film being then in some section of the light beam which has uneven illumination. Maybe this is the reason of the odd illumination secured by the short distance from condenser to film in Mazda lamp practice. At what point does the condenser focus the lamp filament? Is it at approximately the aperture, or at a point near the projections lens?"
Music for the Picture
Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Co-operation.

THE caption to this department speaks truthfully but with brevity. It does not explain fully enough that this music page is conducted by us, for you and your best interests. THE MOVING PICTURE WORLD aims to be the best possible service to the exhibitor and every man has field in which he is interested. This page is yours. Your position in the picture industry is no longer that of a necessary evil. By individual and unselfish effort, supplemented by our music department, music has become a feature in the presentation of pictures. Together, we can make music feature the picture business, but the results to be obtained must be more beneficial in that it would give us a line upon the thoughts of our readers that would make for greater endeavor and more lasting results. We cannot see all the problems that may arise in picture fitting, and the time has come when glittering generalities is not the nourishing food which the orchestra leader needs. Tell us your troubles and pass some of your burden on to us. We will be lighter in heart and encourage you in your work, which in many cases is so little appreciated.

Brother Minsky, of Dubois, Pa., has been kind enough to say, "It is indeed a pleasure to note the constant improvement in the Music Page of the 'World.' Can't you induce the boss to give you more space? The Leader's Service Bureau is a peach.

We thank brother Minsky and assure him that the "boss" has promised more space in the fall. This tribute to our poor efforts is indeed encouraging.

A brother in Los Angeles writes: "We always read your pages with great interest and believe your music suggestions synopses very beneficial to our work.

We are always glad to hear words of praise from the balmy land of sunshine and will renew our efforts to create an interest that will become more widespread in the Pacific shore.

Even the theater managers have been generous in comment. Mr. G. R. Dettor, manager of Jefferson theater in Charlotteville, Va., writes: "I have been becoming under your synopses. After reading your reviews which is highly commendable, and your clever hints for special effects have proved of great value." Mr. Managan is a picture-presenter of no mean ability and his opinion well worth while.

Friend S. R. Kochspel in a letter of congratulation says: "Keep up the good work. We appreciate so much what you do, and you really created a standard of musical presentation which is followed by all live exhibitors.

The type of kind words are pleasant to the ear and we are glad to get them, but we want more of them. It is estimated that there are 7,641 leaders in picture houses scattered throughout the country. We want to hear from you, and an excuse from the other fellow that he will write when he gets better.

We want to know what your troubles are. We want to find out what kind of service you need the most, both the department and ourselves. We want you to use our good offices with the exhibitor if necessary. Tell us about your cue-sheets. Are you getting them regularly? Are they what you want in the way of musical service? How could the cue-sheet service be improved? Don't say to yourself that in spite of the difficulties that are constantly arising that you need to make a living, so why kick about it. Have some cooperation for your brother musician who may not be so adaptable to adverse conditions.

What would you like to change? New music question? Can we help you in that respect. We do not represent any publishing house and show no preference as to class of music placed upon the market. If it can be used for pictures we care not who puts it out. We can neither be biased nor bought, so our judgment is based solely on the merits of the music submitted and your needs in picture setting. Let us be the medium of putting you in touch with the new pieces that are issued from time to time, a brief review of which you may have for the asking. If sufficient of my brethren ask for it we will give it space in this column.

Are you satisfied with your present position or do you yearn for wider worlds to conquer? It is not our intention to establish an agency for supply musicians to the business, but we do want to help those who through circumstances cannot help themselves. Don't forget that THE MOVING PICTURE WORLDS officially recognizes the musicians who are to be found enlisted in the ranks of picture players.

Every orchestra leader, piano player or organist, who has charge of the music for a theater should be a subscriber of this publication. He owes it to himself to keep abreast of the times and know what things are being accomplished in the field of his chosen vocation. No longer can he afford to arrive a few minutes before the show begins, hurriedly gather together a few players and march forth into the boshed manner and hasten away immediately upon its conclusion. To get results he must be a student of the picture industry, searching it for every angle of something new. The little touches that can be made in a presentation. He must learn what the "other fellow" is doing and how he is doing it. Self-satisfaction spells his downfall, and there is no longer a place for the "I can't do it" in the usual overture.

We expect to make some changes in the policy of this department, not anything of the radical order, but merely adding some things that may prove of more advantage. We are looking for something new and springy. About your desire to have your music for the next piece ready by the time the doors open we can hardly undertake to do. We always try to have your music ready by the time the curtains go up. We do not want you to email us, but our aim is to help you, with that sincerity of purpose that comes from one who has been through the mill' and knows its vicissitudes.

Music At the Strand.

During the week commencing June 23, the Strand theater offered an exceptionally good bill. Mr. EdeI, the managing director, changed the routine of his numbers, which, we believe, enhanced the entire performance. Instead of the usual march, "The Camp" was played, and a selection played during the scenes showing our aviators. The time-worn march was eliminated, and a trippy bird-like piece substituted. Nothing could have been more suitable. The third number offered was programmed as an exclusive war scene, showing the reposing reception of our Camp Upton boys when they returned to England. I do not know about the clever setting of this film, at the same time, passing for the present, the opening of it. When the Highlanders appeared with their bag-pipes the orchestra played out of the best central of A.

A friend tells us: "You barricades there is the only musical department upon which I can rely for adequate information for the music for my pictures. You show a fearless spirit in your review which is highly commendable, and your clever hints for special effects have proved of great value." Mr. Managan is a picture-presenter of no mean ability and his opinion well worth while.

The second number, "Somewhere a Voice is Calling," was enhanced by a fine setting showing the tents of our soldier boys in the gathering dark. The house lights were dimmed, and a spot thrown upon the singer. Gradually the late evening glow faded as the singer progressed with her selection until at the close of the song night had enveloped in her mantle of darkness the bivouacs of the soldiers. This made a decidedly strong impression.

The feature, "Her Final Reckoning," with Pauline Fredericks, received its musical setting. The music was perfectly effective for a picture like that, and the setup was responsible for it could be proud of it too, for it FITTED. The fitting of the Gypsy scenes were especially good, and the use of Chopin's Nocturne was an inspired stroke. Another of those little picturesque effects played by strings was effective in conveying the idea of the guitar played in the picture by Count Menko. This selection was
synchronized to a nicety and made the scene live. Mr. Reiser conducted the feature, and we liked his well marked beat. In his over- all performance as the conductor of the orchestra, he is look- ing well. For the cadence or natural ending of the phrase, but experience will eliminate this fault in an otherwise good director.

During the wedding scene of the film played both Wedding Marches of German origin. Fundamentally and from the picture presentation standpoint he was right, but in view of the strong feeling against German music, it is obvious that he is going to be required to refrain from bringing into the atmosphere an antagonistic touch.

The overture, "Madame Butterfly," by Puccini, was directed by Oscar Spina in a musicially maner and with a broad interpretation that was pleasing. "Madame Butterfly," an opera in two acts, music by G. Puccini. The original Metropolitan production in Italian was under the personal direction of Puccini himself. Mr. Spina found it necessary to adapt his own ideas into one of the most finished operas ever produced here.

The story of the drama is familiar to all through John Luther Long's opera, which is at times emotional, and it was shown old one of the passing fancies of a man for a woman, and her faith- fulness even unto death, which comes by her own hand when she finds herself alone.

Puccini has completely identified his music with the sentiments and sorrows of the characters in John Luther Long's drama, and has accompanied the pictorial beauty of the various scenes with a setting of incomparable loveliness. Rarely has picturesque action been more completely wedded to beautiful music.

The music and its accompanying effects that went with this overture was typical of the Strand. Mr. Harold Eidel has developed this part of entertainment to a high plane, and no pains are spared to make it the hallmark of this national institution.

Musical Suggestion Synopsis.

ANNEXING BILL (Pathé—Five Reels)—No Theme Necessary. The music for this picture should be only moderately hearty, and some slow waltzes will be found very effective. Note the two dancing scenes in which the footlights are used. The first selection should be a waltz.

ACE HIVE (Fox—Five Reels)—Slowness Moderate. Suggest "Land of Melodies"—Original Title; "Melodies." This picture deals with the Canadian Mounted Police, and is rich in pastoral effects. You will need some agitato, a couple of foxtrots and a sort of agitated staccato. The character of the tragic scene is an opportunity to use a short American Indian theme to depict the squaw. It would lend variety and be appreciated by your audience, for she is a lovely character. You will also need some allegros or galopps to fit the chase scenes. The balance of the picture should be very buoyant. Cue sheets can be obtained from the Pathé exchange.

CLAY, THE (Select—Six Reels)—Theme—Andantino. Suggest "May Drea..."—Borcher, "Enchanted Hour"—Moutou, or "Reverie"—Doofhoof.

This feature will give you some trouble. The atmosphere is largely African, and as there is a dearth of distinctive savage music you may be forced to requisition some Oriental stuff for the opening number. The concertina, for example, is the right kind of music for the beginning of the story. Long numbers will fit nicely, as the scenes are quite lengthy and the few flashbacks do not occasion any difficulty. You will find this selection effective. The cue sheet is simple, and the picture can well be improved by careful selection. The tempo can be dependent upon to reside you, and those found in atmospheric numbers will give you a good net. Cue sheets can be obtained from the Pathé exchange.


This picture has some dramatic scenes that must be carefully musicalized. It opens with light stuff, gradually working up to its climax. The first council with the natives is a very emotional and dramatic scene. The following was used in the original version: agitated, and a battle hurry. Close with either the theme or the "Marseillaise." Cue sheets can be obtained from the Pathé exchange.

FIRST LIGHT OF PARAMOUNT (Five Reels)—Theme— Andante. Suggest ? ? ? ?

It would be well to open this picture with the "Marseillaise" to estab- lish this as a French atmosphere, the music will follow. Judgment would dictate those of French origin if possible. Use Bizet, Chaminade, Bizet, Massenet, and Chopin if possible. Dur- ing the later scenes you will need considerable dramatic staccato, a couple of popular foxtrots, and a one-step. Cue sheets can be obtained from the Goldwyn exchange.

FIRST LIGHT OF PARAMOUNT (Five Reels)—Theme— Andante. Suggest ? ? ? ?

PHOTOGRAPH (Paramount—Five Reels)—Theme— As above. Suggest ? ? ? ?


The picture has some dramatic scenes that must be carefully musicalized. It opens with light stuff, gradually working up to its climax. The first council with the natives is a very emotional and dramatic scene. The following was used in the original version: agitated, and a battle hurry. Close with either the theme or the "Marseillaise." Cue sheets can be obtained from the Pathé exchange.

NEW FIRST TO HANDLE PICTURE MUSIC.

Recently a charter was granted to the Holwin, Inc., New York City, to conduct theatrical and motion picture enterprises and publish music; capitalized for $12,000, with the directors named as Sol. P. Levy, Chaneles Hollander, and S. M. Perry.

S. P. Levy and S. M. Perry have for a long time been intimately acquainted with the picture game of music, and their publications has been constantly in demand. They have found that the demand for music for this purpose is ever increasing, and the demand for music for this purpose is ever increasing.

The picture game of music is a very promising one, and the demand for music for this purpose is ever increasing. The demand for music for this purpose is ever increasing.

You may be assured that the company will give the best service possible, and that their publications will be the best possible.

Leader's Service Bureau.

Questions Answered—Suggested Offered.

Q. A certain producing company has discontinued the distribution of cue sheet, and I am not allowed to take the matter up with my employer, and he is not promised to write them for the music service which we have been accustomed to get. Can you suggest a temporary remedy?

A. Since you were good enough to add the name of the company in A. 8, we shall personally call upon them and urge the sending of sheets. In the mean time if you would make a list of your pictures which you expect to play we shall be pleased to give you a little idea of what you will need in the way of music. We feel that the company's complimentary pictures in a regular program can afford to neglect the orchestras of the exhibitors.

Q. I am a lady saxophone player, and desire to learn to play the clarinet. I have no knowledge of the clarinet, please give me a list of books treating with the playing of the clarinet. Study these yourself, and when you have mastered the rudiments secure a good teacher. Whatever you do be sure to get a thorough grounding before trying to appear in public professionally.
Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

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

Hints for the Laboratory Worker.

By Gerald A. Prager.

One of the chief factors in the proper conductance of the motion picture laboratory is the care given to the minor details of production. It is true that no time or labor is too much for the actual taking of the motion picture, but usually it seems that a negative or print must be made at almost breakneck speed, and in view of this fact we give a few simple hints that may be of some service to the laboratory worker in expediting his work.

How often have we gone into the laboratory, and found six or seven racks lying against one another, waiting either to go into the washing tanks or onto the drying drums; or have we ever gone into the joining room and found heaps of scrap film laying about on the floor and elsewhere for the want of a proper container for same.

We show the sketch of a film rack truck (Fig. 1) that we have found practical and inexpensive to construct. The sides of the carrier are made of 3/4-inch wood, and the uprights are of 1/4-inch stock with a drain hole cut in one end, as shown, to carry off any superfluous water. The wheels are placed as indicated, one in the front and rear and two in the center on either side. (A preferable material is sheet and angle iron. Ed.) There should be plenty of play between the frame and the dividing rods, to allow the frames to be easily removed.

A fireproof film scrap can that is useful around the busy assembling room is shown in Figure 2. The scrap can is made of ordinary sheet metal to dimensions as illustrated on the sketch. The door on the upper end of the can is controlled by a spring as indicated. At the back of the can is a hook to fasten the can to the cutting table or to bend over the cross bar generally found under all metal tables.

Ofttimes we have a number of copies to make of the same negative, and the rolls while waiting to be assembled and joined if not placed in the proper containers are apt to become mixed and cause confusion. We therefore show a sketch of a roll rack that is easy to construct and practical (Fig. 3).

The rack is made of 3/4-inch stock, to the dimensions as given in the sketch. The metal frames at the bottom of the tray are for the purpose of inserting the number of the roll in the corresponding section. The frames can be purchased in any hardware store.

One of the main accessories of the film laboratory are razor blades, and it is surprising how many of them are consumed during one month. We have found by the following simple method that we could make one blade take the place of three. The blades are taken to the machine shop, and with the aid of a very fine jeweler's hack saw are divided into thirds as in Figure 4. They are then placed in holders as described and can easily be reversed by moving the thumb screw in the handle, thus saving the original cost of the handles many times in the saving of the blades.

We have found that by the use of two paper fasteners such as manufactured by the O. K. Fastener Company film can be attached to the slats on the drying drum (Fig. 5) far more securely than by pins, with the additional features of not rusting or bending, nor do they tear the film, and can be used a number of times.

If the film is desired to be dried rapidly a hot air hand blower similar to the ones used by some shining parlors are very practical for the purpose, being played on the film while the drum is in motion.
THE PRESENCE, we are told, of Madge Kennedy in a motion picture studio is bound to get to many people at the big Goldwyn glass-top in Fort Lee as it is a constant surprise. For Madge Kennedy is a revolutionist. She changes everybody's conception of what a popular star should do and say. Like one other individual in her appeal as if she were escorted always by a brass band yet. Miss Kennedy's quiet, easy manner and her never failing interest in everyone around her makes her a star of a distinctly different kind. Her unaffected charm is as eloquent as a flaire of trumpets.

Without Her, What's the Band? She comes and goes about her work with none the worse for her individuality. Nothing ruffles her and she has never been known to evince annoyance or show that she could get lost in a lost temper. Our Madge only smiles when trifles go wrong and that, she says, keeps the big things from getting too big to disrupt her.

The Witching Lure of Publicity. The small things which assume the aspect of tragedies in the minds of the conventional spoiled darlings of the screen are matter of indifference. If the partisans in her ivory and silver dressing-room do not allow a sufficient current of idle chatter in her dinner days, the Kennedy girl does not regard it as a calamity, but in cool tones asks the involuntary Frick in her salon: "Lady, will you warn me up and put them out of the way.

Missing Kennedy's quick sympathy and intellectual honesty that concerns those around her contribute quite as much to her pleasure in endearing her to the rank and file viewers.

The Quicksands of Gibraltar. She is never merely "sweet to talk to," but when someone really needs her she is so sure on her feet and so excellent that it is an understanding talk; the loan of a frock to a girl at her wits' end to equip her for a new more substantial assistance when the need is genuine. She is more a real woman than a player of parts, and her daily life at the Goldwyn Studios is a tribute to the normal, even life she pursues away from it. That she is a Piacenzi-Winsl Herëtte, versed in all the subtleties of the stage, is the most natural thing in the world to those who know that beneath Madge Kennedy's soft curls of hair is the most level of heads. She lives to study and improve herself and to her pleasure is secondary to artistic advancement.

Tom Moore's adaptability to Mimographic exploitation will be exposed next week in just about this location. The producer is in the picture of such good stuff as the Kennedy-Moore effusions every week Rambles would be well worth the space it takes in the column.

W. A. Mead is to be the new manager of the Seattle Universal exchange. Although he has been in the film business only two years and a half, he can present a record enviable in this business even for that of new men having been fired. — Moving Picture World.

Write Your Own Caption. — W 8 9 — "The Finger of Justice" Turned Down.— Making Publicity Staff— Displacing the ancient thumb?

The Small Town Kelcey Allen. By L. M. Thornton, Waverly, N. Y.

I've been a moving picture fan since first I saw "The Beaver." And now I am a "first night" man at all the new creations. I know the home birth of every movie star of worth just where and when she came to earth, and half of her relations.

I speak as though I'd met and knew the Players, and I'm not ashamed. I've tried Fox and Keystone, too, but yet I go dejected. No one says a story to care: They only know some star is fair And yet, "Keep still, you, over there!" — My wisdom all rejected.

—if you please— Symphony theater advertises "52 Super Millionaires." The music sounds to us as thought principals were concerned.

Warming Up to the Subject. Unless sidetracked by conditions over which none have control, the Justly celebrated "first night" will be upon us with collar-melting results. Let's get acclimated:


All of which came out of the "hell box" in the Moving Picture World's record of things for the future in the Fifth and Well Known Industry.

— W 8 9 — Not a press agent, publicist or Director of Publicity can manage before the grand jury, so far as we know, to testify in defense of Jeremiah O'Leary, whose troubles began in little trouble, just now, because he published Bullett.

— W 8 9 — Too True! True, Too! KANSAS CITY CITIZENS who have from the amount of useless publicity matter that piles into his office every day he doesn't wonder the railroad cars are cloggged—New York Telegram.

— W 8 9 — Jap Scenes Bring Trouble to "Woman Web-Modern Picture News Headline. As if she wasn't in trouble enough! — W 8 9 — Secret Service—Stuff The Golden publicity department, which strives to keep abreast of what is going on in the studio at Fort Lee, has a mystery on its hands. For a while it was known as "Production No. 25," lately it has become (deflected by the censor).

Beyond the knowledge that the production will be first shown to the public on August 25 and the sight of a lot of strange men paying money to look at a costumed actress in them there is nothing much to report but mystery.

Herbert Howe, who used to do publicity stuff for Vitagraph, is now the editor of "Treat 'Em Rough" the newspaper of the Camp Colt Tank Corp boys. Herbert has also been collecting funds for the entertainments given at camp and has been quite successful in taking a few thousand dollars away from residents.

Our Own State-Rights Dept. We have for sale German rights to the following features:

"The Kaiser, the Beast of Berlin."
"My Four Years in Germany."
"To Hell With the Kaiser."
"Gott Strasse Effebytty.

And several other features that would "clean up" in the Fatherland.

Because we wrote a piece for the paper about Joe Lee's baby last week he brought his baby up to call on us. Some baby Joe, and that makes me Computing you exceedingly—Exhibitors Trade Review.

— W 8 9 — Why Not Add: "Come Again Joe!"

The Doing of a Clever Girl. Rose Shulinger, who has been ill, has resigned, as assistant to Lee Kangel, of World Films, to become personal representative to George D. Grady in his studio, including his newly purchased Lexington theatre which lately becomes a picture house. In addition, Miss Shulinger will handle general publicity of players.

Prior to going to World Films she was with Universal, in which capacity she handled "Twenty Thousand Leagues Under The Sea" and their successive Broadway features, and several other important stuff of the St. Louis Globe Democrat and is one of the best known of the younger publicists. — W 8 9 —

Rumor Busy Again.— Motion Picture News Headline. "When was the idle hour?" — W 8 9 —

Man of Letters Joins Fox. A. V. Story has been appointed publicity manager of the William Fox Circuit of theaters. The success of the string and the constant additions being made to the line throughout the country has created the necessity for this new department of the William Fox Organization. Founded recently by "Alphabet" Story. He brings to this department many years experience as manager and press agent in practically every branch of the show world. — W 8 9 —

Boosting Tank Enlistments. Betty Blythe is going to take a chance. The beauty is about to send anything, having promised not to "Treat 'Em Rough" she has promised to appear at one of their entertainments in the near future, and sing a few songs.

Betty is a great favorite among the boys, and is at liberty to knock the Huns with the big tanks and says that she wants to do anything she can to make life a little more pleasant for them until they have to go over there.

As Betty was trained for the concert stage there will be envy for the boys at Camp Colt. — W 8 9 —

Issuing a Note of Vengeance. The new coming will do business under the name of Filmaktiebolaget Skandia, and the promoters are Centralrappens, Emissionsaktiebolaget, Filmaktiebolaget, Filmeselskabiet, Aktiebolaget Investor, Helsingbardskolan, Aktiebolaget, H. Lassevall, and Nils Bousen, director. — Moving Picture World.

Thus do we "get avenk" with the linoleum type of operator over the way to worst stuff right and our best stuff wrong. — W 8 9 —

The word "hell" in a title seems to be under the "gun" of Censors' ban. — Moving Picture World.

To Ohio With the Kaiser! — W 8 9 —

Early Rising Does Not Logically. Harker, of Denver's Isis, Early on the Job.— Moving Picture World Headline.

Isa, according to the Minneapolis Tribune and Dilworth of Stoh or Qeb (the earth) and Nut (the sky).
Now Theda Bara's Real Bear.

Ordered to service overseas from Camp Lewis, Wash., Company L, 346th Infantry, who has sent to Theda Bara the company mascot, a big, black bear, which the men had named the Rampaging Bear. When the orders came sending the command to France the officers of the company decided to send the animal, as a War Department rule expressly forbids the taking of animal mascots overseas. Whether or not the officers wants Theda badly, but after a meeting of the company a unanimous decision was made that the animal shall go. A man will you accept her, and know that under your direction she will reach a magnificent maturity.

- W S -

William E. Fildew has joined the camera staff at Metro's West Coast studies. He will crank the cinema machine for Director Wilfred Lucas in the making of the forthcoming May Allison picture, "The Fingling of Mary," her first West Coast production. Fildew was a Metro cameraman for more than a year, and has worked for Fine Arts, Kinemacolor, Majestic, and Goldwyn.

Gas Is More Essential Than Bull.

Petrosa is without her favorite publicist. Mrs. Ennis has joined our Uncle Sam's Gas Service.

The which we call a very appropriate subject of treat. Later—It is understood that Bert's Draft Board said something to him.

- W S -

Place and Time Not Given.

The greatest roundup the world has ever seen will have for its master of the arena Dustin Farnum, star of the Sherman Productions, Inc. The rodeo will be exceptional in the number of events and famous riders and horses competing.

Due to the fact that it is for the benefit of the "Greatest Mother on Earth," the Red Cross, from the sand dunes of Texas to the Adirondacks, in 18 states there are fiddling boys to do their bit under the chieftainship of Mr. Farnum and Louis O'Neill, president of the association.

- W S -

 Doubtless She was a Good Waiter.

Alice Terry sure does know how to get a good meal. When she was living in Washington, D. C., not many years ago she made up her mind that she wanted to go on the stage. A stock company was playing a summer engagement in the nation's capital, and she went up to the stage manager of the troupe, demanded to be cast for the following week's play, and got away with it.

Alice settled down to be able to figure out just how she got up enough nerve to butt in the way she did, or whether the manager was desperate to get someone to play the two-line role.

- W S -

Sheldon Lewis, in the coming serial starring Leah Baird, is again adopting some of the heroine-foling stunts for which he is famous. How Lewis gets it by countless small boys of the front row, and devoutly consigned to bad places by innumerable small (and many large) girls, greatly over-hated, it would seem.

"Truth to tell," says his press agent, "shed their hair, kindlier, or more courteous gentlemen than Sheldon Lewis in private life. Beloved by his fellows who comes even severe test is the regard of his fellow workers in the studio. There he is idolised and respected for his quiet solicitude, his regard for the feelings of all, and his lack of care for self if able to assist his fellow-man."

Rambles 'Round Filmtown

We Use This for Justin Fair.

Pearl White is on a vacation. The blon- dine star of the Pathe serial needs one. A few days ago she completed the 29th and concluding episode of "The House of Hats," and when one figures the number of thrills contained in the 40 reels that comprise the latest Pathe serial, there is no need to wonder why Pearl White is on a vacation.

An interviewer saw her the day they completed the last episode of "Toe House of Hate" at the Astra-Pathe studios in Jersey City, "No gay boardwalk at Atlantic City for me this year" laughed this queen of the screen, "Believe me, I am going to take the rest cure this summer. I am just going up to a farm in New York State and do nothing but just rest."

"But what about plans for the future?"

"Oh, I expect to be back to work in a month, said Miss White. "You know we have another big serial coming and I figure that a month out with the butter-cups, the cows and the chickens will make me fit and keen again for the thrill stuff."

Suffering in Patriotic Silence.

The Goldwyn stars, hitherto anxious to practice wartime economies, have hit upon another plan to prove their patriotism and the regard they needs greater than their own.

Led by Mabel Normand, incorrigible talkie star, Midge Kennedy, Mac Marsh, and Tom Moore resolved to elimi- nate telephone calls except of the most urgent nature. Not only this, but they discourage all incoming calls on the wire.

This rule apply to everyone they know, and since every star is constantly bothered by unnecessary calls it will free them from needless interruption.

- W S -

UNSUSPECTED BIOGRAPHIES.

No. 2.

(Drawn from Paramount-Artercraft-Pep.)

Charles Kenmore Ulrich.

"I am out here in the land of sunshine and flowers," writes Charlie Fuhr in his original mode of expression and under a Los Angeles sun, that fact, the name of my old pal Charles Kenmore Ulrich has been enhanced, enlarged and crystallized. Not only he acquired the editorial supervision, direction and production of the Press Books.

"Exhibitors everywhere meet me with the same questions: "What sort of a fellow is this Charles Kenmore Ulrich, this master of the English language, this wonder of the Press Book Age? Could we maybe arrange for his personal ap- pearance at this theater?" He is really as nice a man in real life as his press books would indicate?" Does he autograph his own photographs?" And so on, etc., and so forth.

"In lieu of spending my entire day answering the countless questions fired by the press in the English language, I have printed a biography on the Editor of Press Books and have had run off 300,000 rotogravure copies of the book which I have autographed. Of course, many persons demand original photos with Mr. Ulrich's own signatures, but with a little explanation they readily appreciate how impossible it would be for Charles to autograph his own photographs. There is no need to go to the trouble to send for them."

"Many people are mystified at the unusual popularity of this little book, but little do they know of how easy it is for Charles to turn out the best in the industry. Little do they suspect that Charles has had years and years of training in this very field of endeavor. If they but knew that the very first press book heralding the appearance of Eve was created, designed and supervised by none other than our own Charles!"

"If they could learn how Adam showered his love on Charles over the excel- lence of his press book in "Eve," written on oak leaves, with advertising cuts made out of Tech book; if they could have seen how the Indians howled with joy when they read Ulrich’s press books announcing the beginnings of "Cowardly," she long run in Manhattan; if they had read Charles' press book giving advertising suggestions for "Polly," which they would take as a matter of course his superiority in this world of press books, mats and coarse screen cuts.

"However, I believe that despite the fact that Ulrich's press books are the best in the timid, goodness merely in their infancy. I believe there is a great field of usefulness ahead of this backbone of the press book business."

The time will come when even school children will be able to read them. Seriously, though, let us therefore drink three toasts, three toasts—a whole gang of toasts— to the man who turns out the best press books in Filmland.

P. S.—It was thought to keep the secret of how Mr. Ulrich gets his inspirations, but they have changed our minds. For the benefit of those who would aspire press book fame, we disclose the Ulrich Mo- dor."

"I have a beautiful collection of hats. When he wants an idea for a story, he puts on a Fedora. When he is in doubt about putting up his hats for the creation of wonder press books. Mr. Ulrich bears a strong resemblance to his picture shown on this page.

Next week we shall present Morrie Rys- kind’s idea of how a branch office should be run with H. M. Owens, the "Daredevil Dallas Demon," as the "tail guy" for the unprovoked assault.
Bathing Suits Excess Baggage.

Alice Brady puts picture first! This fact was exemplified recently when Miss Brady balanced in the scales interest in her, in her desire to wear the two fetching costumes. It was at Long Beach, and Miss Brady was accompanied by some very particular friends and at a bathing party was projected. It so happens that in her next Select Picture there is a bathing scene, and Miss Brady has two such costumes. Miss Brady always wears two usually handsome bathing costumes, the one, which is all that can be gathered, ran into three figures, which was her own. These costumes Miss Brady had just purchased, and had taken with them in her journey on Long Beach.

Given the three elements for a drama, the hero, the heroine, and the setting, a bathing party and marvelous bathing costumes—what would any other girl do? Miss Brady would appear to be a simple one; but no so in Miss Brady’s case. She struggled—and Alice Brady is a clever struggler. (See “At the Mercy of Men.”)

Although her companions teased and provoked, Miss Brady stoutly refused to wear her gorgeous bathing costume before they had been filmed for the scene for her picture. Chinking back her vanity, she announced her fashionable friends by buying, in a Long Beach “department store,” an English suit as a substitute.

This she put on, and drably attired, when she might have been gorgeously arrayed, entered the surf. She was engulfed in gorgeous beach costumes of silk and satin remaining safely encased in their tissue wrappings under Miss Brady’s tonneau.

Texas Talent Under a Bushel.

Louis Pelletan, auditor for the Metro and the F. N. C. of Texas offices at Dallas, is a native Texan whom no one knows. At any rate, that’s what folks from Dallas have declared. Louis has no clothes, no affairs. Says he has a good figure, good “illumes.”

But another talent possessed by the versatile statistician sharp has been discovered. Louis Pelletan and Miss Petrova left Dallas on June 28, in the W. S. C. campaign, she visited the Metro and F. N. C. offices. She was introduced all round, and everybody gasped when it came Louis’ turn to say. They saw him click the heels together and his trim body bend at the waist line in a bow that might have been the envy of Parisian couturier. They held something like this:

(insert French conversation, ad lib.)

In the lot of wireless with hands and rattling of tongues, which nobody else understood, by which it was discovered that Louis is a fluent master of the French language, a talent he had been hiding under a bushel all the while. His forlorn ears were all of that brave nation which has shown the world how valiantly its sons can fight.

Great Star’s Good Influence.

Geraldine Farrar has amazed her director and the Goldwyn organization by her tremendous eagerness for her work. During the entire fortnight devoted to her first picture she has been at the Goldwyn studios in Fort Lee morning daily, and a bath is required an hour to get from her home over the river into New Jersey her rising time each day can be guessed and make her a happy person. On several occasions she has not only worked all day, but on two occasions well into the night. Evening came on a few days ago with the star and a big group of players in the middle of the committee scenes where the player was properly keyed up.

“Don’t worry,” asked Miss Farrar, “when everyone of us feels the parts we are playing” Tomorrow we would have to work for long long time before we attained our present pitch and sympathy with our roles.”

The entire company worked before the Goldwyn cameras until 1 a.m.

Rambles ’Round Fithtown.

Enter the Mexican Jumping Bean.

Negro,-Mr. Rothschild of Nogales has formed a company, which will be incorporated in the near future, for the establishment of a moving picture studio in this city. General Efro Obregon is one of the incorporators.—Moving Picture World.

—W. S. M.—

The meticulous care exercised by Goldwyn in casting the plays starring Geraldine Farrar, Madge Kennedy, Mabel Normand, Mae Marsh, and Tom Moore was exemplified last week, when Casting Director Clifford Robertson personally interviewed 1,174 applicants for parts in forthcoming plays to be done at the big studios in Fort Lee.

Each actor was considered for a part, and the question of mobs did not enter into the calculations.

He Must Be a Good Listener.

—W. S. M.—

Earl H. Hulsey, president of the First National Exhibitors’ Circuit, of Texas, is the father of a strenuous young chap hearing the name of Earl, Jr., who arrived in Dallas a few days ago. Mr. Hulsey declared on the spur of the moment, that there was somebody to fight his battles at the regular annual meetings of the First National directors.

—W. S. M.—

Satisfying An Optical Yarn.

Ever since Madame Olga Petrova entered the picture business she has with seeming deliberation turned to us in all of her publicity portraits, the left side of her face. We have, with hitherto unrequited determination, sought for a glance at her right cheek.

Bert Emmett and Charles Wisner Barrell, publicists for the famous Polish-born actress and the First National Exhibitors’ Circuit, respectively, very haughtily spurned our pleading to see a picture of the always-hidden right side of the Petrova profile. But we have fouled the wool.

Here is a picture of Petrova, kodaked by our Atlanta, Ga., correspondent while Miss Petrova was in that fair city selling Thrift and War Saving Stamps in her personably conducted patriotic drive to swan the Hun on the fly.

But that her right cheek is just as pretty as her left.

We still seek a photograph of (e’llie De Barre showing something bubble his sport shirt.

Mme. Olga Petrova, Screen Queen.

World’s Champion Result Getter in W. S. S, Patriotic Sales.

When Beauty Takes Her Pen in Hand.

By Mabel Kinsman, Laskey Studios.

Oh, Charlie Fuhr.

Long, long I’ve wondered Who could I ever find,

In all my dreams

You have hunted me,

And I’ve hunted thee.

Oh, Charlie Fuhr!

Elusive child of art

Art thou

With a glass of wine

Neath blossomed bough—

With gasoline

Pour’d into a jar—

I’ve rushed on madly

To pursue,

Oh, Charlie Fuhr,

My search for you—

But all things end,

And end this must.

If I find you not

My heart will burst.

If you’re a myth—

As some infer—

If you’re the dead,

Oh, Charlie Fuhr,

And pray to shake

Thee away,

To be like you—

Be what you may—

Oh, Charlie Fuhr—

—W. S. M.—

Rare Genius for Evasion.

The anti-cabaret ordinance recently passed by the city council of Chicago has proven to be most malodorous and dismal failure. •

In the usual clause in the ordinance prohibits dancing and cabarets, and the sale of liquor under the same roof. A cabin of the larger cabarets have gotten over this by taking the roof off.—Variety.

—W. S. M.—

“What next?” asked one of Edith Storey’s friends. “You’ve done every sort of part on the screen, from the Coriscanbred sprite to the two-gun woman in At The Sun Went Down. You’ve played heroines of every nationality and every shade of character. But never a vampire—”

“No, not yet,” replied Miss Storey, faintly smiling.

“I’ll play a vamp some days,” confessed the star. “I don’t see why I shouldn’t if it is a fact the vampire when I do It will be a different sort of vampire from any you have ever seen on the screen or on the stage.”

That Will Be Another Storey.

—W. S. M.—

At Metro’s West Coast studios there are four “Berts”—Bert Lytell, star; Bert Vino, scenicaret; Bert Dorris, assistant director, and Bert Wayne, property man for Bert Lytell. The other day George D. Baker, manager of productions, wanted Lytell for a brief conference on the details of a scene. He came to the rear door of the studio offices, and, making a megaphone of his cupped hands, shouted: “Oh, Bert!”

And all four Berts answered. “There are no Berts,” said Mr. Baker, “than there is meat in a filbert.” If we get any more I’ll have to start a card index system to keep them track of ‘em.”

“Either that,” suggested Lytell, “for the Bertillon system.”

For This They Should Egbert.

O. R. Geyer, of General Film Co’s publicity department, should be a good source for Rambles. He is invited.

Contributions are always joyfully welcomed.

“Chew to the ring, let the quips fall where they may” say we.

Only thus may the bacon be extracted from the smoke-house.

THE RAMBLER.
Manufacturers' Advance Notes

World Pictures Names Four Subjects for August Issue

The announcement of World Picture for last week, the picture story having been scheduled under the heading comes "Hereditary," in which Barbara Stanwyck is starred and John Bowers features in the story. The story is by Maravena Thompson, well and favorably known as a writer of fiction and plays. As its title indicates, the story is that of a murder, and its heroine is the daughter of a murderer who is arrested. William F. S. Earl directed.

August 13 is the date for the publication of "Blind Justice," in which Carlyle Blackwell and Evelyn Greeley are starred. Harry O. Hoyt is the author, and De Mille the director. Bobby Briscoe, an overbred, overprized hero, believes in the father of the girl he loves. The girl tells him she will marry only a man who is strong, and when she has Bobby kidnapped and taken to a health farm, and also works a blackmail on Bobby's father. When Bobby returns, strong and ruddy, his girl is forgiven, and all is well.

Coming on August 19 is "Merely Players," starring Kitty Gordon, with Irving Cummings supporting her. The fox's "Salome" Has First Secret New York Showing

Surrounded with the usual secrecy, "Salome," the first picture deal in one of the projection rooms of the Fox general offices on Forty-sixth street last week, was such a secret that no titles were introduced where later art titles are to be found. The pictures were shown in all their redundancy and with retakes superimposed. The showing was solely for the cutters and those who exercise critical judgment in the final finishing of the product. The Fox organization also were present. Hettie Gray Baker, film editor of the Fox output, was principally in evidence here as regarded the "talking of evidence."

"Salome" is to be the one independent offering of the coming season at the Fox organization. By which is meant that it is a non-release feature de luxe, which will be shown in the largest of the first-class theaters in America which usually house only purely dramatic offerings of the highest standard.

A monster publicity campaign has been set in motion properly to put before the public the greatness of this production. Samuel F. Kingston is in charge of the production, with Will T. Gent acting as producer.

Theda Bara enact the titular role. The strong dramatic fiber of the story, which guards the play from being dwarfed by its massive mise en scene, which, in one instance, involved the construction of a replica of the Jerusalem of 40 B.C., the story was written by L. Case Russell, and is a story of great dramatic strength.

The picturization of the sensationally successful stage production, of which the film is scheduled for publication August 26. Lewis S. Stone, who was featured in the stage production, is the star. "Inside the Lines" should prove to be as great a success on the screen as it was in the speaking version. In the interest and interest has been given to the picturization of Earl Der Biggers' success. Among other factors a supposed German spy, with designs on the British grand fleet, and an American girl.

Anita Stewart Completes Picture.

Anita Stewart has completed "The Mind-the-Plant Girl," the first of the special series of Anita Stewart productions. The Vitagraph plans to release them in the near future. Albert E. Smith, president of Vitagraph, has been busy in the consideration of a number of other plays, selections from which will be used in the as yet unfinished vehicles. All of the plays under consideration are from well known subjects, either legitimate stage productions or popular works of fiction. Mr. Smith says that so many plays are under consideration that he will not be able for some days to announce Miss Stewart's next vehicle. But he said, however, that the rest of her pictures, like "The Mind-the-Plant Girl," will be made under the personal supervision and directed by Wilfred North, who gave the screen such a splendid picture in "Over the Top."

Exhibitors are awaiting the announcement of the release date for the first of the Stewart series, and judging from the Vitagraph announcement, their curiosity soon will be satisfied.

W. W. Hodkinson Adds Plaza Pictures to His Service

The W. W. Hodkinson Corporation, according to a statement issued this week, is adding product to its Hodkinson series. The material will be known as Plaza Pictures.

Although no definite statement is forthcoming as yet, in reference to the exact nature of these pictures, it is understood that two and possibly three popular stars will be included under the brand, and that their pictures will be released in series maintaining the present alignment of Hodkinson service.

W. W. Hodkinson's personal statement in reference to Plaza Pictures in part is as follows:

"Plaza Pictures are good photoplays in every sense of the word. We are convinced that the producers of this material have obtained a consistent quality of production which, coupled with the popularity of the star appearing in these pictures, will make our new offering very acceptable to the exhibitors."

"Producers of Plaza Pictures decided to release their material through us because they wanted not only present profit for themselves, but also to prove to the exhibitor that they were ready to make good pictures, sell them at a reasonable price to help the exhibitor make money from them, and by that same token insure the continued prosperity of their own business as producers. They felt that our organization and methods of working presented the logical means to accomplish the above results.

"The addition of new product is a step forward for us. We now have Paralta Plays, Plaza Pictures, and the Douglas Natural Color Pictures, and more coming."

"We know that there has been some confusion in the past in the exhibitors' minds in reference to us and those producers releasing through us. Many exhibitors seem to be unable to fix clearly in their minds that the Hodkinson organization is built with a definite purpose in mind, and is striving to achieve a definite object; namely, the buying of product for the exhibitor at a reasonable rate rather than to force upon him the product of the producer regardless of quality."

"We will be in a position to announce the stars in Plaza Pictures next week, and may say, moreover, that the production of Plaza Pictures is well ahead of schedule, so that we can assure the exhibitors that there will be no delay or trouble on that score."
Arbuckle Gets Really Soaked in "Good Night Nurse"

In the new Paramount-Arboolke comedy, "Good Night, Nurse," released July 8, "Patty" Arbuckle accomplishes, after many ludicrous attempts, the unusual feat of lighting a cigarette in a blinding rainstorm. While this might be possible to almost anybody blessed with patience and perseverance, it is pointed out that it takes a "Patty" Arbuckle to make it funny. This laughable stunt is one of the thirty who should cause a full minute's laugh every minute in the new travesty on life in a sanitarium.

"Good Night, Nurse" opens with Arbuckle trying to make his way home, through a terrific rainstorm. At the corner drug store the jovial one encounters another happy pedestrian—happy, but in a sad condition. "Patty" sends him home with a parcel post. Just how "Patty" fares in his adventures would bore the humorous edge in the telling, but it can safely be reported that he finally reaches home and wife with some odd companions—an Italian organ grinder, a pretty girl dancer and a monkey. The exasperated and long-suffering spouse throws "Patty"'s friends out and puts him to bed and then generally takes him to a sanitarium for the cure.

At this point, it may be stated, the fun has really just commenced, for what the doctor and Intern do to poor "Patty" would be shameful were anybody else their victim. But "Patty" has a regular field day when he masquerades as a female nurse.

Arbuckle wrote this comedy and directed it himself, while George Peters did the camera work.

No Summer Let-Up in "Big V" Comedies.

There is to be no Summer let-up in the production of Big V comedies. Two companies are steadily working at the studio in Hollywood, and they will continue their indefatigably. One of these companies is headed by Lawrence Semon, the other by Earle Montgomery and Joe Roach, and they alternate weekly on the Vitagraph program.

A statement from the Vitagraph offices is to the effect that the comedy business is on the increase and it is attributed to the general desire of the public to see the brighter side of life, even if it is slap-stick. Exhibitors report that there has been a steady improvement in the Big V's, both in the matter of story and settings, and each one seems to get better than its predecessor.

Great Mob Scenes in "The Road to France"

One of the largest mob pictures ever employed in producing circus is handled by Director Dell Henderson in "The Road to France," in which Carby Blackwell and Evelyn Groesby are starred. The title of this picture is claimed by World Pictures to be indicative of just how the present conflict between nations will be brought to a successful termination. It displays just what weapons the United States will employ in fording peace on the Lusitania. Even though our people have a general idea of the resources of this country, "The Road to France" will open their eyes to the enormous power of this country to handle the men, material and means. Mr. Henderson expresses the belief that never in all his career has he had a picture that gives him the one great chance he found in this one.

Exhibitors Enthusiastic Over Vitagraph Serial Policy

A demonstration of exhibitors' faith in Vitagraph promises, and Vitagraph product, has been recorded during the past week as the result of the new continuous serial policy announced by Albert E. Smith, president of the Vitagraph company. Just a week ago Mr. Smith, in letting it be known that Antonio Moreno had finished his place on the roster of Vitagraph stars, gave out a statement in which he announced that a permanent serial policy had been decided upon by Vitagraph whereby William Duncan, with Edith Johnson and Joe Iyan, would head one serial company and Moreno and Carol Holloway another. The company will produce four serials a year, each of these companies appearing in two productions, it was stated.

Already a score of exhibitors in various sections of the country have signed in advance for a yearly serial service on the new Vitagraph booking plan. This is believed to be the first time that exhibitors have been given the opportunity of arranging their serial bookings a year or more in advance, and the first time that contracts for such service have been made for that period of time.

President Smith, in discussing the serial policy of his company, said: "Vitagraph has arrived at that point in its production where it is felt that a promise, a year in advance, four high-class serials in a twelvemonth. A year ago we established the practice of a serial for each week in the year, and now, with two strong companies organized and producing arrangements, both of which are still making a position to announce for advance the release dates of the several serials. I also picture that all serials coming to us in the future will be up to the standards set by 'The Fighting Stall,' "Vengeance," and the company policy in the "Web." To these will be added on July 15, "A Fight for Millions," featuring William Duncan, with Edith Johnson and Joe Iyan. On October 21 this will be followed by the first Antonio Moreno-Carol Holloway serial; this in turn will be followed by another Duncan serial on January 27, 1919. The second Moreno-Holloway serial will be released on May 15, 1919.

Five Second Year Plays Under Way at Goldwyn's

FIVE productions, two of them virtually completed, for Goldwyn's second producing year, which begins the first week in September, are under way at the Fort Lee studios of the company. This means that the twenty-six pictures promised for last year's program have been finished and are undergoing titling and finishing. "Money Mad," starring Mae Marsh, on August 26, Goldwyn's first millstone will have been placed in Geraldine Farrar's initial Goldwyn production, which probably will be the first released from the new company. "Code of the City," will be ready for release among the first few of the forthcoming season. A capable cast supports a popular leading man for each of Goldwyn's feminine stars in turn, in an original story from the offices of George Lozow. Madge Kennedy has been photographed in the concluding scenes of "Friend Husband," which is being directed by Clarence G. Badger, and has begun work on her first picture for the new company, "The Law's in Love." The latter has not yet been announced, nor has its nature been made public. It is said, however, to be one of the most delightful vehicles yet written for her since she became a screen star under Goldwyn auspices.

Mabel Normand's "Back to the Woods" is completed, and she is at work on another production. Mae Marsh has finished "Mony Mad."
Gordon Is Leading Man
For Ethel Barrymore

IN the cast of "Our Mrs. McChesney," which, under the direction of Ralph I. Locke, is the current starring vehicle for Ethel Barrymore now being filmed at Metro's Sixty-first street studio, is Hunt- ley Gordon. Miss Barrymore's leading man, playing the part of T. A. Buck, Jr. Mr. Gordon was engaged for the role by Maxwell Karger, manager of productions for Metro, not only because of his having been a leading elephant trainer but because he was chosen in the original stage production of "Our Mrs. McChesney," but, too, because of the young man's ability and capacity, as demonstrated in previous Metro pictures. In the role of T. A. Buck, Jr., Mr. Gordon is first the junior member of the board of directors of the famous Featheroom Pettercoat Company, and later, the owner, as Ethel McChesney—Ethel Barrymore—the traveling saleswoman, of the opening scenes, and the secretary later in the production.

Mr. Gordon began his professional career on the speaking stage, being associated with several Broadway successes, notably that of the William A. Brady production of "Life."

Among Mr. Gordon's former screen successes prior to his association with Metro are several features in which he was the leading man, such as "The Return," wherein under the Metro banner he played first with Joseph Kilgour, was a member of Miss Barrymore's cast in several features screen productions, and had an important role in "The Million Dollar Doltles."

"Love and the Woman" (World Pictures)

World Pictures has purchased the rights of "The Love and the Woman," the continuity for which is now in the hands of a Baptist dispensary department with June Elvidge for the stellar role. At the beginning of the story Miss Elvidge, who has been loaned out by her employer, is played in a hotel. She is the sole support of her infant daughter. Realizing that with any decrease in this job position her child will have little or no opportunity to better her condition, she seizes upon a means to furnish her child for that of a rich man's offspring. This situation furnishes the principal theme of the story. Frank Mayo will play opposite her.

Fox Completes Spectacular German Spy Production

This German spy system in America has been completed on the screen, according to an announce- ment by the Fox Film Corporation. Capt. Charles M. Doleman, the engineer in charge of the production, has made far-reaching revelations of the workings of German spies in this country and has assisted R. A. Walsh to film "The Prussian Curr," a nine-reel spectacle-drama, featuring Mirtam Cooper and showing Capt. von der Golts, a German spy engaged in the pro-German activities which he exposes.

"The Prussian Curr" not only reveals the workings of German spies and propa- gandists in America, as set on foot by Ambassadeur von Bernstorff, but it is vir- tually a review of the whole World War. It shows how Germany stuck to the close of the Civil War and shows developed conditions and ways of thought in Germany and the more recent events which have finally clashed in the present struggle.

Along with Lincoln and William I. of Prussia, the picture throws on the screen an impressive galaxy of world fig- ures, such as Kaiser Wilhelm, the Kaiser, General Pershing and numerous other statesmen and military leaders who are now making history.

So pretentious is the production of "The Prussian Curr," that the William Fox forces announce that its first-run show-ings will be made only in first class theatres, and it is said that these performances will probably be given through the K. and E. circuit.

Five historical figures and events and the secret activities of the Kaiser's minions in America are the leading themes in "The Prussian Curr," strong heart in- terest has been provided by Director Walsh in the romance of a typical Amer- ican family, one of whose daughters is played by Mirtam Cooper in the role of Rose O'Grady. Another daughter, Lily, is wood and won and driven to her death by Otto Golts (Capt. von der Golts), a German spy. In the course of this story of love and treachery, the workings of the Imperial German spy system are said to be revealed.

It is declared by those who have seen "The Prussian Curr" in its preliminary showings that virtually no chapter of the Great War has been omitted from its scenes.

The allied fleets, the submarines, air squadrons, vivid battle scenes, the Kaiser and his crew at Potsdam and in the field, the departure of the Linnetia Congress in session, American war works, troop movements, launching of ships, the pour- ing of our armies into France—these and many other stirring scenes are woven into "The Prussian Curr."

Also, running through, and casting its sinister influence over these activities is the German spy system and the damage wrought by its agents.

Margery Wilson and William Desmond Lead Triangle

DESCRIBED as an unusual mystery play, "Marked Cards," featuring Margery Wilson and Wallace Mac- Donald, is the first release on the Triangle Triangle for the week of July 14. It was written by Adela Rogers St. Johns. It is a story of sacrifice. The heroine sacri- fices her love to the salvation of the gallows the boy she loves. And she wins the affection of the obstinate mother who objected to the marriage of her aristocratic son to the daughter of a former laborer.

G. B. S. directed the production which offers Margery Wilson, who appeared recently in "Old Loves for New" and "The Hand at the Window," Wallace Mac- Donald, who received favorable comment for his portrayal of the wayward son in "Madame Sphinx," will support Miss Wil- son. This will be MacDonald's final ap- pearance with Triangle before his enlist- ment in the Canadian Artillery. Jack Curtis and Rae Godfrey are also in the cast.

"Hell's End," with William Desmond, is the second release of the week. The New York underworld forms the background of this play, which shows Desmond as the ruler of a district from which the picture takes its unusual cast of characters, with political intrigues.

Josie Sedgwick will appear for the first time with Desmond. As an important part of Mary Flynn. Louis (Bull) Durham will play the heavy role of Hank Dillon, and Dorothy How is Belle Burns, who habituates the district.

"Hell's End" was written by A. Steen Richardson, with scenario by Charles J. Wilson, Jr. The production was directed by J. W. McLaughlin and photographed by S. S. Norton.

Griffith Aircraft Ready
For Public Showing Soon

W. GRIFFITH'S first Aircraf production, "The Great Love," has been finished and will be publicly shown early in August. The production marks the first D. W. Griffith cinema to be re- leased direct to the exhibitor in several years. A notable cast is presented, in- cluding Henry Walthall, Lillian Gish, Robert Harron, George Fawcett, George Siegmund, Rosemary Theby, Mansfeld Stanley and Gloria Hope.

In the making of "The Great Love," Mr. Griffith received the help and encourage- ment of Queen Alexandra and the leaders of social activities of London. The Queen directed scenes in Lady Manner's country estate which has become a hospital for convalescent soldiers from the front. The picture in its entirety tells a love story, but its prime purpose is to show how war has leveled all ranks and awakened the so-called leisure classes of the British Em- pire to the need of their country.

"One Thousand Dollars" Sounds Good

There is good a reason for exhibitors in "One Thousand Dollars," the Vitagraph Blue Ribbon feature which has been scheduled for release on July 8. The story is another of the O. Henry gems done into a five reel feature, and in ad- dition to its rather alluring title the pro- duction will give to exhibitors three stars of recognized drawing power and a supporting cast of strength. Edward Earle, Florence Desmond and Agnes Ayres are featured in this production, which was made under the direction of Kenneth Webb.
“His Bonded Wife” Chosen by Metro for Emmy Wehlen

Maxwell Karger, manager of productions at the Metro Sixty-first street studio, having selected "His Bonded Wife," a Street-and-date romance by Lois and Arthur Zellerlin, as the starring vehicle for Emmy Wehlen, has appointed Charles J. Krabin as her director, with Alfred Häckel as assistant.

Mr. Krabin has spared neither time nor energy during this past week in the selection of a cast to surround Miss Wehlen so as best to enact the interesting characters of "His Bonded Wife." 

Creighton Hale will play the role opposite to that of Miss Wehlen. Miss Wehlen's sister will be played by Warda Howard, who has just finished a forty-two weeks stock engagement and who also makes her debut with Metro in "His Bonded Wife." Miss Howard is a San Francisco girl. She began her stage career in stock and was graduated to star in "The Lion and the Mouse," "The Wolf," "When Knighthood Was In Flower," "Paid in Full," and "Lrewster's Millions." Her debut before the camera was under the Essanay banner in 1915. Miss Wehlen's cast also includes a Metro favorite of two years, Frank Currier.

As Doris Morse in "His Bonded Wife," Miss Wehlen will have one of her best opportunities. She will have practically a dual role, yet that of one and the same person. She will depict a typical American girl, adventurous and fascinating. And she also will wear several recent Paris interpretations.

The scenes of "His Bonded Wife" call for many elaborate sets and not a few interesting outside locations. Mr. Krabin will utilize all that is fairly in character within the scene. For this a team of Pierre Blackmer, Colonial and Barqueins have been engaged. Also they will portray in pantomime a playlet entitled "What Is Happening at a House Party" in an Urbanistic setting.

Montgomery Attacked by Auto Bandits.

Earle Montgomery of the Vitagraph Big V Company team, Montgomery and Rock, suffered considerable facial injury on a recent Sunday night when, returning from Sylva,他 was attacked by a pack of friends. The hold-up auto crowd the Montgomery party off the road, and then attacked Mr. Montgomery and his friends, with monkey wrenches. In reaching for the monkey wrench at the side of his car, Mr. Montgomery felled three of them. Mr. Montgomery downed the first one with one tap of the wrench. But the struggle with two other men was a long one. For twenty minutes they fought; at the conclusion of that time, Mr. Montgomery, his face hardly recognizable, is seen sitting from the fray, holding in the strong grasp of either hand, the atmosphere upon a dethroned hold-up man. Mr. Montgomery has forced to allow his prisoners to get away.

Metro Engages Two Stars; Each Will Head Company

Two new stars have been engaged by Metro, Olive Tell and Hale Hamilton. For both Miss Tell and Mr. Hamilton will head their own companies.

Mr. Hamilton's initial production will be "Five Thousand Hours," the pen of George Randolph Chester, Miss Tell's vehicle has as yet not been decided upon. The past few weeks established themselves as Metro favorites. Mr. Hamilton was the leading man in "The Winning of Beatrice" and in "Opportunity," Miss Tell made her Metro debut in "To Hell With the Kaiser," playing the part of a tennis player, and Hale Hamilton is one of Broadway's popular actors. Most notable of his engagements was "The Quick Wallingford," which play, the dramatization of George Randolph Chester's famous story of the U.S.S. "Lone Star," was successful in America, England, and Australia. In fact, it was the young man's success in Wallingford which caused Mr. Chester to have him in mind when writing his novel, "Five Thousand Hours."

Last week Miss Tell co-starred with Thomas A. Wise and William Courtney in "General Post," and received the honor of being managed by her to-co-star, with him in the opening production of his beautiful theater, the Henry Miller.

Vivian Martin in Rinehart Story.

Vivian Martin, whose many charming characterizations in Paramount pictures have won her a host of admirers in the ranks of the film patrons, is announced in a new production entitled "Her Country First," by Mary Roberts Rinehart, with the scenario by Edith Kennedy. James Young directed the picture and the photography is by Frank Garbutt. Particularly interesting at this time, because of its patriotic character, filled with delightful comedy, of the sort that Mrs. Rinehart has the ability to create, and, which, it is said, has been transferred to the screen by Miss Kennedy's skilful touch, "Her Country First" should prove the most appealing of Miss Martin's Paramount vehicles.

Sherry Reports Excellent Returns from His Exchanges

Following the second release of the new distributing service, "The Street of Seven Stars," which was shown to the public for the first time last week, William L. Sherry announces that the demand for his initial release has greatly encouraged him and given him absolute confidence that the style of pictures he is handling are what exhibitors want. He has now permanent managers for all his exchanges and produces from the first excellent returns have been received. Reports show that business is especially good in the Western territory.

"I have now gone far enough to obtain a practical, concrete basis of judging what the newly organized William L. Sherry Service is capable of accomplishing," says Mr. Sherry. "Most of my men have been well acquainted with me for years as a practical man in the film industry, and many have been affiliated with me in former enterprises. Thus it has been comparatively easy for me to coordinate our efforts and get the results we expected to get."

"Both of my early releases, 'A Romance of the Underworld,' a Frank A. Keene production, and 'The Street of Seven Stars,' produced by De Luxe Pictures, Inc., are having a very wide sale "in spite of the inflation of the market," adds Mr. Sherry. This is due to two causes—the pictures are good and my salesmen are hustling. I insist on this, and my men show very great confidence in the William L. Sherry Service."

Sherry expects to announce shortly the third of his releases, "Out of the Night," a Rinehart production starring Charles Ogle of the Dinner Pail Company in all of the other Keene pictures. The scenario is by E. Lloyd Sheldon. All of the De Luxe pictures were made at the head of her own company. The second release of De Luxe will be "The Inn of the Tattered Coat," starring Miss Kenyon by Louis Joseph Vance. The fictional rights have already been contracted for by one of the leading magazines of the country.

The Keene forces are now well under way with their fourth picture from "The Girl With a Past," by Paul Armstrong. It is stated that some beautiful exteriors have been taken within the last week. All the interiors are being made in the Biograph studios.
Skeptical Author Conceals Identity.

"The Driving Power" is the title of a story which World Pictures will soon put into work for a five-reel feature. Its author is a celebrated writer whose name is a household word in America. The contract for the sale of this story explicitly states that the author's name shall not be divulged without his consent. This is contingent upon the reception of the picture after its production, and if it is favorably received he is then willing to have his name used. This rather remarkable situation grows out of the experience he had with another film company that was not pleasant. Since then he has decided that never again would he either permit any of his writings to be seen on the screen or would he create a special story for film purposes. At the request of Charles Sarver, the scenario Director of World Pictures, a lifelong friend of his, he was persuaded to try just once more. The advent of "The Driving Power" on the screen will be looked forward to with unusual interest.

Essanay to Issue Third Block of Ten Broncho Bills

The revived Broncho Billy dramas have proved so popular that Essanay has decided to issue a third block of ten pictures. These one-reel dramas of the western hills and plains are looking at an unprecedented rate, according to the George Kleine System, through which they are being released.

Exhibitors declare that these dramas have filled a long felt want, there being a dearth of first class one-reel subjects to fill out their programs. However, these are not only being used as program fillers, but in scores of instances as the big event of the night. This is shown not only by what the exhibitors have written to Essanay and the George Kleine offices but by the amount of paper being used. It has been necessary to get out a full line of paper for these one-reel subjects and just as many one and three sheets have been used to advertise the plays as for the features.

The majority of exhibitors using these subjects are booking them one each week and advertising them for a certain night. They have reported a large attendance on these nights.

This third block will bring before the public thirty Broncho Billy pictures now ready for release. The third series will start July 19 and will be issued once a week thereafter. The first release is "Broncho Billy and the Gambler," followed by "Broncho Billy Fights In," "Broncho Billy, Vagabond," "Broncho Billy, Valet," "Broncho Billy's Punishment," "Broncho Billy and the Claim Jumper," "Broncho Billy and the Sheriff's Office," "Broncho Billy, Outlaw," "The Accusation of Broncho Billy," and "Broncho Billy's Double Escape."

Dustin Farnum Is Adopted By 115th Sanitary Train

For what is said to be the first time since America entered the war a male moving picture star has been adopted by the medical department of the army. Dustin Farnum has been made the big brother of the 115th Sanitary train stationed at Camp Kearney, California.

Mr. Farnum recently visited this organization, which includes four field hospitals and ambulance trains, has a personnel of over 1,000 men and is commanded by Major W. A. Jolley, and was presented with a handsome watch on which was inscribed: "To Our Big Brother, Dustin Farnum, from the 115th Sanitary Train, U. S. Army."

A review of the entire train was held, after which a luncheon was served, during which a number of vaudeville acts were performed by members of this organization. Later, several athletic events were held, including a ball game between the 115th and the 15th Infantry, who are proteges of William S. Hart, the 115th being the victors. A variety of races and several boxing bouts concluded the day's events.

Williams Working in Santa Barbara

Earle Williams and his company, including Grace Darmond, his leading woman, is on location in Santa Barbara, location city in this picturesque city, together with the Gillespie Estate, in Montecito out of Santa Barbara, figure in the picture, being directed by Jack Conway which is entitled "The Man From Brodneys."
Kerrigan’s Work Shows
Not a Trace of Injury

NOW that J. Warren Kerrigan has completed his Para Rita Play, “A Burglar for a Night,” it is worth while mentioning that in none of his previous pictures has he been called upon to perform so hazardous and thrilling “stunts” as he does in this production, which should set at rest any fear that his recent accident in any way handicap him. The scenarist, F. McGrew Willis, made it incumbent upon Kerrigan to fight his way through a mob of Chinese highwaymen, which the actor does in a manner that would elicit the warmest commendation from experts. Then, as if this opening scene in “A Burglar for a Night” were not a sufficient test of Kerrigan’s physical prowess, the Para Rita player proceeds to prove that his injured leg is as good if not better than it ever was by a series of screen acrobatics that range from rescuing Lois Wilson from the chilly waters of the Pacific to climbing up the side of an eighty-five foot bridge and then diving from this alitudinous perch into the waters beneath the steel structure.

Story Chosen for Mary MacLaren.

“The Vanity Pool,” a magazine novella by Nathaniel Hawthorne, which appeared recently in Young’s, has been chosen by Universal as Mary MacLaren’s starring vehicle. The story has been turned over to Universal’s artistic woman director, Ada May Park, who is creating the working scene.

It is a modern society story of a young girl’s development, that promises to work up into a sensational melodrama.

A notable supporting cast is being carefully selected to support Miss MacLaren in this Universal special production.

General’s Camp Films Are Popular.

The series of four one-reel subjects picturing the life of army recruits at Camp Devens, Massachusetts, produced by the Connecticut Film Company for General Film, is proving popular in those territories represented by troops in training at the eastern camp, according to General Film. Although each reel is complete in itself, many exhibitors are combining the four reels and using them as a feature, a plan that is reported to have met with big success wherever tried.

Pathé Releases a Washburn in August.

Bryant Washburn has another of his amiable “young fellow” characters in hand in his new Pathe play, “The Ghost of the Rancho,” which will be released in August by Pathé. Also, he has a very charming and slightly leading woman in the person of Ithea Mitchell, whose work on the screen has made her a favorite.

In “The Ghost of the Rancho,” Washburn is seen as a petulant millionaire’s son who is proving an obstinate wrath and a threat to be doomed to hard work. There is a strong, compelling quality in the story which slips into the picture toward the end.

“Maggie Pepper” Chosen For Ethel Clayton’s Debut

The Famous Players-Lasky Corporation has purchased the motion picture rights to “Maggie Pepper,” which will be an Ethel Clayton vehicle to be released under the Paramount trade mark.

The subject was Rose Nish’s greatest dramatic success and was written by Charles Klein. It had its first presentation in December, 1911, at the Harris theater, New York. One of the most successful stories of Mr. Klein, the play proved to be, which, met with popular approval when it started its phenomenal run as a “legitimate” attraction.

The part of Maggie Pepper offers an ideal character for Miss Clayton, who will be given a supporting cast that among motion picture patrons will be just as important as the players in the stage production were among theatrical followers.

“Maggie Pepper,” which will be directed by Robert Vignola, will be one of the series of eight Ethel Clayton pictures to be produced for release during the coming year starting September 1.

Theda Bara to Portray Artist’s Model.

Theda Bara as an artist’s model will be the central theme of the next drama which the William Fox vampire will film, according to an announcement by the Fox Film Corporation.

Miss Bara, who has just completed filming “The Message of the Lilies,” is now taking a short rest before plunging into work on her new production. The latest drama bears the temporary title of “Little She-Devil,” but this, it is understood, is going to be changed.

The project, which is being considered of as being considerably different from anything Miss Bara has yet attempted, will afford plenty of opportunity for the William Fox star. J. Gordon Edwards will direct the picture. This will make the twenty-eighth production which Mr. Edwards has directed for William Fox.

“Winning Grandma” Set for August.

Child lovers will find great delight in “Winning Grandma,” the new photoplay in which Baby Marie Osborne appears and which will be released by Pathé in August. The comedy action is fast and furious and little Smiling Sammy, the colored lad who has been a big laugher provocateur in recent Baby Marie pictures, is there with bells on.

Artist Says Bert Lytell
Is Ideal American Type

BERT LYTELL is the ideal type of American manhood, in the opinion of Hans Leip, artist and sculptor and gold medal winner at the Panama-Pacific International Exposition at San Francisco. Mr. Leipboer made the acquaintance of Mr. Lytell at Metro’s west coast studios in Hollywood and was so enthusiastic over Mr. Lytell’s qualifications as a model that he asked and was granted permission to make the head and bust of the screen idol of clay.

“Mr. Lytell embodies all that is characteristic of the young American,” said Mr. Leipboer. “He has a splendid head, with a strong jaw; well-places eyes; a firm mouth and a general air of determination, poise and virility.”

At the Panama-Pacific Exposition Mr. Lytell won a gold medal for supervising the art work in the Netherlands Building, to which he also contributed two mural paintings. He intends to complete the clay bust of Mr. Lytell, and then have it cast in bronze, to be sent to Holland for exhibition in one of the national art galleries as representative of the ideal young American.

“A Wife’s Conscience” Now Ready for Showing

Bessie Barriscale has completed her seventh play under the Para Rita banner. It is entitled “A Wife’s Conscience” and is a play of pathos which in which the problem appears at once and the subsequent suspense is maintained at a high pitch throughout. Then, at a point where it seems that the heroine cannot possibly be extricated from the difficulties, she is found loosing the sympathy of the audience, there comes a startling denouement which reverses the situation and makes the whole conception of “A Wife’s Conscience” the crux and title of the story, a very noble woman indeed.

Miss Barriscale has those connected with the filming of this production were especially pleased with the story. It combines the emotional situations of the actresses’ former plays, with a humanness and compelling sympathy of the sort usually found in plays more exclusively of this variety.

The original story, written by William Parker, has been adapted for the screen by Julian Louis Lamothe. The production was filmed at the Brunton Studios in Los Angeles. The picture is directed by Howard Hickman. The technical and artistic details were under the personal supervision of Miss Barriscale.

Miss Barriscale was supported by Edward Coxen as the lead, with Mary Jane Irving, baby star, and Charles Gunn, leading man.

“Britain’s Bulwarks” Winding Up.

Pathé will release the twelfth and last episode of the series “Britain’s Bulwarks,” “Britain’s Bulwarks,” July 28. The title is “The Canadians at Vimy Ridge” and is said to be the best of the series and showing to be by far the best of the series.

It most certainly is it of the widest appeal right now that renewed activity on the West front is centering on this historic battle, one of the historic battles of the Canadians, at death in the first year of the war.

“Ne’er Do Well” Gets Business.

That the motion picture version of Rex Beach’s fantastic novel “Ne’er Do Well” has lost little of its hold with the public and the exhibitors is indicated by the large number of orders for the new edition of the photoplay feature, says General Film Company this week. A large number of General exchanges are reporting a brisk business on the resale of the Selig picture, long runs predominating in the bookings received to date.
Success Series Schedule Complete For Half Year

The complete schedule of the first six months’ releases of the Famous Players-Lasky Corporation’s Success Series of approximately 80 features has been announced. It includes twenty-six features, or one for each week of the period from September 1 to February 29. The utmost care in the selection of subjects as well as the stars to be featured and dramatized, and the inclusion of the调度 presents the widest diversity possible. Each month offers one special subject, and, with the exception of Mary Pickford, whose “Caprice” is scheduled for November 3 and who will be seen in “The Dawn of Tomorrow” on December 29, no star will be featured in the series in two successive monts. In addition to the six special productions, four of the reissues will feature Mary Pickford, Margaret Livingston, Clark Gable, and William Farnum in one each. As a fitting lead-off feature, “The Eagle’s Mate” of Mary Pickford’s most popular plays, has been selected for September 1 release. James Kirkwood directed this production, which shows Mary in the role of a gently reared girl of the hills who is thrown in with moonlight and becomes the center of the rival affections of mountaineers. Work on February 29 and retitling of these films, gathered from the exchanges of the Famous Players-Lasky Corporation, is progressing rapidly at the laboratories, a special department having been created for the purpose under the supervision of Frank Meyer, assisted by Hector Streyczmanns. When the labs of this staff of experts are finished, it is promised that these reissues will be even more satisfactory to exhibitors and patrons whose heads they were originally placed on the market.

Roy Stewart Writes a Western

The next Triangle Western subject will be a play written by Roy Stewart, the popular cowboy player. Stewart and Director Cliff Smith are now working on the interior scenes of this play, which is temporarily titled “The Fighting Gringo.” On July 1, they went with their company, thirty-three in all, to the O’Neill ranch near San Juan Capistrano, for the summer round-up, where they will secure the exterior scenes. Steve Rounds is handling the camera.

Marion Davies in Washington Starts Second Select

W ORK on the second picture Marion Davies is making for Select has started in Washington, to which city Miss Davies has been accompanied by the members of the company, and Julius Steger, under whose supervision the picture will be made, assisted by H. E. Streyyczmanns. The vehicle is a down-to-the-minute story of romance, intrigue, and international intrigue. The action takes place in the present year, and the settings are laid entirely in American cities, Newport, and Washington being the locations of most of the scenes. “The Burden of Proof” is the title which has been given this story, which has been prepared by S. M. Weller. The play is not a war drama in any sense, but nevertheless there is a background of war in the picture—must needs be the case with every drama dealing with national American life today. Indeed, there are glimpses of the National Capital, with flags flying and marching columns of men in khaki. Miss Davies’ role is that of a bride who, through peculiar stress of circumstances, finds herself in the center of a maelstrom of international intrigue. The big moment of the play comes when, seemingly convicted by the accusing figure of circumstantial evidence, the bride faces her husband and tests his faith in her. Mr. Steger will be assisted by John G. Adolph. Andre R. Barlart will do the camera work. Miss Davies’ leading man will be John Mckyle. One of the most prominent characters in the picture will be played by L. Rogers Lytton, well remembered for the role which he created in “The Battle Cry of Peace.” Mr. Lytton will portray another one of these characters, such as are often termed “Rogers Lytton roles.”

“Miss Innocence” a Strong Fox Special Feature Issue

A PLAY of political treachery, intrigue, false accusations, innocence, Broadway life and convent cloisters is the description given in a statement from the Fox Film Corporation of “Miss Innocence,” which, with June Caprice as the star, will be the latest Fox special feature.

Jobyna Howland Plays With Norma Talmadge

JOBYNA HOWLAND, the original “Gibson Girl” and exotic actress, who scored during the past season in “Nancy Lee,” faced the camera for the first time last week at the Normal Talmadge studio. She has been cast by Director Sidney A. Franklin for an important part in Miss Talmadge’s new picture, “What Might Have Been.” Miss Howland has a regular vampire role, and is called upon to exercise all her feminine arts to entrap a wealthy banker whom she wishes to lure away from his wife. Although this is her first motion picture appearance, Miss Howland has been a prominent figure on the speaking stage for years. She has alternated in musical comedy and the legitimate, and has played important roles in such widely different plays as “Rupert of Hentzau,” with James K. Hackett, and “The Passing Show of 1917,” a London theater hit. As assistant for the famous “Gibson Girl” drawings which were a sensation some years ago, Miss Howland first came into prominence. She admits that acting before the camera at the Normal Talmadge studios is the first position she has ever done since she was a model for Charles Dana Gibson.

June Caprice in “Miss Innocence”

release. The play is said to be the strongest which June Caprice has yet enacted. Miss Caprice is surrounded by a capable cast, other players in the production being Marie Shotwell, Robert Walker, Frank Beamish, Carlson Macey and Mrs. Carlson.
Universal Well Ahead of Production Dates on Serials

SUCH satisfactory progress has been made upon the production work of two of Universal's forthcoming serials that long before the dates set for their release both will have been entirely completed and distributed among that company's exchanges.

The serials are "The Brass Bullet" and "The Lure of the Circus," the former featuring Juanita Hansen and Jack Mulhall, while the second will be the vehicle in which Eddie Polo will display his athletic prowess.

"The Brass Bullet" will be the first of Universal's 1911-1912 serial thrillers and is scheduled to be shown at the first run theaters commencing with August 10. The story will be told in eighteen two-reel weekly episodes and, according to its producers, is beyond all question the best and most unusual story of the to-be-continued type yet turned out by that organization.

The cast engaged for this serial includes, besides the principal players, such sterling performers as Charles Hill Mailes, Helen Wright, Charles Force, Hal Cooley, Joseph Girard and Ashton DeArcht. Although there are sixteen episodes of "The Brass Bullet," but five have been completed and titled so far. The names of these chapters are: Episode No. 1, "A Flying Start"; Episode 2, "The Muffled Man"; Episode 3, "Locked in the Tower"; Episode 4, "Smoked Out"; Episode 5, "The Mock Bride."

As the "Lure of the Circus" indicates, the Eddie Polo story will be a circus serial. As a matter of fact, this Universal player was formerly one of the most famous of circus acrobats and it was because of his work with a big tanbark aggregation that he attracted the attention of Universal officials.

Although no definite release date for "The Lure of the Circus" has yet been set, it will follow close upon the heels of "The Brass Bullet"—probably within a few weeks after the first episode of the latter serial has been issued.

Dog in Essanay's Feature Doubles Just Like Humans

The doubling of an actor in a scene is an old story to film folk, but it was left for Essanay to double with a dog. This is done in the George K. Spoor feature, "Young America," now being produced at the Essanay studios in Chicago.

It required infinite patience on the part of Director Berthel as well as the dog's master, Charles Frohman Everett, who plays the lead in the picture, to accomplish the result. It was wellnigh impossible to keep the dog in the same position long enough to register accurately, although the canine has been trained with infinite care by its young master.

After nearly a score of retakes the scene was finally completed, and it is believed to be the first scene ever presented in which a dog doubles for itself. The picture is taken from the Cohan and Harris production written by Fred Ballard, and which had a great stage success recently. It will be seven reels in length.

Scene from "Neighbors" (World).

Pathe Summer Program Avoids the Heavy Stuff

PATHE announces that the plan for summer programs will be happily devoid of "heavy stuff." The big features to be released in July and August are for the most part light comedies, although there are two serious plays in the list.


"The Girl from Bohemia" will be released on August 25 and it is a rather notable Pathe play for the reason that it may mean the working of Irene Castle's retirement from the screen.

There will be another feature play released on the program for the week of Sept. 1, but for the week of September 8 the fall season will be inducted with a big special, "The Woman Eternal," starring Elaine Hammerstein.

No Vacation for Harold Lloyd

Harold Lloyd's comedies will continue without interruption this summer, it is announced by Pathe. Robin studios do not expect to take a vacation, but will keep the respective noses of Harold Lloyd, Bebe Daniels and Harry Pollard to the studio grindstone.


Two New Faces in Paramount Issue

Two faces new to Paramount will be seen in the next Scene: Sessue Hayakawa, "The City of Dim Faces," written by Frances Marion and directed by George Melford; and William S. Hart, well known to screen patrons, and Doris Pown, a young woman who has been starred by other companies in popular productions.

Scene from "Mammon and the Archer" (General Film).
San Franciscans Greet Clara Kimball Young

Clara Kimball Young, in accordance with the schedule of activities following the completion of "The Savages," at the Lasky studio, Hollywood, appeared on July 2 at the California theater, San Francisco. The conclusion was an added impetus to stimulating recruiting activities and also the first of Miss Young's appearances in her tour of the western coast on her return trip to New York. Miss Young's reception was one of the most enthusiastic welcomed ever accorded a player in the city.

In honor of her appearance at the theater, the parking street in which fifty automobiles carried many naval officials and prominent citizens. The parade was held in the presence of over one hundred instruments. The crowd which gathered in front of the theater seeking admittance after the doors had been closed on a capacity house was so great that the traffic police had difficulty in restoring order.

Miss Young's next appearance will be in Portland, Ore., and following that she will visit T. A. Seckman, and S. W. H. Rudolph, Miss Young's personal publicity representative, accompanied by Miss Alexander, her manager, have gone ahead to supervise all arrangements for her appearance at the various theaters.

Mix's Boys Do a Shooting Bit

American hatred for the Kaiser was given an exhibition the other day at the William Fox studios in Hollywood, Cal., during the filming of "Kultur," a big film which is being done by Fox director, Edward J. Le Saint, has just finished, with Gladys Bradley in the lead. All the scenes took place in the council chamber of the German Emperor, and in the center of the room was the Kaiser himself, on the desk.

After all the scenes in which this set was needed had been completed a bunch of cowboys from the Mix company, who happened by, walked across the stage and emptied every chamber of their six-shooters into the face of the All Highest. The painting was riddled by bullets.

In "Kultur" Miss Brockwell appears in the role of the Counta von Abenberg, and reports from the West Coast state that the picture is one of the most powerful ever to be yet produced. The story deals partially with the secret intrigues of Germany in forcing Austria to begin the world conflict by attacking Serbia.

J. Grubb Alexander and Fred Myton were the directors and the scenario was done by Mr. Alexander.

Big Demand for "Hypocrites."

The announcement that General Film Company would take over the distribution of the George Loane Tucker feature, "The Hypocrites," has been followed by a flood of bookings, General reports. From indications at hand, it is expected this feature production, which is declared to be among the best work done by Mr. Tucker, will score a success, especially in the larger cities, where the advertising value of the name of the producer is fully appreciated by the trade. Bookings in such cities as New York, Chicago, Boston, Philadelphia, Cleveland, San Francisco, Detroit and Washington are unusually good.

Preparations have been made by General Film to place an intensive sales campaign in the back of the production, which officials of the company believe is due the photoplay because of its great artistic merit and the entertainment qualities. Elizabeth Risdon, the star, is already a big drawing card, and in this production, which is based on the famous stage play of the same name by Sir Henry Arthur Jones, is expected to score the hit of her career.


Probably with the idea of duplicating the hit registered at the Rivoli in Broadway, New York, where it had its premiere, "More Trouble," the Pathé Play in which Frank Keenan stars, has been booked at a top price by the management of the Rivoli in San Francisco. Other big bookings are reported by Pathé branch managers in all large cities.

Pathé's publicity department has issued a campaign book de luxe for the use of exhibitors, and in this volume are reproduced the splendid notices afforded the picture by the critics in New York. An elaborate layout of display advertising suggestions has also been issued, with the result that in twelve cities exhibitors booking "More Trouble" have largely increased their usual space for this showing.

Baby Marie in "Cupid by Proxy" Starts July 21

Cupid by Proxy," in which Baby Marie Osborn is starred, heads the Pathé program No. 208, released July 21. "Cupid by Proxy" is an elemental comedy with a strong romantic flavor. It concerns two families who live side by side. The comic comes to one of them with its social aspirations which threaten to disrupt a romance. Baby Marie has a delightfully ingenuous role and of course there is a happy ending. The picture will have a wide appeal to the army of admirers of the little star.

The final and concluding chapter of Pathé's serial "The House of Hate" is released on this program. It is called "Following Old Glory." The Hooded Terror is not only further identified, but a just retribution overtakes him and the members of his gang. The episode ends somewhere in France, where Pearl as an ambulance driver and Antonio Moreno, the hero in khaki, are united.

There is a big comedy knockout on the program in "Kicking the Germ Out" with Harold Lloyd, Bebe Daniels and Harry Pollard. Harold Lloyd is a warrior in the trenches and his rough treatment of the Huns will be sure of a laugh. How he manages to reach Berlin in time to save the beautiful Red Cross nurse in the person of Bebe Daniels and how he acts up rough with the Kaiser and the rest of the Huns is told in a swift moving and entirely inoffensive way.

Part 11 of "Britain's Bulwarks" is titled "The Canadians on the Western Front." There are several exciting scenes presented with marching troops, prisoners and front line activities of the brave Canadians in this installment.

The Allies Official War Review will contain up-to-the-minute battle pictures from the American, British, French and Italian fronts.

"East Indians of Trinidad" is the title of the Post Travel Series, one reeler, on this program, and in the Hearst-Pathé News No. 60 and No. 61 late war films and topical news subjects will be included as usual.

Ebeny to Use Mixed Casts.

Luther J. Pollard, general manager of the Ebony Film Corporation, of Chicago, whose comedies are enacted by an all-colored cast released regularly on the General Film program, announces that the next series of Ebony comedies will be a departure from the usual custom of producing one-instrumental as the first comic, will be enacted by a mixed cast of white and negro comedians, the negro humor still predominating.

Three of the liveliest and best laugh-festas produced by this company have just been completed at the Windy City studio and ready to be shipped to the General Film Company in New York. The first subject is "When You Hit, Hit Hard." This was prepared for the screen by Bob Horner, scenario editor, from a story by William H. Rice. Beside this, Director Charles David wrote and produced the two other subjects, "Champion by the Flower-Pot Route" and "Unfinished Finish," which features Sam Robinson, Elmer Brown, Yvonne Junior, Samuel Jacks, and a large supporting cast. Plans for an advertising campaign on a larger scale is well under way.

Irene Castle in "The First Law."

"The First Law" will be released by Pathé as the big feature of the program for Sunday, July 21. Irene Castle is starred and Antonio Moreno featured in this tense, shocker, based on the novel of the popular novel by Gilson Willets.
Hodkinson Calls for Twenty Representatives

O NE of the most significant moves in the business is claimed by the Wr. Wr., Hodkinson Corporation in its call for twenty salesmen to join its forces and not only sell Hodkinson services but also push the Hodkinson gospel of "responsibility to the exhibitor and a fair deal in every way."

"This is just an old ad," said Mr. Hodkinson in commenting on the announcement which appears in the advertisements appearing in the trade papers this week. "The wording and you will see that we are not simply engaging men. We are in fact recruiting a picked army for an offensive which we are contemplating.

"Every big reform movement encounters obstacles. The bigger and more sincere the endeavor the harder the task is why we want men with moral courage in addition to other qualifications—cannot be stamped by present conditions no matter how menacing.

"This is the reason we must have men with foresight, men who can see what we stand for—who can appreciate why we are different than any other organization in the field.

"We do not expect the ordinary average film man to see this distinction, and this is why our appeal is only to the biggest of the business who are in fact looking for the very opportunity which I was looking for ten years ago."

"And when I entered this business and which I did not find.

"The men who join us will be those who can see that our principles are right, and that the recognition of this industry is correct and inevitable, and knowing this they are eager to join us in those full ride on the crest of the wave that is steadily gathering in size and strength.

"When we call these men salesmen representatives that is only a partial description so they will be our connecting link with the exhibitor. They will only sell our product on a fair and square business basis, but they will also, out of a sense of responsibility to the exhibitors, assist him to their fullest capacity in making a success of the product they sell him.

"We have a snapshot of each of these men, and are willing and anxious to remunerate them in accordance. We do not want failures, chronic change-outs, or transients, but we do want clean hearted, clear headed, far-sighted men.

Universal to Reissue "Scandal" as "Scandal Mongers"

F ROM Universal comes the announcement that arrangements have been completed to issue a revised version of Lois Weber's sensational production, "Scandal." Under the new title of "Scandal Mongers," this subject, which excited such wide comment and which was the forerunner of features similar in theme, is to be the new release.

Released in its original form in 1915, "Scandal Mongers" represented the screen's first attack on the histrionic elements in the news media, while providing entertainment. How well it succeeded is evidenced by the success it scored and by the booking demand that resulted.

The picture was notable for another reason. It was the first screen pictures which Lois Weber was to produce for Universal, and at the relations which exist between studio and film company. Universal have continued with but a brief period uninterrupted since the release of this subject.

"Scandal's" popularity that caused Miss Weber to favor stories which contained this theme and discovered that such pictures present a powerful appeal to the mind while also appealing to the heart caused her to special to upon pictures of this type. "The Price of a Good Time," "Idle Wives" and "Even As You and...

In "Wedlock" Louise Glaum Has Story That's Different

LOUISE GLAUM's latest production, "Wedlock," is the third Para Play in which she has appeared. The picture was directed by Wallace Worsley. It is an original story from the pen of Denison Clift, who has contributed many successful stories to the silent drama, and in this play he has furnished Miss Glaum with an entirely different kind of role from anything in which she has heretofore appeared.

Before Miss Glaum joined Para it was popularly known as "The Preacher's Vampire," but under the new management it is appearing in roles where this element does not appear. On the other hand, she is appearing in roles which, through strong, emotional acting, she is enabled to gain the sympathy of her audience. The decision was a wise one and the dramatic and emotional ability which she displays in "Wedlock" is a revelation to her old admirers. The very fabric and strength of the story of "Wedlock" rests upon the woman's nobility of character. Few stories have been written which show this element so strongly for a woman star, and in this one it is emphasized by the ingenious contrast brought in by the author.

It is the opinion of dramatic critics that Miss Glaum shows a play strong emotional parts, giving scope for her wide range of histrionic powers. Hitherto, these "strong" parts have been in the nature of sex problems, or in some way connected with the crosser side of human nature. In "Wedlock," the strength is there in abundance, but it is the strength of the character's great nobility and fine spirit.

Universal Issues Campaign Book.

Full of valuable and practical ideas on various ways of merchandising "The Brass Bullet," Universal's forthcoming serial featuring Jack Mulhall and Juanita Hansen, is the campaign book just issued on this subject by that company.

Claiming the distinction of having issued the first exhibitor help book on serials, Universal has strained to make them of the utmost possible use to showmen. Its latest campaign book is no exception to the rule and exhibitors book-

ing "The Brass Bullet" will find it a mine of information which should aid them greatly in putting the serial over.

Fifty Newspapers Print Post Travels.

More than fifty newspapers throughout the United States are now cooperating with Pathe and the Post Film Company in the exhibition of the Post Travel Series. The numbers to be released this summer are No. 6, "East Indians of Trinidad;" No. 7, "East Indians of British Guiana;" No. 8, "Venezuela;" No. 9, "La Guayra to Caracas." There are fifty subjects in all to be released.

Pathé's Toto Comedies for August.

One-reels released by Pathé for Rolin, with Toto starred, will be as follows this summer: July 23, "Beach Nuts;" August 11, "Do Husbands Deceive?;" August 25, "Nipped in the Bud."
Arrow Has Ambitious Program for Next Four Weeks

Announces Seven New Features in Addition to Several One and Two Reel Reissues. Also to Issue a Monthly Bulletin for State Right Exchanges.

During the next four weeks the Arrow Film Corporation will offer several single and two-reel reissues, together with seven new productions varying in length from five to seven reels. Of this number thirty single reel and ten two-reel Warren Kerrigan subjects and four Allison-Lockwood subjects, each in five reels, have already been announced.

In connection with the enlarging of activities a monthly bulletin will be issued which will contain advertising matter in connection with each production, advertising and exploitation taken care of by J. E. Shallenberger, president of Arrow, reports from local men, and other items of interest to state rights buyers. This bulletin will be mailed gratis to state rights exchange men.

J. E. Shallenberger also announces he has made a change in the method of terri-torial division so as to call for a minimum number of prints on each attraction in the belief that exchanges should be protected in the same way they invest in a production, and if the demand compels the use of additional prints the exchanges can be guided accordingly.

Gaumont Shows Buyers First Half of Serial

The twenty-reel Gaumont serial, "The Hand of Vengeance," is now ready, and during the past week the first five episodes were shown to a number of independent buyers who are said to have been most enthusiastic in their praise. Exhibitors have been writing and telegraphing the Gaumont Company at Flushing for several weeks, requesting terms. This unique serial, which will be released only through independent exchanges, is said to be full of pep, life, and lustre. The characters are all red-blooded, the situations tense, and the action fast, all of which make the serial one which is sure to be a drawing card. The serial is ready for the first half of the series, and will be completed by the first of August.

Export Official Aids in Selecting Serial Title

In the controversy as to the most appropriate title for the sixteen episode serial now being filmed by Western Photo Play, Mr. J. R. McElligott, the expert on titles, has devised a system of selecting the export rights on this production.

Mr. McElligott believes that the selection of serial title has its importance, and in the foreign markets, such as Calcutta, Tokio, and Johannesburg, success often depends to a great extent of the psychology of the title, as a wrong title might arouse the antipathy of natives or officials. He is therefore collaborating heartily with Miss Baird in her search for an appropriate world-wide title, and in some instances has sent cablegrams to foreign motion picture centers along the same lines as the messages sent to exhibitors in this country.

Brady’s “Stolen Orders” Moves to Lyric Theater

The William A. Brady spy picture, “Stolen Orders,” after a successful four weeks’ run at the Park theater, New York, has been moved to the heart of the theatrical district, and opened for an indefinite run at the Lyric theater.

With its demonstration of the manner in which secret agents operate, showing that people in all walks of life are often apparently innocently made a part of a dangerous plot, the presentation of many unique and thrilling episodes, together with the fact that it is interpreted by a cast of several hundred people, including four stars, it is said to be proving an even greater box office magnet in its new home.

In addition to the New York engagement this production will shortly be seen in other theaters, among them Poli’s theater, Washington, where it will open for a week’s engagement commencing July 7.

“Your Fighting Navy” Now Ready for Buyers

The Educational Films Corporation announces that prints of its patriotic naval picture, “Your Fighting Navy” at Wyoming National Bank, are available for State Right buyers. Since its completion, several months have been spent in the making of the picture, including filming, editing, and titling, making a forceful picture. Special care has been given to the selection of the various key sequences, to the subtle handling of the plot, and to the selection of the cuts and the united effort of the producer.

“Mexico Today,” George D. Wright’s series of one-reelers descriptive of conditions in the Southern republic, is receiving many new bookings on account of the interest in Mexican affairs. The series has been edited by President Skinner of the Educational Films Corporation.

Sid Grauman Using Gaumont News Reels

One of the greatest motion picture palaces in the West—indeed, one of the greatest in the world—is Sid Grauman’s million dollar theater in Los Angeles. It is therefore gratifying, not only to the patrons, but to the respected studios, Inc., which handles the Gaumont Semi-Weekly News Service on the Pacific Coast, but to the Gaumont Company, to be able to announce that Mr. Grauman is now running the Gaumont News and Gaumont Graphic exclusively in this theater. In the past it has been Mr. Grauman’s custom to make up his own news reel by selecting a thousand feet of the most interesting subjects appearing in all of the news-reels.

Freak Auto Crash Captured For Leah Baird Serial

A LUCKY as well as spectacular effect was obtained during the filming of one of the "Stunt" scenes in the serial starring Leah Baird, being filmed by Western Photoplays. The particular incident involving Leah was the crash of a touring car over a 150-foot cliff. Four cameras took all angles—two at the top and two below when the auto landed, it hit squarely upon its four wheels, having turned over completely, and seemed to land up in the air and then STOP into a thousand pieces. The chassis with the four wheels still attached made a direct run head on to one of the cameras, demolished the tripod and damaged the camera, but upon developing the film it was found unfinished and intact.

Outside of a slightly bashed skin, the cameramen escaped injury and the spectacular incident proved to be a wonderful "shot."

Mabel Scott Engaged For “Ashes of Love”

MABEL JULIENNE SCOTT has been engaged by Director Ivan Abramson for one of the principal roles in his new production "The Ashes of Love," and which it is said will afford her splendid opportunities for the display of her talents.

Miss Scott is well known to picture theater patrons, having appeared in several productions, including "The Sign Invisible," "The Sign Invisible," and "Reclaimed."

Director Abramson is about ready to commence filming "The Ashes of Love," and, when finished, this picture will be released by Graphic Film Corporation.

Territory Sales on "Zongar" Announced

James E. Williamson, general manager of Physical Culture Photoplays, Inc., has returned from a tour of the country, diapazoning the Ashes rights territory on the five-reel feature, "Zongar, the Dare-Devil of Romance."

His last two sales were to Josiah Pearce & Sons Amusement Company, of New Orleans, covering Louisiana and Mississippi, and a similar company, covering Georgia, Florida, Alabama, North and South Carolina, and Tennessee.

The only states which remain to be assigned are Texas, Oklahoma, Arkansas, Maryland, District of Columbia, and Delaware.

“His Day Out” is Sixth Jester.

The sixth of the series of the Jester (Super) comedies, "His Day Out," will have its initial release August 1. This release completes the first half year of the Jester comedies.
Second Draft Drawing Pictured in Gaumont Graphic

Work of Railroad Administration in Keeping Rolling Stock in Good Condition.

German Liquid Fire Projectors, Signal Service Laying Telephone Wires on Battlefield and Other Interesting Items Shown.

The second selective drawing, in which 216 was the lucky number first chosen by Signal Corps Baker, is pictured in Gaumont Graphic No. 11, together with views of the work of the Great Northern railroad in keeping the rolling stock in shape to handle the freight and passenger traffic. One of the new Western locomotives are being repaired weekly.

Other scenes include the burning of German Books in the wreck in Utah which resulted in one death and fifty injuries; the production of one shallow salt nozzles; in the Salton Sea, in the Colorado Desert, one of the hottest spots in the United States, where the feet are 122 feet; and from Italy come pictures showing the delivery of our U. S. Liberty Bonds to the Italian soldiers who subscribed for them, and the decoration of American Red Cross officers for exceptional valor on the Plave front by the Duke of Aosta.

No. 15 of the Gaumont News shows an instructive photograph of the Flamen Waters, liquid transparent which were captured in "No Man's Land" by our boys; The Nerves of the Army," picturing the work of the U. S. Army Medical Corps, and the presentation of a number of Italian soldiers to President Wilson by the Italian ambassador, among others. It is also an entertaining subject showing how the American Pigeon Service is aiding the allied armies on the French battle front.

Sales and Bookings

On "Topics of Day"

TopCON of the Day Film Company announces that Jesse Linnick & Schaefer, Chicago, has contracted for the Illinois and Northern Wisconsin rights to "Topics of the Day," the screen novelty consisting of timely "punch" paragraphs selected from material propounded to the world and prepared in co-operation with the Literary Digest.

This film, which has now in its eighteenth consecutive week at the Strand, New York, and has been booked for the entire Michigan Mark and Speigel circuit starting this week at the Palace in Schenectady and the Market theater in Newark.

S. L. Lesser, who has secured the rights for "Topics of Day" for California, Arizona and Nevada, reports that it is being well received by audiences in his territory.

Petraeva Extends Tour

The tour of Madame Olena Petraeva in behalf of the war saving stamp movement is said to be meeting with such success that the promoter has planned to extend the trip so as to cover the entire summer months. Up to date, she is credited with bringing in over a million dollars worth of stamps. Numerous requests have been received from prominent exhibitors in every country requesting Madame Petraeva's appearance in their theaters, and she also recently received a request from the Director of War Saving Stamps for Ohio together with the Executive Secretary of the National War Savings Committee requesting her appearance in that state.

This change in his plans will necessitate the postponement of the film production on which she expected to begin work immediately on her return to New York.

W. H. Productions

To Handle "Mickey"

THE Western Import Company's special production "Mickey" starring Mabel Normand, is now ready for release and in accordance with arrangement recently consummated will be offered to buyers on the 15th. W. H. Productions Company announces that in addition to issuing an elaborate campaign book, it will also inaugurate special campaigns in particular localities in order to help exhibitors secure maximum results.

D. W. Russell III

D. W. Russell, New York representative for the W. H. Productions Company, has sold all offices in the Golffrey Building, 729 Seventh avenue, has, for several days been confined to his home on account of a severe attack of rheumatism. Latest reports indicate that he is rapidly improving, and will be on the desk again to return to his office within a short time.

Picture Theaters Projected.

BROOKLYN, NY.—Butterworth-Judson picture company, Brooklyn, New York, will erect moving picture theater in connection with $2,000,000 industrial city development. The theater will be 8,000 square feet and will be built as a retail store.

HENTON, H.L.—Mars theater is undergoing extensive improvements.

CHICAGO, IIL.—Norman E. Field succeeds Harry Earl as manager of Rialto theater on Sinto street.

DARTGHT, IIL.—Garde and Russell Biever have leased opera house and purchased moving picture business from W. V. Leham.

KIRKWOOD, IIL.—Amphitheater will be erected on La Harpe Fair grounds, with seating capacity for 3,000 persons.

GARY, IN.—Pastime Theater Company purchased license to build theater, and will make improvements.

GRANITE CITY, IIL.—R. G. Kirsh has purchased tract, St. Louis, Mo., for a moving picture house beside St. Louis, Mo., No. 11, preparing plans for two-story theater and office building, 100x125 feet, to cost $90,000.

INDIANAPOLIS, IND.—Kokomo Grand Theater Company has been incorporated with $50,000 capital by Ivan W. Arnold, Minnie M. Arnold, and Fannie M. Owen.

ALGONA, IIL.—Will Stewart has sold Princess theater.

DES MOINES, IIL.—Plans under way for moving picture theater at 6th street and 1st Avenue.

DES MOINES, IIL.—Palace theater has been purchased by group of Des Moines and Omaha business men from Jacob M. Salomon, and will be operated under management of Harry B. Watts.

OSSEO, IIL.—Elks theater has been purchased by S. Newton.

ALEXANDRIA, I. A.—Beauregard Amusement Company has disposed of its plant to William C. Clark, who is to organize to operate house under management of Henry B. Watts.

ALMA, MICH.—Idle Hour theater has been taken over by L. F. Murphy of Detroit, N. Y., and will be operated under management of A. H. Ashley.

(Continued on page 857.)
Activities of Picture Men in New England

Harry I. Wasserman Elected Head of Committee to Confer on Operator Difficulty
—William C. Franke Goes to Boston Appliance Company—Other Interesting Items.

By Robert N. Howe, 80 Summer street, Boston, Mass.

Operator Question Taken Up. BOSTON.—At a recent meeting in this city of representatives of film executives, exhibitors and representatives of the Motion Picture Operators' union, Harry I. Wasserman was appointed a committee to confer with the Vitagraph company on its difficulty with the operators' union. It is charged by the union that the Vitagraph and other organizations employ non-union operators and pay non-union wages, although, it is said there is no shortage of operators in Boston.

Mr. Smith of Boston, representing the operators' union, stated that "in case of a shortage there are plenty of mechanics in the city, who can easily learn the operation of motion picture machines, and thus safeguard Boston. We are against what we consider a wage squeeze." For an operator of motion picture machines." It is understood that an assistant operator is not needed if the switch-switch is done away with.

It was voted that no action would be taken until the committee conferred with the Vitagraph Company.

Franke Makes New Affiliation. Boston.—Manager William C. Franke, of the Boston Motion Picture Supply Company, concern of this city has resigned and will take a position as a projection engineer, he being an expert in the business. William Franke has been training in the motion picture business having been business manager for the Boston operators' union for four years with the Boston Motion Picture Supply Company for two years. He will now be with the Boston Picture Appliances company. Boston beginning July 1. He is also editor of a trade publication well known in Boston called "The Bean Pot."

Allied War Films Going Strong. Patriotism of New England exhibitors is shown by the heavy bookings received by Manager Stanley H. of the Boston Globe exchange on the New Allied War Films that are to be released for New England distribution July 15. The films show the war activities of the Allied countries of Italy, France, England, and the United States. The following theaters have booked them for the first three days of release: Strand of Lowell, Pollis of Hartford, Conn., Merrimac of Lowell, Shea of Fitchburg, and the Maine theaters incorporated.

Boston Appliance Company Gets Clark. Fred. A. Clark, expert projection engineer, who has been traveling with George K. Robinson of the Famous Players-Lasky corporation on his visits to New England, is taking the Paramount and Arcterra service, has resigned and accepted a position with the Boston Motion Picture Appliance company.

Original "Little Eva" Guest of Honor. Mrs. Cordelia H. MacDonald, who played the role of "Little Eva" in the original cast of "Uncle Tom's Cabin" in 1852, was a guest at the opening of the Famous Players-Lasky Corporation at the initial presentation of that picture in Boston, starring Mary Douglas. Mrs. MacDonald is now the living member of the original cast and resides in Cambridge, Mass.

"Uncle Tom's Cabin" Good for Schools. "Uncle Tom's Cabin" has been considered by the Massachusetts Teachers Federation as a suitable picture for school children and will probably be shown in many of the schools in New England. The Massachusetts Teachers Federation expresses their gratitude to the operators of motion picture machines.

Run of Porch's Film Extended. The original run of "Porch's Cabin" at the Shubert theater was extended owing to the large houses which were attracted daily to this big Boston house. Many big manufacturing plants bought out the entire house for special nights and sent their employees to the show.

Loew Closes the St. James Theater. The St. James theater, located in the heart of the Back Bay and one of Boston's largest neighborhood houses, has been closed for the summer months. It was under lease to the Loew interests and their lease expires in September. They chose to close the house for the summer and will not renew their lease. The house will return to the management of M. H. Gueliace, the owner of the house. Mr. Loew states that as soon as war conditions permit he intends to build a large house in Boston.

Trimount Theaters, Inc., Gets Charter. The Trimount Theaters, Inc. of Boston, has received a charter at the State House. The new company will erect a new theater in this city. The incorporators are: G. A. Giles, Cambridge; W. H. Newton, Brookline, and Mary E. Corrigan, Medford.

Levine Reports Good Business. Manager Levine of the General Film company, who has been handling Parallax plays for the past four months, reports a big business in those productions. The Park theater at Nashua, which opens July 1, has booked "Go Henry" for one of their opening features.

Globe Entertains Drafted Men. Clinton, Mass.—When the manager of the Globe theater in this town discovered that several hundred drafters had lost their local train connection and had four hours to wait for the next train, he hastened to the station and invited the men to his playhouse for the afternoon. The men saw a fine program and were loud in their praises for the thoughtfulness and kindness of the Clinton manager.

New England Brevities. White River Junction, Vt.—Manager Keenan, of the Crown theater has been drafted in the army and is expected to be called by July 15.

The Pastime theater will open here July 3. The theater will be managed by L. R. Howard, a local theater owner.

Boston, Mass.—Probably the youngest exhibitor in New England is Paul W. Kenne, manager of the Orpheum theater in this town. Manager Kenne is only sixteen years old but is one of the liveliest exhibitors in the territory.

Mr. H. C. Baldwin of the Scenic theater in this city has reopened the Majestic theater that he recently bought from Harry Campbell of Boston. He is now running the Majestic one day a week and the Scenic every day.

Dayton Trade Brevities. By P. J. G., Dayton Theater Building, Dayton, Ohio.

Rialto-De Luxe Film Draws Crowds. THE Unchastened Woman," the Rialto-De Luxe film, opened well the other day. George Kleinemeier, system, opened to extra large crowds at the Dayton theater this city Sunday, July 1. This showing was the second pre-release showing in the United States of this feature, the other having been held at the New symphony theater, New York City. The picture pleased Daytonians by the score, for although the Dayton seats 2,066 a lockout was in effect all of the Sunday evening. It takes a large crowd to fill the Dayton, but one man was the only exception Sunday in line to see the film it will be understood that this is an unusual happening.

Low Foster with Fox Film. L. W. Foster, former manager of the Arcterra-Paramount exchange at Cincinnati, Ohio, and who recently left that concern, is now with the Fox Film Company, acting as special representative for that company and Paul C. Rooney, district manager, Mr. Foster made the announcement of his new connections to the world correspondent at Dayton the day after having accepted the position and stated that he would cover five exchanges in his territory, which is exceptionally large, namely Detroit, Cincinnati, Cleveland, St. Louis and Indianapolis. Lew Foster had made a large circle of friends while in Cincinnati and will continue to do so with the Fox company.

Dayton Brevities. Martin G. Chandler, author of "Parentage," was in Dayton last week.

Julius Leopold of the Mecca theater, denies the report that John Lyons has an option on the Mecca.

The managers of the managing director of the Dayton theater here, was in Cincinnati several days last week booking pictures. We have it from good authority that Paul Gray, of the Dayton theater, has been appointed vice president of J. Robert Thomas' company, "The Photoplay Journal."
Protracted Hot Wave Reduces Business


By T. A. Church, 1507 North Street, Berkeley, Cal.

San Francisco, Cal.—Business in the picture territory, taken as a whole, is well below normal, with the most unsatisfactory showing being made in the San Joaquin and Sacramento valleys, where extremely hot weather has been experienced in the San Joaquin and Sacramento valleys, this ranging as high as 100 degrees in some places, and many moving picture houses have been closed for the summer. Others have been closed for two or three weeks, and even then are being but poorly patronized. A prominent film exchange here noted every theater in the interior makes the estimate that exhibiting days have been reduced within the past month by not less than thirty-five per cent, with other houses scheduled to close, or to operate on fewer days in the future. Some air conditioners have been opened, but this year the daylight-saving plan has interfered with their operation.

In the San Francisco Bay district conditions are much better than in the interior valleys, where weather is always experienced and so much industrial activity is noted. The shipbuilding industry is interesting, as increased wages and as extremely high wages are the rule, amusements are being well patronized. Some houses are doing, and others are doing, greatest business in their history, and the only complaints are coming from some theaters in the neighborhood of.

Pathé Sales Manager Visits Cal.

F. A. Quayle, sales manager for the Pathé Exchange, has arrived here recently for a short stay, coming by the way from the hothouse of Los Angeles and returning to his home by the southern route. He declared that as far as the Pathé interests were concerned conditions in this territory were never better, bookings being at a high mark. In discussing the new policies of this house he expressed the belief that the house would be much more pleased with the arrangements that have been made for the handling of serials in the future, and where a good sale is made a duplicated form in advance of the release date and exhibitors will not only be privileged to inspect serials here, but house managers will be able to look over the full line of advertising. They will also be able to book of their own volition, and are encouraged to offer these as frequently as they desire. Special salesman will be attached to each office, and this policy will be followed exclusively, and this policy will be followed in the other branches of the business.

"Pershing’s Crusaders" a Stellar Attraction.

The premier presentation of "Pershing’s Crusaders," under the auspices of the State Council of Defense, was made at the Clifton, and the audience that included many of the leading state officials, including Governor Stephens, was on hand to see the film. The house is on a different order at the Columbia theater in San Francisco, but this is under the immediate direction of the Division of Films of the Committee on Public Information. Whittaker Tay and W. H. Fullwood, representatives of the committee, have charge of the local presentation.

Griffith’s Picture Doing Big Business.

"Hearts of the World," which recently opened for a indefinite run at the Alcazar theater, has proved the screen sensation of the season. Large crowds are being turned away every performance. It is being offered at prices ranging from 25 cents to $1. This production has been booked for presentation at the Kineama theater in Oakland and will be offered there at the same time it is being shown in San Francisco.

Old Trade Name Abolished.

The California Film Exchange, Inc., 121-125 Golden Gate avenue, which has distributed Universal pictures for years, will change its name to Universal Film Exchanges, Inc. No change is being made in policy, and M. L. Markowitz will continue as president.

Strand Theater Makes Fine Showing.

The Strand theater has taken an active part in the recent Liberty Loan and War Savings Stamp drives and has set up an enviable record for subscriptions on the part of employees. Liberty bonds to the value of $3,950 were taken, while $2,750 were invested in War Savings Stamps. This house recently completed its fourth week on "A Dog’s Life," featuring Charles Winninger in the male engagement being a howling success.

Breaks Record With Artcraft Picture.

All records for attendance at the Imperial are being broken, and today the opening day of the engagement of Artcraft’s "San, Young Fellow," featuring John Barrymore being more than $100 greater than on any previous day in the past six years. May was the last day of the house, and the June record will exceed this by a comfortable margin. What July will bring forth is a question, but Manager J. A. Partington has recently returned from a flanking trip to the Feather River district, and if the dash of "pap" will not be content to rest on past laurels.

Rialto Theater News.

C. Sharpe Minor, the famous Rialto organizer, is not only an authority on music but takes keen interest in astronomy as well, and on the occasion of the recent total eclipse of the sun observed the phenomena of the eclipse and timed his vacation trip to be in the path of totality.

Howard J. Sheehan attended the opening of the new Rialto theater at Eureka, Cal., on June 25, as did also Robert Young, general manager of the town, who superintended the installation of the projection equipment. The opening attraction was "Revelation," featuring Miss Nazimova.

Girl usheris are now being used exclusively in the Rialto, the head usher being one who has been with the house almost since the opening day.


The finishing and developing and film title work was handled completed at 1112 Market St. by Al. Williams under the name of the Art Slide Studio, Inc. has been taken over by the Western National of Los Angeles. A Specialty is being made of title work and Mr. Ilae is doing work for several houses in other parts of the United States.

"Eyes of the World" at Alhambra.

"Eyes of the World," which has been shown in this city only at the Savoy theater, has been booked for presentation at the Alhambra, Ma, for the week of July 7. This production was recently acquired by the M. & J. Feature Film Exchange.

Harry Schwabke Visits City.

Harry Schwabke, of Philadelphia, secretary of the National Exhibitors’ Circuit, was here recently on a tour of inspection of the exchanges of the facilities of the Turner & Dahnken Circuit, which is a unit of the National circuit, and with the manner in which its releases were placed in this territory.

"Parentage" Booked at Rialto.

The Consolidated Film Corporation has booked "Parentage" for a two-weeks’ run at the Rialto theater, commencing Aug. 1. It is considered by those interested as a feature out on the road as a special attraction.

San Francisco Trade Jottings.

Harry A. Harrison, assistant manager for the Western Poster Company, and former manager of the Folk theater, has left for Vancouver, B. C., to take charge of a crew getting out timber for aero-plane construction. He leaves on the first draft and started for France, after training at Camp Lewis, but was turned loose because of his eyes.

The Empress theater on Church street has been re-opened after having been closed for some time.

Walter A. Preddy has installed no-carbon lamp units in the theaters of J. H. Nichols at Mendocino, Cal., and the Monarch Company, Lone Pine, Cal.

The Valencia theater, conducted by Ben Levin, manager, has been changed from a movie theater to a vaudeville house. Elmer Benjamin, formerly with the Macdonough theater, Oakland; the Victor theater, San Francisco, and the best vaudeville house, Stockton, is now with the film exchange department of the Turner & Dax Films, Inc.

Henry Bredhoff, of Honolulu, who has been here for several months, has returned.

M. L. Markowitz, manager of the Universal Film Exchanges, Inc., is making an excursion to Los Angeles, accompanied by his family.

The Liberty theater at 554 Haight street has been purchased by Irvin George and Howard C. Greene.

Recent visitors have included C. E. Hunter, of the Fox theater, Portland, Ore.; L. D. Stanford, of Chico and Marysville, Cal.; W. G. Warren, Tarrant, Tex.; N. E. Carlsen and M. Kappier, Carlin, Nev., and C. C. Kaufman, Colusa, Cal.

Donald Thompson, who handled "The German Curse in Russia," was here recently on his way to Russia to secure additional material.

Northern California Brevities.

Oakland, Cal.—Charles Jerantie has reopened the home theater on Thirteenth avenue, which was owned and run as an out-of-town, under the name of Paducah, now out of town from G. A. Metcalfe of San Francisco.

Stockton, Calif.—Fred Brooks, formerly of San Francisco, has purchased the World theater from Mrs. A. M. Wicker.

Stockton, Cal.—The Empire theater, one of the oldest moving picture houses in central California, has been closed permanently.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Damon Renovates Kozy Theater.

PADCUAH, Ky.—Manager Rodney Davis, of the Kozy theater, here, has just returned from Washington and New York, where he handled some work in connection with his position on the National Board (Continued on Page 423.)
Theater Owners Cameras

AT LOW PRICES

MAKE your own local weeklies. There is big money in it. We'll show you how to make the pictures. This will increase your income TREMENDOUSLY!

We have introduced hundreds into this phase of the moving picture business. EVERYONE of them is making money—making it big and fast.

We offer special camera bargains for this purpose in our BARGAIN LIST NO. 7. Here are

A FEW OF THE SPECIALS:

$705—405 Ft. Capacity Prestwich Photo Cine. Professional model, regular and trick crank, forward and reverse take-up, automatic dissolve, outside reflecting finder. Fitted with the famous Prestwich Claw Movement. A 50 M. M. Tessar F:3.5 lens in focusing mount. Direct finder. A beautiful camera for professional work; also can be used for titles and trick work. The list price is $275.00. Condition, like new .............Our Price, $120.00

$305—1917 Universal. Brand New, direct from factory; as quoted in the Universal catalog (price on request). The new 1917 Universal is a machine of wonderful endurance and efficiency. We offer the complete equipment, consisting of camera fitted with 50 M. M. B. & L. Tessar F:3.5 lens in focusing mount, and two magazines of aluminum, at the unprecedented low price of ......$125.00 net

$715—180 Ft. Capacity Vista M, P. Camera, regular and trick crank, fast and slow in- termittents, fitted with F:6 lens. Condition, like new ..................Our Price, $45.00

Every camera is Bass Tested and guaranteed. You are allowed ten days" trial on any apparatus you order, with money back privilege. The services of our Mr. Bass, specialist in Moving Picture Cameras, are at your command. Write for our LIST NO. 7, TODAY, and full information about making local weeklies.

BASS CAMERA COMPANY, 109 N. Dearborn Street
M. P. Dept. 13, CHICAGO, U. S. A.

Harvey Motion-Picture Exposure Meter

A NEW DEPARTURE IN METERS

Shows Cuts of the Shutter Angles thus

instead of fractions of a second.

Gives All Stops to Be Used for Any Lens, at Various Cranking Speeds. FOR EXTERIOR WORK ONLY.

Costs No More Than a Few Feet of Film

Price $2.50

YOUR DEALER OR

G. L. HARVEY
105 South Dearborn Street, Chicago
Telephone, Central 6491
The DOLL-VAN FILM CORPORATION

wishes to be judged by its achievements.

It has achieved success by and with the following pictures:

"Hearts of the World"
"The Cold Deck"
"Today"
"The Mad Lover"
"Carmen of the Klondike"
"Zeppelin's Last Raid"
"Those Who Paid"
"Public Defender"
"The Belgian"
"Nine Tenths of the Law"
"Crucible of Life"

Exhibitors who want big pictures— producers who have big pictures, should call on the

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Chicago Office—207 S. Wabash Ave.
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INSTALL A
Kineto
Automatic
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IN YOUR LOBBY OR AUDITORIUM

AN ABSOLUTE NECESSITY
AND AN ADVERTISING MEDIUM COMBINED
CONNECTS TO ANY ORDINARY LAMP SOCKET

A combination of correct time and 12 ads. which automatically change at regular intervals by means of a single mechanism.

An attractive feature to the most beautiful theatre, adding a delicate touch of dignity and refinement.

An absolutely perfect and unmatched medium-making possible the use of several ads. at a time.

Aids your patrons by announcing coming features, as it requires no attention from the operator.

Allows your operator to concentrate entirely on his films.

Satisfies your patrons by eliminating screen advertising.

Satisfies your advertisers by guaranteeing each one a uniform amount of advertising per day.

Inquiries for prices and details solicited.

KINETO MACHINE CO., Inc.
329 PLYMOUTH COURT, CHICAGO, ILLINOIS

Cremona
Solo Theatre Orchestra- Organs

SOLE STYLE "O"".

The instrument with the human voices. Unsurpassed for manual playing.

Plays all 88 note player rolls.

Improved duplex roll system enables operator to follow picture with ease and satisfaction.

Does not require an operator with our special 134 note reproducing SOLO roll. Instruments suitable for every theatre.

The Marquette Piano Co.
General Offices and Factory:
2421-2439 Wallace Street, Chicago

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The CAMERA that keeps abreast of the Science of Motion Picture Photography.

THE UNIVERSAL MOTION PICTURE CAMERA has New Framing adjustment—Better film transmission—New Focusinig Tube—New Footage Indicator—New "Stere" prevention, etc. More Speed—better results at less than half the price of similar cameras.

A postal will bring you complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
210 E. Ontario Street, Chicago
Eastern Branch: 225 Fifth Avenue, New York City
ELECTRIC FANS

Owing to trade conditions there will be a scarcity of ELECTRIC FANS this year, so we advise everyone who contemplates purchasing to place their orders at once. We can quote all sizes at attractive prices but cannot guarantee present prices to last.

Write for complete price list today.

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Largest Exclusive Dealers to the Moving Picture Trade.

300-302 Mullens Building
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Dealers in Mutoscope, Standard and Simplex Moving Picture Machines, National Cartons, Manual Screens and Everything for the Theatre.

We sell on the Installment Plan.

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Art Titles and Cartoon Films

Motion photography in all its branches

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SHOW YOUR COLORS! with our edge-glow electric sign—suitable for display in box office, lobby or auditorium, attached to any lamp socket—makes a distinct impression. SENT ON 5 DAYS' APPROVAL—$8.50 EACH.

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Made of steel with sprayed bronze finish, either gas or electric light. Furnished with double process sand blasted glass.

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<table>
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T. L. ROBINSON & CO.

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The Human Appeal of Pictures That Move

Harness the attraction power of motion to your advertising and you tie one of the greatest forces in nature to your campaign. Forge this most effective link in selling to your chain of sales-producing sources, and you inject the human appeal of moving pictures into your product that paves the way for your salesman. Pictorially prove to wholesaler, jobber, dealer or public—that the printed words of your advertising are facts that are found in your product, and you win their confidence. Investigate—

The Eye Is Pathway to the Brain

Through it you can sway your prospect's judgment and favorably influence opinion. Motion is eye-catching. Utilize it and you build the first step of any sale.

Put the sales demonstrating influence of living truths into animated pictures of your industry and you arouse buying action at lowest cost through this form of intelligent appeal.

Pictures Are the Universal Language

Pictures know no race, creed or country. Their appeal is equally intelligible to the educated and the illiterate. All mankind is their audience—every class of prospect is susceptible to their advertising value. Put your trade mark into action.

Dramatize Your Industrial Story

Put it into motion—into pictorial form. Surround it with a scenario—with an advertising punch in every foot of film. Draw out its sales points in an interesting, action-arousing, result-getting story. Eight years specializing in industrial exploitation has given us control of signal advantages in industrial pictures.

We create, design and produce industrial moving picture advertising with logical, impressive effects. We accentuate each sales value—furnish the ideas—film your story complete, at a very economical cost. We guide you in obtaining its circulation before any audience.

Animated Cartoons and Superior Titles

Our title room contains apparatus for production of superior titles. Mystery of animated cartoons, art titles and trick-photography is controlled here. Intricate instruments actinize drawings to the highest power of realism.

Rothacker Ideas Get Results Quick

Whether your problem is sales-demonstrations, employees, instruction, distribution through wholesaler, dealer or public—Rothacker Idea-films will prove the solution in an economical way.

Write for FREE Booklet

which describes our plant and plan, and shows how motion pictures are made to advertise.

Rothacker Film Mfg. Co.
Watterson R. Rothacker, Pres.
1339 Diversey Parkway
Chicago, Illinois
U. S. A.
**Must Project Censor Title at Each Showing**

Police Judge McGann of Cleveland Rules in Case of Jack Kuhn That Ohio Censorship Leader Must Be Given Each Time Pictures Passed by State Board Are Exhibited.

By M. A. Malaney, 607 Belmont Ave., Cleveland, Ohio.

CLEVELAND—Exhibitors must show the censor leader of the Ohio Board of Censors each time a film is projected. This was the verdict of Police Judge McGann of Cleveland. It was charged that Jack Kuhn, manager of Loew's Stillman theater, of that city, was guilty of violating the Ohio censor law by not keeping the censor leader attached to a print of "Prunella," with Marguerite Clark.

Kuhn was assessed $5 and costs. He claimed that he showed the feature the last time and that it first took if after that, being under the impression that it was not necessary to show it at every performance.

Mrs. Maude Murray Miller, chairman of the censor board, came from Columbus to Cleveland to hear the case.

**J. Hemstreet Buys Yale Theater**

Cleveland—The Yale Theater building, Cleveland, has been sold by the Yale Realty Company to J. Hemstreet, and back of this deal is a very important and far-reaching transaction. The Yale project was a stock proposition, shares being sold to many people of this city. Mr. Hemstreet took over the building a long time to erect the building, and then after it was completed the company decided to sell out and lease it out to some experienced exhibitor.

After several months of slow business the company finally leased the theater to Fine, Kramer and Schuman, who ran the theater. It has been a success ever since. They are ready to lose it to some film company.

**Erdmann Out of Foursquare**

George W. Erdmann has sold out his interests in the Foursquare theater to the Foursquare Cleveland Exchange offices to the Foursquare Pictures company. He also relinquished the management of the office on June 22.

Mr. Erdmann has other plans in mind and expects to back in the business about the middle of July. At present he is taking a short vacation in Buffalo and at the same time enjoying himself in the company of his baby daughter born a few weeks ago.

**News from Maritime Provinces**

By Alice Fairweather, "Standard," St. John, N. B.

**Death of A. E. Wall**

T. JOHN, N. B.—A very general regret will be felt all through the Maritime Provinces at the news of the death of the late A. E. Wall, New Bedford, a prominent member of the Nova Scotia Bar.

Mr. Wall was a most popular official and a great favorite with all who knew him, and his loss is a great one to the community.

He was travelling on the train from Truro, N. S., and was taken ill with appendicitis. At the time of his illness he was taken to the hospital there and his wife sent for from Halifax. After a week's illness he succumbed to the disease and was buried in Halifax.

I. Zack Takes His Desk

Abe Smith of the Famous Players St. John office announces that his new assistant I. Zack of the Toronto head office has arrived in the city.

**Daughter Born to the March**

Congratulations are being offered to Mr. and Mrs. R. March upon the birth of a daughter this week. Mr. March is the local manager of the Specialty Film Company in St. John.

**J. J. Mooney in France**

Friends of John J. Mooney, formerly of the St. John office of the Fox film, will be glad to learn of his safe arrival in France, Mr. Mooney having gone over in the American Army.

**Interesting Trade Notes**

Mr. Wall was a native of Digby and was interested in politics, running for the provincial legislature at one time. He is survived by his wife, Mrs. Sarah Wall, Halifax.

The Lyric has made it very pleasant for the Convalescent Soldiers in the city. Every night a soldier wearing the blue band on his arm which marks the convalescent is admitted free to the show last week. Not only the soldiers, but many civilians who have come in late have been welcome and the place was packed.

Mr. Minton, manager of the Imperial, St. John, have been reduced to fifteen and ten cents for the summer months. This was intended to make the place attractive for the crowds attending the pictures.

Mr. McCafe of the Vogue theater, Woodstock, B. E., was married last week. He booked from J. Lieberman the Sunshine comedies and the Mutt and Jeff cartoons. He also has Paramount and Universal.

J. H. Bustin of Windsor, N. S., has booked the Mutt and Jeff cartoons which are getting very popular in the territory.

E. J. O'Neill of the Broadway theater, St. George, N. B., reports that business is very good in that city for better business shortly. The weather has been against good attendance and people are looking for something for summer changes to country places.

**St. Louis Letter**

By Mary Moore, 6055 Kingsbury Place, St. Louis, Mo.

Ragland to Manage Select Exchange.

T. LOUIS, MO.—J. C. Ragland has been appointed manager of the Select Exchange offices in St. Louis, terminating a mooted question as to the disposition of this office here. Mr. Ragland has a number of friends and, having visited St. Louis many times in the last few years as agent for the Pacific States Protective Associations, after several months, Eddie Dustin who went with the Select.

Sherry to Open Exchange in St. Louis.

The William L. Sherry Exchange has a representative in the local field last week making arrangements for the opening of the Select Exchange company office. The location or management has not yet been decided on.

Dickson in State Rights Field.

Roy Dickson, son of the late manager of the Dickson Film Exchange, is getting ready for business with offices over the Select company in the Plaza building. He will handle Sherry pictures.

Koplar Takes Over Two More Houses.

Harry Koplar has taken over the Lafayette, and the Russell theaters to add them to his string which now, under the regulation of Mr. Koplar, number at least 10 theaters.
The Human Appeal of Pictures That Move

Harness the attraction power of motion to your advertising and you tie one of the greatest forces in nature to your campaign. Forge this most effective link in selling to your chain of sales-producing sources, and you inject the human appeal of moving pictures into your product that paves the way for your salesman. Pictorially prove to wholesaler, jobber, dealer or public—that the printed words of your advertising are facts that are found in your product, and you win their confidence. Investigate—

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By M. A. Malaney, 607 Belmont Ave, Cleveland, Ohio.

C LEVELLAND.—Exhibitors must show the censor leader of the Ohio Board of Censors each time a film is projected.

This was the verdict of Police Judge McGannon of Cleveland, who, in his new capacity as censor, has given the court in the case of Jack Kuhn, manager of Loew's Stillman theater, of that city, was guilty of violation of the censor law by neglect of keeping the censor leader attached to a print of "Trunella," with Marguerite Clark.

Kuhn was assessed $5 and costs. He claimed that he showed the feature the same night the leader with the leader attached on it, but took it off after that, being under the impression that it was not necessary to show it at every performance.

Mrs. Maude Murray Miller, chairman of the censor board, came from Columbus to Cleveland on Monday for the hearing.

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Cleveland.—The Yale Theater building, Cleveland, has been sold by the Yale Realty Company to J. Hemstreet, and back of this deal lie the interests of several realtors.

The Yale project was a stock proposition, shares being sold to many people in the city. It took a long time to erect the building, and then after it was completed the company decided not to operate it, and leasing it out to some experienced exhibitor.

After several months of slow business the company finally leased the theater to Fine, Kramer and Schuman, who ran the theater on a Cresta basis until the last side. They are having fair success with it.

Authorities Seize Anti-War Picture.

Cleveland.—"Lay Down Your Arms," an anti-war picture made and distributed several years ago, is now reposing in the vaults of the Cleveland Federal building, having been seized from a Cleveland theater, June 23. The picture was shown throughout the country before America entered the war, but was only recently resurrected by some traveling film man.

Erdmann Out of Foursquaro.

George W. Erdmann has sold out his interests in the Foursquaro Cleveland offices to the Foursquaro Pictures Cleveland company. He also relinquished the management of the front office of this building to John J. Erdmann.

Mr. Erdmann has other plans in mind and expects to be back in the business about the middle of July. At present he is taking a short vacation in Buffalo and at the same time enjoying himself in company of his baby daughter born a few weeks ago.

News from Maritime Provinces

By Alice Fairweather, "Standard," St. John, N. B.

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ST. JOHN'S, N. B.—Very general regret will be felt all through the Maritime Provinces at the news of the death of Mr. A. E. Wall, of the local branch of the Censors of Nova Scotia. Mr. Wall was a most popular official and a great favorite with all the members of the fraternity.

He was travelling on the train from Truro, N. S., and was taken ill with appendicitis on the way to the hospital there and his wife sent for from Halifax. After a week's illness he succumbed to the disease and was buried in Halifax.

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Friends of John J. Mooney, formerly of the St. John office of the Fox film, will be glad to learn of his safe arrival in France, Mr. Mooney having gone over in the American Army.

Interesting Trade Notes

Mr. Wall was a native of Digby and was interested in politics, running for the provincial legislature at one time. He later became a film manager in St. John.

The lyric has made it very pleasant for the Convalescent Soldiers in the city last evening to wear the blue band on his arm which marks the convalescent is admitted free to the show given last evening by Mr. Mooney.

The Theatre was immediately invaded by a host of better crowds attended the pictures.

Mr. McAfee of the Vogue theater, Woodstock, B. B., visited St. John. He booked from J. Lieberman the Sunshine comedies and the Mutt and Jeff cartoons. He also booked A. L. Sherry and J. H. Bustin of Windsor, N. S., has booked the Mutt and Jeff cartoons which are getting very popular in the territory.

E. J. O'Neill of the Broadway theater, St. George, N. B., reports that business is dead in the town. He is scouting around for better business shortly. The weather has been against good attendance and people are getting ready for summer changes to country places.

By Mary Moore, 6635 Kingsbury Place, St. Louis, Mo.

Ragland to Manage Select Exchange.

T. LOUIS, MO.—J. C. Ragland has been appointed manager of the Select office in St. Louis, terminating a mooted question as to the disposition of this office here. Ragland has a number of friends here, having visited St. Louis many times in the last few years as agent of the "Bittern" and "Two Tickets Out," after several months, Eddie Dustin who went with the Select.

Sherry to Open Exchange in St. Louis.

The Sherry Exchange has had a representative in the local field last week making arrangements for the opening of the Select office here. The location or management has not yet been decided on.

Dickson in State Rights Field.

Roy Dickson, son of the late manager of the Select office in St. Louis, is now ready for business with offices over the Select company in the Plaza building. He has a good deal of business here.

Koplar Takes Over Two More Houses.

Harry Koplar has taken over the Lafayette, and the Russell theaters to add them to his string which now, under the joint management of himself and Billy Goldman, number at least 10 theaters.

The MOVING PICTURE WORLD.

July 20, 1918

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(Continued from page 418.)

Council of Defense, and also arranged for state rights in Kentucky and Tennessee for the following pictures: Capt. Robert Warwick in "The Accidental Honeymoon," Florence Reed in "The Struggle Everlasting," "Power," "Sons of Am- bition," and the "Traitor Within the Gate," the latter a war picture. The organization has also arranged for a booking right on "Pershing's Crusaders," which will first be shown at the Mary Anderson theater in Madison, Ind.

Mme. Petrova to Appear in Louisville.

Louisville, Ky.—Announcement has been made to the effect that Mme. Olga Petrova in Miss University will bring her summer campaign will come to Louisville on July 25 and appear at the Majestic theater, during which time "Tempered Steel," one of her latest productions, will be running at that theater.

Rialto and Ivan Head Visits Louisville.

Louisville, Ky.—I. E. Chadwick, head of the Rialto and Ivan film interests, was recently in Louisville, where he stopped off for a short time on his way to Cali- fornia. Mr. Chadwick was surprised by the size and excellent character of the theaters, which are about as good as can be found anywhere.

Louisville Small Items.

J. S. Grimes, of the Dream theater, of Corydon, Ind., was a recent visitor in Louisville.

Due to the large volume of business in spite of the draft and hot weather.

Fred Dolle, of the Alamo theater, Louis- ville, stated that the usual summer dull- ness was settling down on the picture business into a regular one, and they were look- ing toward the coolest possible house.

E. W. Penrod, manager of the Universal exchange, Indianapolis, was in Louisville recently, where he called on Local Man- ager A. C. Farrell and some of the ex- hibitors.

Notes for Leaving the World

By J. L. Shipley, 615 Locust street, Des Moines, Iowa.

Petrova Nets $12,000 in W. S. S. Sale.

During the opening evening of the week in local circles was the visit of Madame Petrova who spent one day here en route from New York. The famous screen actress attracted record breaking crowds at the Garden theater where Man- ager J. E. Delamater reported for the feature. They spoke both afternoon and evening. Man- dame Petrova sold nearly $12,000 worth of War Savings Stamps during her two appearances and gave a patriotic address that rang true. She also went out to Camp Dodge and addressed the soldier boys late in the afternoon. Her latest picture "Tempered Steel" was shown the first three days of the week at the Garden to large business. Madame Petrova went to Omaha from here.

Hostetler Purchases Plaza Theater.

The announcement of the sale of the Plaza theater Waterfior by Bryant Broth- ers to A. E. Hostetler, also of the city, created considerable comment in motion picture circles. The Plaza was built by the Bryants and is one of the oldest and under their management for several years. Fred Hostetler, who has been manager for the past two years and announced his intention of relinquishing the lease on the theater be- cause of his health, is now a realtor. The new manager, is also manager of the Crystal theater in East Waterfor and will make a trip over the Casino at Mar- shalltown.
Carmichael Is To Represent Fox Abroad

Manager of Film Manufacturers' Exchange in Detroit Will Leave Shortly for London—To Cover United Kingdom, France and Italy—Has Been Associated with Organization Since Its Inception—Other Fox Changes.

By Jacob Smith, 719 Free

DETROIT.—Moses Field Carmichael, who is in charge of the Detroit office of the Fox Film Corporation, has been promoted to American representative of the corporation, Ltd., of the United Kingdom. This means he will make his headquarters in London, England, and the firm has been associated with the territory of France, Italy and Spain. It's a tremendous advancement for Field, but not one which he has not earned every success.

Mr. Carmichael went with the Fox Film Corporation from the time it was opened, opening the Denver office. Then he was transferred to Los Angeles, where he remained for two years. When he was transferred to Detroit, dozens and dozens of his friends in the film business in the city were excoried him by the doctors with a brass band, showing that he was very popular. In the short period that he has been in Detroit Mr. Carmichael has tripled the business of the Fox Film Corporation; when Mr. Fox and Mr. Sheehan of the company were last month among American right person to go to Europe, is it any wonder that they selected Mr. Carmichael? He reports to New York on July 15 and takes up his duties with Fox on Monday, July 15. Previous to his connection with the General Mr. Bailey was for a number of years Detroit manager for the Universal.

Frank Stuart Succeeds Bailey

Frank Stuart, who is connected with the General Film Company for the past four years in Detroit and recently appointed assistant manager, has been appointed manager of the Detroit exchange, succeeding Mr. Bailey. Mr. Stuart was in New York last month and the appointment was made by Mr. A. Tishenker, vice-president of the General Film Company, who gave Frank a "fatherly" talk and wished him success. He has no doubt in the least that Mr. Stuart will make good. He knows the film business—knows the Michigan exhibitors—and is himself a good salesman.

Activities of Dawn Mainport Company

The Dawn Mainport Company, which owns "Hearts of the World" for Michigan, now operate the Majestic theater, Detroit, and the Grand, Detroit. Frank Horwitz, taking charge of the latter on July 1. They are running both theaters for the summer months of July and August. The company announces the purchase of two more state rights pictures—"The Struggle Everlast-

Horwitz Purchases Two More Pictures

Joseph Horwitz, Detroit manager for Foursquare Exchange, of which he is halfowner, and with whom is associated Cleveland Foursquare Exchange, has just purchased for Michigan "The Mad Lover," with Captains Field and Rock, and "Today," with Florence Reed.

Salesmen Resign to Await Draft

Nat Lefkowitz and Jack Osserman, Pathe salesmen, severed their relations

with the Detroit exchange on Saturday, June 25, and moved to their home city, where they will await the July draft call. Nat Lefkowitz, better known as DG, is a two-year veteran through his long career as salesman for Standard and Pathe. As for Jack Osserman, he is a brother to the famous Jack Osserman of Cleveland, and during his short stay here he built up a large circle of friends.

Lieut. Rathbun Receives Promotion

Warsaw, Poland, June 22.—Mr. Jerry H. Rathbun, of Battle Creek, son-in-law of Col. W. S. Butterfield, has been again promoted to transportation quartermaster at Baltimore. Lieut. Rathbun tried to enlist as a private but was turned down for underweight. He then took a course at one of the offices' training camps, passed, and was accepted. He was recently a lieutenant in the quartermasters corps, and now he is made transportation quartermaster, showing his real business ability.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Film Transportation Company Expands.

In order to give the film exchanges in Baltimore an opportunity of securing better service for the quick hauling of film between the two cities, the Warner Film Transportation Company, is now building an office and garage. The building will measure 30 by 100 feet and will have an office and room to accommodate two trucks and auto and rental space for five more cars. The company does hauling of film for 12 companies, and Mr. Durkee states that in the new office they will be able to give better service and attention to the work.

Shofter Hours at Wilson Theater

In order to employ a little more time to themselves during the hot months of July and August Guy L. Drinkwater, manager of the theater, 483 West Baltimore street, has arranged to have his performances start at 11 o'clock instead of 10, and to last until 11 at night.

W. S. Drive at Three Theaters

The war savings stamp drive was aided considerably by three theaters of Baltimore recently by benefit performances. The sum of $1,700 was secured in cash and stamp pledges at the Goodtime theater, 1401 North Milton avenue, through a performance which was given under the auspices of the Women's Section of the Mary-

Out-of-Town Theaters Patriotic

Frostburg, Md.—With the view of making Thrift Day, June 25, one of the days to be remembered in this city, celebration events were carried out to their full extent. A. C. Frey, manager of the Lyric theater, entertained the local patriotic women with a special performance of music and moving pictures. There were many patriotic songs, and vaudeville throughout the day.

Annapolis, Md.—A big mass meeting was held in the Annapolis Armory, under the courtesy of Strange Brothers, the proprietors, on Sunday afternoon, June 20, to which 150 members of the Naval Academy band orchestra rendered fine selections; moving pictures of war scenes were shown and patriotic speeches were made.

Abbeville, Md.—Through the courtesy of Mr. and Mrs. H. McPherson, operators of the Opera House in this city, the Harford County Council of Defense held a meeting at this playhouse on the night of July 1, and a permanent organization of the Aberdeen precinct was effected.

Three Tax Rates.

Frederick, Va.—The county commissioners fixed the tax rate for Frederick County at $1.25, on Monday, July 1, for 1918, an advance of 20 cents over the 1917 rate.

Elkton, Md.—The tax rate for 1918 was fixed by the county commissioners for Cecil County at $1.12, on Wednesday, June 26. This is a reduction of eight cents from the 1917 rate.

Centerville, Md.—At a meeting of the County Commissioners recently, the tax rate for the county was fixed at $1.18 for 1918. This rate is eight cents less than the 1917 rate.

Munition Workers at the Maryland.

The annual meeting of 1918 of the members of the Ordnance Department of the United States Armies, from Edgewood, Md., was held at the Ordnance Theater, Edgewood, through the courtesy of F. C. Schanberger, the manager, by a program of vaudeville and patriotic songs.

Frederick C. Schanberger, manager of the Maryland theater, has been appointed chairman of the working committee on Commercial Amusements of the War Camp Community Service Committee of Balti-

Baltimore Brevities.

Mrs Ethel M. Heath, who for some time acted as private secretary to L. A. De Hoff, manager of the New theater and associated manager of the publicly, and has more recently been associated with the Union Trust Company in the stock transfer department, has come into the employ of the National Film exchange.

E. W. Eder, who has been associated with the Parkway Theater Company for nearly two years in the capacity of cashier, has resigned. Mr. Eder has not associated himself with the Baltimore Dry Docks and Shipbuilding Company as typographer, department, Mr. McLaughlin, manager of the Auditorium theater, has two brothers in the United States. Mr. Stevan McLaughlin, a member of the 15th Infantry, has just reached the other side, while the other Joseph V. McLaughlin, Jr., is in the navy.
Buffalo News Letter

By Joseph A. McGuire, 152 North Elm-

ments, Inc., Buffalo.

BUFFALO, N. Y.—According to C. P.

Sheehan, special representative of the

chain, the entire line of C. P. Sheehan

company are going over big in the Buffalo

territory. “Woman and the Law” has a

baby on the way in the Strand, Troy; Strand, Syracuse; Majestic, Utica,

and other houses throughout the state.

Harry M. Robinson, general man-

ager of the Fox Corporation, recently

visited the Buffalo branch. He motored

from Utica to Buffalo, where he was

entertained by Arthur L. Skinner, who

has been added to the Fox sales force.

He is covering the southern New York

area for the Fox Corporation.

Patriotic Stage Setting at Shea’s.

“America Comes Across” was the title of

a patriotic stage setting at Shea’s Special

Theater. It is a setting to bring out the

truth, and was very well received. An

English and a French soldier were shown

in to the show, and the French soldier

in the background, with his millions of

comrades pressing after him. The orchestra

was heard in art from “The Merry Widow.”

Musical Director Alfred Moulton was

with the original Merry Widow Company

for several months.

J. S. Savage Leases the Abbott.

J. S. Savage, Jr., has bought the lease

of the Abbott on Abbott road and Bailey

avenue. Mr. Savage and his father are

the owners of the Como moving picture

theater in Triangle street.

The Abbott is a ten-cent house. Mr. Savage

has installed two Simplex machines

and changed the policy of the house,

which is in the heart of a great in-
dustrial center on the south side, where the

neighbors are yearly millions for

ship yards and munitions.

The success of the Como induced Mr. Saye

to buy the Abbott. He is planning to

Hickey of Goldwyn Once a Stage Star.

George A. Hickey, Buffalo manager of the

Goldwyn, who won second prize of $500 in

sight picture contest, conducted by that company, takes delight in

showing to his friends old theatrical

programs on which his name appeared in big

type. For several seasons Mr. Hickey

was a member of the Imperial Players, con-
ducted by the company. He is planning to

make his first appearance in the theater business, as he says, he wanted

to “settle down” and “eat regularly.”

Gardiner Handling W. H. Reissues.

The Gardiner Syndicate, 47 West Swan

street, is booking the following W. H.

Production reissues for all of New York

Majors: The Great Lagoon, Twenty-
six Chaplins, twenty-eight Mack Sennett

comedies, sixteen Shorty Hamiltons, four

William Bendix, four stories, and four Bessie

Barriscale features.

The contracts are coming in faster than we

can get them published. Mr. John Sitterly,

formerly part owner of the Popular Film,

has been appointed sales-manager of

Goldwyn, which has been enlarged. Mr. Sitterly and Al

Sheehan are local representatives of

this concern.

BUFFALO SAVING STAMPS

July 22, 1918

THE MOVING PICTURE WORLD

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Film Trade Notes of Week for Minneapolis

Hot Weather Causes Slump in Business of Theaters and Exchanges—Southern

Theater Bought by J. S. Woodhouse—Other Items.

By John L. Johnston, 715 Hennepin Ave., Minneapolis, Minn.

Summer Slump Evident in Minneapolis.

MINNEAPOLIS.—Business at moving picture exchanges in this city continued to fall off last week, and the theater slump has been more noticeable during the last several weeks than at any other time in several years here-

The theater trade, following the change from scorching hot to cool, has been much quieter during the past week, and theatrical busi-

ness everywhere is feeling the effects. The Minneapolis Strand played George Gershwin in “Hit-the-Trail Holliday” a week to a good business, and the New Garrick played Mary Pickford in “How Could Ye, Jean?” for a week to a good business, but at neither theater was the attendance as general as it should have been or would have been a month ago.

The Northwest theaters by the score are shutting down for a week, while others are cutting down their show-

times. The latest word has it that about ten per cent. of the territory’s theaters are now closed and about twenty per cent. have, cut down on their presentations.

Woodhouse Purchases Southern Theater

Minneapolis.—J. S. Woodhouse, former

manager of the Goldwyn and Finkel-

stein’s Exchanges. The Goldwyn and

Calhoun theaters, has purchased the

Southtown theater at 1300 South Corners

from John Hedlund, and has named the

show house again, after redecorating it

being used in the current engagements

of “The Sun.” Woodhouse is featuring his

orchestra, and is starting his new venture off by booking a number of pictures to

be had on the open market.

Fire Destroys Film at Brown Theater.

Wahpeton.—A fire starting from

unknown cause burned up several hundred feet of film stock and

an important exchange, conducted by that company, takes delight in

showing to his friends old theatrical

programs on which his name appeared in big

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Production reissues for all of New York

Majors: The Great Lagoon, Twenty-
six Chaplins, twenty-eight Mack Sennett

comedies, sixteen Shorty Hamiltons, four

William Bendix, four stories, and four Bessie

Barriscale features.

The contracts are coming in faster than we

can get them published. Mr. John Sitterly,

formerly part owner of the Popular Film,

has been appointed sales-manager of

Goldwyn, which has been enlarged. Mr. Sitterly and Al

Sheehan are local representatives of

this concern.

BUFFALO SAVING STAMPS

July 22, 1918

THE MOVING PICTURE WORLD

425

Film Trade Notes of Week for Minneapolis

Hot Weather Causes Slump in Business of Theaters and Exchanges—Southern

Theater Bought by J. S. Woodhouse—Other Items.

By John L. Johnston, 715 Hennepin Ave., Minneapolis, Minn.

Summer Slump Evident in Minneapolis.

MINNEAPOLIS.—Business at moving picture exchanges in this city continued to fall off last week, and the theater slump has been more noticeable during the last several weeks than at any other time in several years here-

The theater trade, following the change from scorching hot to cool, has been much quieter during the past week, and theatrical busi-

ness everywhere is feeling the effects. The Minneapolis Strand played George Gershwin in “Hit-the-Trail Holliday” a week to a good business, and the New Garrick played Mary Pickford in “How Could Ye, Jean?” for a week to a good business, but at neither theater was the attendance as general as it should have been or would have been a month ago.

The Northwest theaters by the score are shutting down for a week, while others are cutting down their show-

times. The latest word has it that about ten per cent. of the territory’s theaters are now closed and about twenty per cent. have, cut down on their presentations.

Woodhouse Purchases Southern Theater

Minneapolis.—J. S. Woodhouse, former

manager of the Goldwyn and Finkel-

stein’s Exchanges. The Goldwyn and

Calhoun theaters, has purchased the

Southtown theater at 1300 South Corners

from John Hedlund, and has named the

show house again, after redecorating it

being used in the current engagements

of “The Sun.” Woodhouse is featuring his

orchestra, and is starting his new venture off by booking a number of pictures to

be had on the open market.

Fire Destroys Film at Brown Theater.

Wahpeton.—A fire starting from

unknown cause burned up several hundred feet of film stock and

an important exchange, conducted by that company, takes delight in

showing to his friends old theatrical

programs on which his name appeared in big

type. For several seasons Mr. Hickey

was a member of the Imperial Players, con-
ducted by the company. He is planning to

make his first appearance in the theater business, as he says, he wanted

to “settle down” and “eat regularly.”

Gardiner Handling W. H. Reissues.

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MORE DES MOINES NEWS.

BOOKINGS HEAVY ON PATRIOTIC FILMS.

Sam Goldfain, Kansas representative

for the A. H. Blank Enterprises, spent two
days in Des Moines last week in confer-

ence with Mr. Blaine and Manager C. F.

Holah. Mr. Goldfain has been doing won-
derful business in the Kansas territory

on “Pershing’s Crusaders.” This is the

other first National Specials. He is making

everal large towns in Iowa before returning South. The office is besi-

geed with applications on “Pershing’s Crusaders” and several additional prints

are expected. The usual volume of bookings. Eddie Bonn, who has been acting as special representative

for the above mentioned exchange, and

was recently transferred to Des Moines, resigned last week and left for his

home in New York, where he will spend several days before joining the exchange.

Roper, Rialto Soloist. Featured.

S. N. Roper, soloist on the Robert

Mor-
Meeting of International Association Attended by Many Moving Picture Men—Conspicuous for Its Patriotism and Enthusiasm—Of the Ten Prints
Made One Each Will Be Sent to England, Canada, and Cuba.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, Mo.—Kansas City entertained the International Association of Rotary Clubs during the week of June 23 to 29, to speak for War Savings Stamps. She was accompanied by her manager, Bobby North. The audience packed the theater and the street curb side. Her talk resulted in the one thousand persons pledging themselves to buy an average of $75 worth of stamps for any one who would buy $75 worth in a year. She apologized for the procedure, but remarked that the Government didn’t make the method so long as the result was “stamps.”

Interesting Items.

F. H. Castle, formerly connected with the Rialto theater, Tulsa, has joined the sales staff of the Kansas City branch of the Fox Film Corporation.

Richard Robertson, manager of Goldwyn Kansas City, said on July 15 that a ten side. Her talk resulted in the one thousand persons pledging themselves to buy an average of $75 worth of stamps for any one who would buy $75 worth in a year. He apologized for the procedure, but remarked that the Government didn’t make the method so long as the result was “stamps.”

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Moving Picture Operators' Union demanded that all film exchanges recognize the Film Inspectors Union—recently organized. The operators said that they would refuse to handle the films of exchanges where the girl inspectors were not permitted to organize. The difficulty was solved, however, and film exchanges and the two unions are now on good terms following the reaching of a practically general agreement.

Davis of General Film is Promoted.
James B. Kelly ("Smiling Jimmy"), manager of the General, announces that Sol Davis has been promoted to the position of assistant salesman of the General. He will also handle the output of the W. W. Hodkinson Corporation. Miss Pearl Varvel has been appointed as secretary to Mr. Kelly. Kelly, Kelly, by the way, is smiling even a happier smile than usual. The General's "Last Raid of Zep- pindle Lady" has made a big hit in Texas. It was released July 1, and Dallas people crowded to see it at the Crystal theater.

J. C. Fanning Recuperating Rapidly.
John C. Fanning, of the Crazy theater, Mineral Wells, is out again, and is as cheery as ever after six weeks' serious illness. He walks with a cane, but is getting better rapidly. He received congratulations from James B. Kelly, Douglas Hawley, and other film men when he visited here.

Paxex Film Opens Branch at Austin.
Permit to do business in Texas has been granted to the Paxex Film Corporation, of New York. Capital stock is $1,000, and headquarters will be at Austin.

Boland President of First National.
Tom M. Boland, of Oklahoma City, has been chosen president of the First National Exhibitors' Circuit, of Oklahoma. Jack H. Brainard, formerly of the Mutual, has been appointed manager. His headquarters will be at Oklahoma City.

Lytle Building $20,000 Theater.
W. J. Lytle, of the Princess, Empire, and other theaters at San Antonio, has launched another successful venture. He is constructing a $20,000 theater at Del Rio in the border country.

Dallas Film Row Jottings.
Charles Gladstone Buchanan, of Metro, is an enthusiast over "To Hell with the Kaiser." He has circulated little red stickers bearing this prophecy of the ultimate destruction of Wilhelm far and wide over Texas. Texans generally seem to warmly approve the sentiment.

L. Nickel, manager of the Dallas Metro branch, returned home the last week in June after making a complete tour of Texas. He reports that exhibitors are in a good humor and doing good business despite the unusually warm weather. They are all hunting for live stuff.

THE MOVING PICTURE WORLD

J. W. Allender Purchases Majestic Theater

Acquires Structure from Messrs. Knipe, Coons and Bowman—Will Continue Adding to His Chain of Picture Houses—Files Articles of Incorporation for J. W. Allender, Inc.

By S. Clark Patchin, E. 1511 Eleventh Ave., Spokane, Wash.

Allender Takes Over the Majestic.

POKANE.—Manager J. W. Allender, of the Lyric theater, continues to add to his acquisitions, and has just purchased the Majestic theater from J. C. Knipe, H. W. Coons and C. D. Bowman at a reported cost of $5,000 cash. The above trio purchased the Majestic last August from Long and Bungay, who had W. H. McMillan as manager.

Mr. Allender contemplates adding more picture theaters to his chain, and with that in view has filed articles of incorporation for the J. W. Allender, Inc., to be capitalized for $100,000. He combined the Majestic with the Lyric and sold a minority interest to J. G. Maddux, who has been an operator in the city for years. Mr. Allender is having the Majestic renovated, and is improving the projection. He announces that he will use the Artcraft, Paramount, and De Luxe pictures in the place, and that "Intolerance" will be shown at the Lyric starting July 14. He also reports that "The Little Girl Next Door" is playing to big audiences at the Auditorium. He will run "Hearts of the World" at the Auditorium for three weeks starting July 4.

Would Provide Seats for Every Ticket.
Spokane.—A city ordinance providing that the public may not be admitted to Spokane theaters unless there is a seat for every ticket sold and paid to the city council by Corporation Counsel J. M. Geraghty.

Discussion of theater seating arrangements arose when E. Clarke Walker, manager of the Pantages theater, which is a vaudeville and moving picture house, appeared before the council to deny that his show house is "balking the public." Mr. Walker was aroused by a complaint made by Commissioner J. C. Argall that the Pantages management was misleading the public in announcing the price of its seats. The Pantages is loosing money on its shows, and has been since April 1, according to Mr. Walker, who said that the monthly loss had been $500.

The complaint included that patrons purchased tickets for admission on the price charged for first floor seats then were directed to the balcony by ushers inside who told them that there were no seats downstairs.

Coffy to Exploit "Eyes of the World."

Spokane.—E. P. Coffy, who has been manager of the Pantages Company for some months, tendered his resignation effective July 1, and has associated himself with H. O. Haunbursi and W. J. Howell, who have purchased the state rights for Nebraska, Iowa, and Kansas for "The Eyes of the World." He will leave here July 4 for the Coast to exploit the picture there for a time, and on September 1 will go East for his work in the three states above mentioned.

Spokane Film News Notes.

O. Dahl, of Troy, Mont., who manages the Opera House at that place, visited the Universal exchange here for some special pictures this week.

P. C. Quinby, of New York City, general manager of the Pathe exchanges, visited P. L. Carroll, local manager, for several days while on a tour of the Western exchanges.

W. Potter, of the Universal, returned from a trip into Montana and left for Wallace and other Idaho towns.

Liberty Now Has Girl Ushers.

To release the boys and young men ushers for war work in factories and agricultural pursuits, Manager Sam W. B. Cohn, of the Liberty theater, Spokane, has substituted girls as ushers and floor managers. The uniforms are of tan, and the illustration on this page shows the girls in their costumes, which are plain, natty, and not overly expensive, thus carrying out the economy plan.

Cohn Decorates Liberty for Summer.

Manager Sam W. B. Cohn, of the Liberty theater, Spokane, has spent $200 on lobby and interior decorations for the summer, and a picture of the lobby and floral decorations is in it. It shows below, together with the colored cleaners who keep scraps of paper off the floor, also Manager Cohn at the right, where he was unexpectedly caught by the photographer while trying to keep people from passing in front of the entrance until the picture was taken. The interior decorations include a number of hanging baskets, and a large array of potted flowers greet one entering the theater. These are lightied by electric lights shielded by curtains, so as not to interfere with the pictures being shown.

Join the Production Army
Buy
War Savings Stamps
Features Secured Chautauqua's Patronage


Seattle—A Chautauqua which has traveled all through the northern states this month has had a hard time. The city of Seattle, Wash., where it is stationed, is the home of Paramount Theatre, and it has been a hard fate for the Chautauqua to get a foothold here. The theatre is the hardest in the country to get a booking for, and the Chautauqua has had to work hard to get a booking for here.

The Chautauqua opened with an admission charge of $1.00 and the box office has been doing well. The theatre is situated in a part of the city where there are few other attractions and the Chautauqua has had to work hard to get a foothold. The theatre is the most prominent in the city and the Chautauqua has had to work hard to get a booking for here.

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Heavy bookings on Anti-Vice Film

Miss Grace Marby Sanderson, prominent in the anti-vice society, appears in the picture "The Finger of Justice," which opened at the Strand Theatre in Seattle. Miss Sanderson is the director of the society and she has been active in the movement for several years. She has worked hard to get a booking for here.

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Film Employee Joins Colors

Film employee is answering the "How the Colors" question. The film is not as if the entire office force of all the exchanges would soon consist of girls only. Every week, at least one or two names are added to the list, but this week there are more than usual. The list is maintained under the supervision of Miss Sanderson, who has been active in the movement for several years. She has worked hard to get a booking for here.

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More Dallas Trade Notes

Oscar Corn, of the Palace theater, and W. J. Ballinger, of the Alvarado, will open a week to look "Pershing's Crusaders." Charles Kimball, of McKinney, and W. J. Ballinger, of the Alvarado, will open a week to look "Pershing's Crusaders."
The Photodrome "Pulls" Street Stunts.

The Photodrome, a downtown Toronto theatre, has good reason to be pleased with two young walking advertisements in the person of two boys garbed as characters of current attractions. Quite an bit was won recently during the showing of a Chaplin picture when one boy was dressed as Chaplin and the other as a policeman. At frequent intervals they were seen in wild chases and other stunts in the vicinity of the theatre.

Two Theaters at Training Camp.

Two moving picture theaters are in operation at Valcartier Camp, which is the training cantonment for overseas troops in Quebec. The theaters are located about twelve miles from the city of Quebec. The theaters are the Telegraph and the Victorian.

Princess Innovates Strip Tickets.

The Princess theater, Edmonton, Alberta, has made a further development with its policy of selling admission tickets in quantities. Regular cash admissions at the theater are 15c., 20c., and 25c. The theater also sells strips of tickets at the same rates. The strips are good at any time. By the use of the strip tickets, the admissions charged are 10c., 15c., and 20c. Regal and other theaters that sell admission tickets are purchased at the box office.

Several Theaters Close for Summer.

Several Ontario moving picture theaters have been closed down for the summer. One of these is the Auditorium, a large theater of Sarnia. The Princess theater, London, is closed for five weeks. The Patricia theater, London, Ontario, is to be closed for several weeks, during which time definite alterations will be made in the structure.

W. P. Covert Honored.

W. P. Covert, business secretary of Moving Picture Operators' Union, Toronto, Local No. 175, has been awarded the fifth vice-presidency of the International Association of Theatrical Stage Employees. Mr. Covert received a wire from President W. P. Shay which intimated his appointment.

Canadian Exchange Personalities.

M. Lubin, a well-known film salesman of Montreal and Toronto, has been inducted into the Canadian Army. He joined the colors in New York.

The Specialty Film Import, Limited, Calgary, has been purchased by new owners. It is announced that they have secured the rights for "The Barrier." Mr. M. Friedman, formerly general sales manager of the Independent Film and Theater Supply Company, has resigned in order to take charge of the Metro branch in Minneapolis.

Pictures. The theater is continuing to change program twice weekly.

The Strand recently blossomed forth in some new ways. The auditorium was painted in appropriate hues and the interior was hung with chintz drapes. The ceiling and walls of the theater are decorated with many plants and dowers. Business at the Strand shows definite signs of improvement in spite of the summer's influence.

New York Manager Visits Toronto.

Manager Nathan of the Broadway theater, New York, is in Toronto for the purpose of conferring with Manager Pomeroy of the Holman theater, and the taking up of the direction of the Canadian Universal Film Company. The object of the visit, it is said, is to arrange for the presentation of special attractions at the Holman after their release in New York. The first attraction to be presented is "The City of Tears," and its initial showing at the Holman theater on July 4.

Quimet Reports Bright Outlook in West.

After visiting various cities of the Canadian West, President L. E. Quimet of the Highway Pictures Company, returning, reported, on his return to Montreal, that the outlook in moving picture circles in the West is very bright. At the present time the exhibitors are charging advanced prices for their attractions and there is still getting the crowds. Admission prices in the Canadian West are quite a bit higher than in Eastern cities. Mr. Quimet visited Winnipeg, Edmonton, Calgary and other centres and in each place he found the same prospects.

Grand Theater Celebrates Anniversary.

When the Grand theater, Calgary, was opened six years ago, the first showing was "The Passing of the Third Floor Balcony," and the anniversary of the theater was celebrated a few days ago by the presentation of the same film. It was also found a good actor in film form. It was shown twice daily for three days and the evening prices were 25c. and 50c. The general admission for matinees was 25c.

Dominion Films Its Child Patrons.

The Dominion theater, Winnipeg, staged a special stunt for Saturday, June 25, and Saturday, July 6, of particular interest to children. As the young patrons left the theater after a special child's matinee on the first Saturday, a moving picture cameraman was on the job to take their smiling faces. On the following Saturday, the picture was shown on the screen at all performances.

Gerard Film Makes Big Hit.

Gerard's story, "My Four Years In Germany," made such a decisive hit during its regular week's run at the Regent theater, Toronto, that it was repeated by Manager Roi and Roberts for the week of July 1. The picture played to big business during the whole two weeks. It was shown entirely alone.

Theaters Increase Operation Time.

There is a tendency on the part of Toronto exhibitors, generally speaking, to increase the hours of operation for their theaters. His Majesty's theater is now advertising performances daily from 9:30 a.m. to 11 p.m. and the Astor theater, 233 Ossington avenue, is also advertising a daily matinee. Allen's Beaver theater also has been giving a matinee daily. Various downtown theaters, including the Colonial, Rialto, Globe, Red Mill and Photodrome, are also in operation now all day long. The large first run theaters, of course, operate from noon until 11 p.m. as well. The latter include the Regent, Strand and Allen.
Interesting Film News from Philadelphia

M. V. Coll, a Prominent Newspaper Man of Hazelton, Takes Over Management of Campbell Theater—Jack Levy Succeeds Denbow at the Fox—Manager Flynn of Peerless Exchange Joins the Marine Corps—Other Items.

By F. V. Armato, 144 North

"Pershing's Crusaders" at Forrest.

Philadelphia, Pa.—The wonderful success attending the showing of "Pershing's Crusaders," now being presented at the Forrest theater, is due to the capable management and dignified management of Mr. Trowbridge. Mr. Trowbridge was formerly connected with the Official British War Pictures, which were shown here some time ago. Since early in May he has been in charge of the showing of the United States Official War Films in all the leading cities of the Mid-West.

Associated with Mr. Trowbridge in the showing of films is Shannon Cormack, of the Canadian Expeditionary Forces, who went to Canada at the age of 16, enlisted in 1914 and enlisted in the Fifth Royal Canadian Field Artillery, and has served three years, the latter part of which he was in General Leigh's 1st Division. He has been wounded twice, and is now on convalescent leave pending his return to Canada. His experiences in the trenches and his explanation of the life "over there" have interested all who have heard him.

Coll Managing Campbell Theater.

Mr.Coll, noted scribbler of one of the prominent dailies of Hazelton, has assumed active management of the Campbell theater, and is meeting with considerable success.

Murphy Running Arcadia Temporarily.

Joseph A. Murphy, manager of the Family theater, has been appointed temporary manager of the Arcadia, which is owned by Al Boyd. A few important and significant improvements in the display of tickets have been made. Mr. Donjeon, who is the permanent manager of the Arcadia, has gone on a vacation for two weeks, and will undoubtedly be much pleased when he returns and discovers the interest that Mr. Murphy has taken in the theater.

Shindler Appointed Manager of Leader.

Ben Shindler, formerly manager of the Leader and who has been recently engaged as film salesman of the Masterpiece, has been appointed manager of the Leader theater. Mr. Herbert Ellison, of the Strand, will begin active duty on Monday, July 8.

Levy to Succeed Denbow at Fox.

Jack Levy, who is credited with having opened the first exchange in Philadelphia for William Fox, has arrived here after an absence of over two years, and will succeed George Denbow, who will be leaving ready to answer his country's call.

Schwalbe to Return in July.

Harry Schwalbe, of the Electric Theater Supply Company, who left some time ago accompanied by his wife to attend the wedding of their daughter, Dorothy, on June 19 to Lieut. Raymond Connell in California, is expected to return here during the latter part of July.

Armato Now with Philadelphia Press.

The Evening Telegraph, of Philadelphia, the first newspaper with the Associated Press, is now maintaining a successful motion picture department in addition to its attractive theatrical column. According to the latest information, further publication on Saturday, June 25. However, it will be remembered that the Evening Telegraph combined with the Philadelphia Press some six months ago, and in view of the recent events the entire motion picture column with all of its theater advertising has already been transferred to the Press, a daily and Sun-

day proposition, through the efforts of its motion picture editor, Frank V. Armato, the pioneer in this field of newspaper work. The first motion picture department was inaugurated in the Philadelphia Daily and Sunday Times by Armato in September, 1912, and from August, 1914, to June, 1918, he conducted the photoplay department in the Evening Telegraph. Beginning Monday, July 1, he will be manager and editor of the classified and display motion picture department in the Philadelphia Press.

J. M. Flynn Joins the Marines.

J. M. Flynn, the popular and successful manager of the Peerless exchange here, has joined the Marines. Mr. Flynn goes into the Marine Corps with the best wishes of all his friends bestowed upon him. He is now stationed in Barrack No. 3 at League Island, Philadelphia.

Franklin Closes for Repairs.

The Franklin, the latest theater to have been acquired by Charles Segall, closed Monday, July 1, for extensive alterations and repairs, and will reopen about September 1.

Segall Takes the Apollo Theater.

Charles Segall of the Apollo theater has recently acquired the Franklin, the only house in the immediate vicinity which can really be classed as a competitor.

Morton Wolf Files Reply.

A reply to the Federal charges which were instituted some time ago by the Some Amusement and others, have been forwarded to Washington by Morris Wolf attorney for the Metro and other parties involved in them. Each count has been carefully considered and all of the charges were categorically denied.

Rochester Trade Notes.

By L. B. Skedington, 61 Main St., East, Rochester.

Fennyvessey's Ability Recognized.

Rochester, N. Y.—Paul Fennyvessey, who recently left the Strand theater here as manager to take charge of the Liberty theater at Camp Howie, Fort Worth, Texas, has received substantial recognition at the hands of the Government of his ability as a showman. He has been assigned the important job of booking all films used in a large string of Liberty theaters in the South. To relieve him of the extra burdens thus imposed he has been given an assistant manager for the theater.

Theaters Employing Girl Ushers.

Owing to the ruling which prohibits the use of young able-bodied men as ushers in theaters, Rochester theaters generally are following the lead of a few of the downtown theaters. Among time have employed only girls in this capacity. On every hand it appears that girls make the most satisfactory ushers.

Phillips Enlists in Heavy Artillery.

William J. Phillips, operator at the Temple theater in Holley, near Rochester, has resigned and enlisted in the Heavy Artillery, Buffalo, N. Y. Mr. Phillips is not in the draft, but after running off many war pictures during the last couple of years he felt that he would rather help to make history than go merely view it in film.

Rochester Theater Notes.

The Grand theater is now running on a reduced summer-time schedule, being open only every other day, and Saturdays and Sundays.

"The Unbeliever" held up strong all last week at the Piccadilly theater, although in the first place it had only been booked for the first half of the week.

The Family theater is making good headway in its summer-time contest. Votes count on the ratio of tickets bought during the past summer. The prizes are courses in the Rochester Business Institute.

MORE DETROIT NEWS.

Admit Soldiers and Sailors Free.

Through the splendid efforts of Police Censors of Motion Pictures, Loyal A. Baker and William E. Potter, Detroit theaters are now admitting soldiers and sailors in uniform absolutely free—exclusive of the tax which everybody must pay. Some of the theaters simply admit them at the door when the tax is paid, while some of the other theaters have placed a certain number of passes with the chairman of the recreation commission for soldiers and sailors, from where they are properly distributed. The movement will likely spread over the entire state in a short while. It's a splendid patriotic movement and one that is worth while.

Majestic Theater Closes for Repairs.

The Majestic theater, Detroit, closed Sunday, July 6, and according to General Manager M. W. McGee, will not reopen until sometime in August—probably the last of the month. It is the first time in the history of that house that it has been closed. The auditorium will be redecorated, the stage will be rebuilt and other improvements made in keeping with the Majestic policy, "where we do things bigger."

Employ Women Ticket Takers.

Two Detroit theaters are now employing women ticket takers—the Colonial and the Washington—and the management of both theaters contend that they are a big improvement over men, being more courteous, polite and interested in their work.

When you buy War Savings Stamps you do not give—you receive.
SOON TO APPEAR
IN
THE LIGHT
OF
WESTERN STARS
BY
ZANE GREY

Sincerely,

Dustin Farnum

SHERMAN PRODUCTIONS
LOS ANGELES  NEW YORK
To the Exhibitor

Desiring a change from being on one subject at a time from one to two years, when the story does get slightly monotonous, I look forward, with a great deal of pleasure, to doing some shorter pictures and getting the relaxation of an occasional change of story during the year.

Many years ago, I used to do pictures known by the name of "Biograph." In the last four years, my staff and I have produced "The Birth of a Nation," "Intolerance," and recently, "The Hearts of the World." I am very glad to say that the people seem to like "The Hearts of the World" about as well as "The Birth." Nevertheless, according to a promise made some time ago to the Artcraft people, we are going to deliver to you six six-reel subjects done absolutely under our personal direction.

We are very happy to again be with you, and to renew the pleasant relations that existed between us in the days of "Pippa Passes," "Judith of Bethulia," "The Sands of Dec," "The Battle of the Sexes," "The Escape," and "The Avenging Conscience" in the days gone by.

Most sincerely yours,

[Signature]
"WITH ALL DUE RESPECT TO HIS RIVALS, MR. GRIFFITH HAS DEMONSTRATED HIS CLAIM TO THE SOLE AND ONLY RIGHT TO PROVIDE A PICTURE THAT WILL GO ON THE 'BIG TIME' AND STAY THERE AT TWO-DOLLAR PRICES."

(Washington, D. C., Herald)

THIS HOLDS TRUE FROM LONDON AROUND THE GLOBE

D. W. GRIFFITH'S
"The Birth of a Nation"
"Intolerance"
"Hearts of the World"

These are the only productions directed personally by Mr. Griffith during the past four years

"The Great Love"

A Drama of Today—Soon to be Released
The First of a Series of Six Six-Reel Pictures to be Released on the Artcraft Program

All the Griffith Productions carry the name "Griffith" and the Trademark, "DG" on the Border Line of the Main Title

D. W. Griffith Pictures
A. L. GREY, General Manager
4500 Sunset Blvd.
LOS ANGELES, CALIFORNIA

"HEARTS OF THE WORLD"

Fourth Month in New York and Boston at $1.50 and $2.00 prices.
Third Month in Chicago, Pittsburgh, Philadelphia.
Over Eighteen Thousand Dollars more than "The Birth of a Nation" for the same length of time, which did over Ninety-eight Thousand Dollars.
Washington, D. C., during summer weather played to over Twenty-eight Thousand Dollars in two weeks.
Now beginning third week.
To the Exhibitors

G. M. ANDERSON

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FEATURE PICTURES

All Particulars and Information
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"ME UND GOTT"
A Tense Drama of Human Emotions
A Gusher of Suspense and a Cyclone of Action
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This is unquestionably the greatest motion picture produced during the war. It deals with the American viewpoint and dramatizes that awful struggle that is going on within some of our own families where the old generation still leans toward the Kaiser while the hearts of their sons and daughters beat true to the United States.

We pin our faith upon this production.

See It—Buy It—And Clean Up On It!

The picture will be screened in Chicago on July 15, 16, 17, 1918. Mr. H. Y. Romayne, president of our company, will be at the Sherman Hotel during his stay in Chicago. The picture will be screened at New York during week commencing July 25th, 1918. Mr. Romayne will be at the Hotel Astor during his stay in New York.

This picture will be sold to
State Rights Buyers Only

Romayne Super-Film Company
221 Marsh-Strong Bldg., Los Angeles, Cal.
Mr. Edwin A. Frazee
(The Man of Mystery)

Presents

A Two-Reel Photo Picture

Entitled

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Made in California

by

FRAZEE FILM PRODUCTIONS

A COMEDY DRAMA, full of original and sensationally funny situations, different from the hackneyed and tiresome misnamed "Comedies" foisted upon theatre managers through false advertisements.

"The Haunted House" contains a love interest, a heart interest and logical thrills of suspense. In addition there are puzzling delusions, mystical illusions and weird magic, together with a screen visualization of theatrical "Black Art" never before accomplished in Motion Pictures. Behind all is a feasible plot that does not insult the intelligence of audiences by inaneness. The production is an interesting entertainment.

Mr. Frazee for many years attained vogue by directing for Keystone Company its most successful comedies. During the past year he has been perfecting his inventions. He wrote and directed "The Haunted House" which will be released on State Rights Plan in July, 1918. All letters of inquiry should be addressed to

CHARLES I. BOLLES, Executive
Frazee Film Productions
Studios and Laboratory—Boyle Heights
Los Angeles, California
“Pacific Coast Center of the Motion Picture Industry”

We enjoyed a large business a year ago; it has grown one hundred per cent. since then.

A record of the prominent directors and artists placed by us during the last few months reads like a “Who’s Who” of Filmdom.

Our Agency is an “Institution” and a necessity. Our Personal Publicity Bureau is the biggest of its kind in the country. Our Book and Play and other departments are doing more real business than ever.

References to anyone connected with the Picture Industry.

WILLIS AND INGLIS
Wright-Callender Building
LOS ANGELES, CALIFORNIA
To The
Exhibitors and The Public

The following are my latest, and, in my opinion, my best pictures. They are released only on the Artcraft program. All other pictures are old, and, in many cases, renamed.

"The Narrow Trail"
"The Silent Man"
"Wolves of the Rail"
"Blue Blazes Rawden"
"The Tiger Man"
"Selfish Yates"
"Shark Monroe"
"Riddle Gawne"
(Released August 19)

Very respectfully yours,

[Signature]
The Robert Brunton Studios
5341 Melrose Avenue
Los Angeles, Cal.

SOME RECENT PRODUCTIONS

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Wedlock  
The Little Sister of Everybody  
Carolyn of the Corners  
A Man's Man  
Turn of a Card  
One Dollar Bid  
Carmen of the Klondike  

Alimony  
His Robe of Honor  
"Humdrum" Brown  
With Hoops of Steel  
The Bells  
More Trouble  
The Orleans Stage  
Twenty-one  
The Ghost of the Rancho  
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Featuring Michell Lewis, Thomas Santschi, Margaret Landis
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New
Two Reel Special Releases
Critical Reviews and Comments
Upon Current Productions

"THE EMPTY CAB"
Five-Reel Bluebird Presents Franklin Farnum in Role of Cub Reporter.
Reviewed by Robert C. McClavy.

This five-reel Bluebird number of "The Empty Cab," is a light-running story, rather conventional in its opening scenes, but developing to an amusing close. The plot is hardly strong enough for five reels, but the fact that the close is really worth while makes the number as a whole a success. The hero, Farnum, will pass as an average subject of the light, agreeable type.

Franklin Farnum appears in the role of Henry Eberly Xerxes, the spendthrift son of a wealthy father. The latter is exasperated by Henry's fondness for exerting himself in any way and sends him a note, saying "For God's sake go to work." The youth decides to act upon this advice, being out of funds, and attaches himself to the staff of a newspaper. The editor of the paper, who had not seemed very enthusiastic about employing him, finally sends Henry out to trail some counterfeiters. Henry observes the mysterious actions of a girl with whom he had been trying to flirt that very morning and follows her. He and a private detective enter the premises of a seemingly deserted house and have a series of knockabout adventures with a gang of men who have apparently made the girl captive. In the end it develops that the girl is society editor of Henry's paper and the men are all members of the staff. His father had planned a little surprise for Henry with the aid of the editor.

Eileen Percy appears as the girl in the case. Others in the cast are Harry De Mor, Frank B様々なue, Harry Lindsey and Fred Kelsey. The story was written by P. McGraw Willis and directed by Douglas Gerrard.

"THE SAFETY CURTAIN"
Select Pictures Presents Norma Talmadge in Strong Six-Reel Release.
Reviewed by Robert C. McClavy.

A compact, well-built screen production in six reels has been fashioned by Sam Franklin and Paul West from the novel called "The Safety Curtain," by Ethel M. Delli. It provides an interesting role for Norma Talmadge, a screen performer who neither fears nor skimps the dramatic end of her work for the sake of merely looking pretty. She takes hold of her situations intelligently and is fortunate in this instance, as in many others, in having a part that calls out her best. Eugene O'Brien, the soldier-hero, also does first rate work, playing with fine repression until the dramatic moments come.

The story is one that contains much human feeling convincingly set forth. Miss Talmadge appears as Puuck, a dancer of the London music halls. She is married to the "strong man," a brutal fellow named Vulcan, who beats her unmercifully and holds her to a strict social regime while he does not hesitate to make love to other women. There is a real fire scene in the theater, during which Captain Merryon, the hero, rescues Puuck and takes her to his apartments. Both the captain and the girl are comparatively friendless and naturally fall in love. Vulcan is presumed to have died in the fire and the captain takes Puuck with him to the Army Post in India.

The dramatic moments, which are splendidly presented, come when Sylvester, a former inhabitant of the dance halls, recognizes Puuck. The girl will not yield to his advances and Sylvester commences with Vulcan, who has also appeared on the scene. The latter eventually succumbs to the plague and Puuck and Merryon are happily wed.

Gladden James has the part of Sylvester and Andrews Bondell appears as Vulcan.

"THE CLEMENCEAUX CASE."
Riciss of Five-Part Adaptation of the Dumas Novel Featuring Theda Bara.
Reviewed by Margaret I. Mac Donald.

The reissue of "The Clemenceaux Case," which Dick Whittington and Theda Bara, will no doubt meet with its former success with the type of audiences who bothered with last fall's interpretation and the super-melodramatic flavor given the production in its development. A plot is played up as the central pivot of the story, to an extent that will be offensive to some, for the reason that it prevails as analyzed, neglects the importance of the characterization and purpose of the story.

The story tells of the wicked manipulations of an artist's model when her lot lies between money and position and love. Discovering that a certain rich nobleman, whom she has hoped to marry has decided to follow the advice of his mother and go to a union with the model on account of their difference in station, she marries a sculptor for whom she appeared to have had an affection. Finally a crossing of love affairs, all of which prove the fickleness of the woman's affection.

As told in the film the story has only the charm of melodrama and Bara featured to establish a more serious objective.

"THE WHIRLPOOL."
Select Picture Starring Alice Brady Contains Numerous Dramatic Moments.
Reviewed by Edward Weltz.

VICTORIA MORTON'S novel "The Whirlpool" has been put into picture form by Eve Unsell and produced by Select with Alice Brady as the star and Alan Crosland the director. William Marshall was the cameraman. The story is dramatic in the extreme, the heroine, Bella Cavello, being the decoy for her stepfather's gambling house. It belongs to the class of films that will not avoid the test of plausibility, but has sufficient fervor excitement to keep the spectator forgetting whether the scenes are real or not.

Several of the characters belong to the higher circles of the underworld, and the inside of an actual gambling house is shown in full blast, although New York is supposed to have shut the doors of all but the legal. Mayor Hyland started his reform administration on its artistic side there is much to recommend. The dramatic moment in the story is sufficiently attractive as the decoy, and acts with force and skill.

Bella Cavello is the creation of circumstance. Her instincts are those of a re-
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Frank Losee as Uncle Tom, Henry Stanford as St. Clair, Walter Lewis as Simon Legree, Effie Hayley Morrisson as Ophelia, and Florence Carpenter as Eliza stand prominently in the well chosen cast.

"CAPITOL COMEDIES."

"Smiling Bill" Parsons Featured in Two Subjects of Two Reels Each.

Reviewed by Robert C. McElravy.

For these two-reel comedy numbers, released by Goldwyn, prove but moderately successful. They do little more than make fair observer wish he could see the hero, "Smiling Bill" Parsons, in stories with a better comedy swing to them. He has an engaging personality and would certainly prove highly successful in the right mediums. The events in these two offerings would be very funny if they happened in real life, but on the screen they are only mildly amusing.

"Dad's Knockout" features Mr. Parsons as the widowed father of a gay youth named Jimmy. The son loves an actress and the father decides to put an end to the affair. He attends the theater and promptly falls in love with the actress herself. The later events concern the rivalry between father and son for the heart of the actress. "Smiling Bill" is not very attractive in the latter role and Neil Burns is agreeable in the role of Jimmy, but the plot does not develop much humor.

"Widow's Mite," the second subject, features Mr. Parsons as a salesman for a corset house. He wants to be manager of the house and finds himself in competition for the job with the star salesmen. The place is promised to the man who gets the first order. "Smiling Bill" is already in love with Miss Doris Nolan, who is just as pretty miss portrayed by Molly Malone, but he makes love to a Mrs. Stacey, who owns a department store, and with which he is already acquainted. The widow becomes wise to his game, but he finally gets both the girl and the job as manager.

"THE CLAWS OF THE HUN.


Reviewed by Edward Weitze.

One more screen drive at the Kaiser! "The Claws of the Hun" is a contribution of the Paramount to the list of photoplays that are engaging in showing the American people the kind of foes the Allies are fighting abroad and the choice collection of German spies that are undermining our own country. All the scenes of the picture take place in the United States; but John Stanton, the hero, seen through enough danger to satisfy the most ardent lover of melodramatic situations. The plot is constructed after the accepted formula and the material has seen much honorable service in the cause of the drama. Skillful handling of the entire five parts, by both the dramatist and the director, and Charles Ray's sympathetic acting of the young American who proves his courage and ready wit before joining the ranks places "The Claws of the Hun" among the best of the Paramount releases in which Ray has ap-
peared. John Stanton is the son of a wealthy manufacturer of munitions, and has never cared for his country's call, and is determined to enlist, until his invalid mother begs him not to do so. Her plea that his going will cause her death wins him over.

That night he discovers that Alfred Werner, the factory's most trusted assistant, is a German spy.

The elder Stanton and Werner are at the office of the works, going over some important papers. John learns that the factory has been secretly wired and that the spy intends to blow it up and his father with it unless he gives up papers belonging to the United States. The young fellow is caught by Werner's accomplices and is tortured, in an effort to make him tell the combination of his father's safe.

Neither of the Stantons, father nor son, will betray his country.

John escapes from his captors and rescues his father in a highly sensational manner. The last scene of him is marching away to war with his mother's blessing and his father and his sweet-heart cheering him on.

June Novak, Robert McKim, Dorcas Matthews and Melbourne MacDowell have the leading parts in the Ray production. All are excellent.

"EVERYWOMAN'S HUSBAND."

Gloria Swanson Effective in Triangle Picture of Modern Life.

Reviewed by Edward Weitzen.

Gloria Swanson has a starring role in a Flag day picture "Everywoman's Husband," which she handles with much ease, on the screen as on the stage.

The play, which is a morality, in itself, is a vehicle of sorts for the stars, who are quite capable of handling it.

The Triangle picture, written by John Clymer and G. Loague and starring Gloria Swanson, is a morality play, but it contains a terrible commonplace of what happens to a man when he isn't enough of a man to boss his own house. Fortunately, for the peace of the world, woman of the Mrs. Jonathan Rhodes class are not in the majority but there are enough of them to make the warning conveyed in the story impressive. Spectators with a well developed sense of humor will get considerable amusement out of the situations, and everyone will be able to recall prototypes of all the characters in real life. Gilbert P. Hamilton has directed the picture expertly, and Tom Luecking, the photographer, has kept his share of the work up to the mark.

The plot of "Everywoman's Husband" is not at all complicated. Six people are the story. Mr. Rhodes, their husband, their son-in-law, one of his friends, the opposite sex. Mrs. Rhodes is the ruler of her home. Before her daughter marries she instructs her in the art of becoming a husband. Daughter tries it on when she becomes Mrs. Frank Emerson and succeeds in driving his head and heart, and to another woman for peace and comfort.

The picture is capably directed, and the acting is good. Robert B. Kurrie, a minute man, has added a new character, and Bert Lytell, having been out of the picture for some time, is again seen in a motion picture role. It is much more interesting for the performances in it.
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CUPID BY PROXY.

Five-Reel Pathe-Diano Subject Tells Delightful Story of Home Life.

Reviewed by Robert C. McIlvray.

This five-reel Pathe-Diano offering features Baby Marie Osborne in a thrilling and realistic story of two neighboring families. The plot is a slight one, but the story gains rather than lessens from this. The action is well directed in effect, and the natural swing of the events pictured and its faithful reflection of real life.

Hugh Brown is the delightful Cheever, next door neighbors in the suburbs of a city. Between them they own a Ford car and one of the early incidents shown is a picnic which all attend in this car. The picnic is a joyous event, abounding in amusing and humorous happenings. Hugh Brown is very much in love with Jane Stewart, and Marie Osborne and Tommy Brown are very good friends.

As time goes on Mr. Stewart begins maniacs and the world changes in partnership with a man named Woods. Mr. Stewart becomes rich and his family begins to draw closer to their neighbors. Hugh Brown wants to marry Jane and her parents encourage the match. But Ralph Brown wants to buy the clothing mill and the clothespin factory, refuses to give up the girl. In the end, an exciting fire and a murder follows, but well directed, will Little Marie plays an important part in bringing the two together.

Other interesting cast, offering, which will appeal to a family audience strongly, are John Stepping, J. N. McDowell, Mildred Collum, Wallace Beery and Kenneth Norden. William Bertram directed.

"WE CAN'T HAVE EVERYTHING." Interesting Story of Marriage Revolt Released by Arctraft.

Reviewed by Louis Reeves Harrison.

LIVE issue, that of "Marriage Revolt," probably second only to the great European War in general public interest, and Mr. De Mille has pictured the Hughes story with keen realization that any good comprehensive survey of the aspirations of the modern woman cannot fail to interest a very large portion of the average audience. Considerable preparation and carriage to society as now constituted it is a matter of wonder that more plays of this type are not more.

Mr. De Mille is certainly on the right track to bring out this kind of story, enlivened with a great cast of characters to re-adapt the whole subject rather superficially, as he is in taping the story with interest fails himself and those producing humbug vehicles to explain some exacting star of limited histronic ability. His visualizations have an added charm in their beautiful appeal to the senses—they reach thought and judgment through sentiment. He has taken various groups of men and self-indulgent people in easy circumstances and clearly set forth their lack of finesse in such a way that her moral by methods so subtle that the motive is felt rather than seen. They are Charity Cheever, social worker (Kathlyn Williams); James Dickman, a millionaire (Eliot Dexter); Keddie Thropp, an actress.

Get him in a corner.

Comments

General Film Company.

SISTERS OF THE GOLDEN CIRCLE.—One of the best of the two-reel O. E. Productions. Ann Jeffres and Edna McClure as Edward Earle appear in the leading roles. The story deals with two brides, and most of the scenes are on the top of a Fifth Avenue "bus" in New York. This story affords an excellent combination of human interest, comedy, humor and action.

THE BRIEF DEBUT OF TILDY.—This two-reel picture is an adaptation of a stage hit with Alice Terry and Florence Lawrence. Alva Faye and Dorothy Grimsby both make effective work. Alice Terry is well cast in the leading role, while Lletcher the daughter, has an effective performance. Miss McTray is a well cast in the leading role.

Bluebird Photoplays, Inc.

THE EMPTY CAB (Bluebird).—A five-reeler, written by P. McDevitt Willis and directed by A. Douglas McFadden. This features Franklin Farnum as a cab driver, who is sent out by his paper to capture some counterfeiters. It develops that the assignment was a hoax and this leads to a most amusing close. The story is too slight in plot for five reels, but will average up quite well for a number of the better type.

Review at length elsewhere.

Famous Players-Lasky.

THE CLAWS OF THE HUN (Paramount).—Jules De Clerco and the star

of this five-part photoplay which has an engrossing plot and is capital for the entire cast. A longer review is printed on another page of this issue.

UNCLE TOM'S CABIN (Paramount).—July 15.—Margarette Clarke, Claude Gillingwater and Little Eva in this five-part screen version of the celebrated story. The production is elaborate, the river scenes being especially realistic. A longer review is printed on another page of this issue.

Fox Film Corporation.

OTHER MEN'S DAUGHTERS (Fox), July 7.—A five-part production featuring Peggy Hyland and a competent cast. The picture draws attention meant for a special appeal to the indifference with which men of loose morals handle the careers of other people's daughters. A full review will be found elsewhere.

Goldwyn Pictures Corporation.

DADDY'S KNOCKOUT (Capitol Comedy).—This is a fairly good comedy number which features "Smiling Bill" Parsons as the father of a youth who loves an actress. The father attempts to check the romance, but fails in love with the person himself. The characterization and settings are very good, but this does not develop much humor. Review at length elsewhere.

WIDOW'S MIGHT (Capitol Comedy).—A two-reel number, featuring "Smiling Bill" Parsons as the father of a youth who loves an actress. He makes love to a widow who owns a department store for the purpose of getting a large sum of money. He finds out, but he wins the promotion he was seeking. This is only fairly well reviewed. Review at length elsewhere.

Greater Vitagraph, Inc.

ONE THOUSAND DOLLARS (Vitagraph), July 8.—Henry is the author and actor, in a well developed story featuring Edward Earle and Anne Ayres and directed by Kenneth Webb. The scenes are laid in New York and the story is one of whimsical humor. It is reviewed at length on another page of this issue.

Jewel Productions, Inc.

THAT GREENER OF BERLIN (Century-Jewel).—A two-reel burlesque on "The Kaiser, the Beast of Berlin," written by Frank Howard Clark and directed by Arthur Hatolaing. This caricatures the German court and burlesques numerous events pictures the Kaiser offering. It winds up with the captured war lord hanging to a rope from an airplane. Review at length elsewhere.

Metro Pictures Corporation.

NO MAN'S LAND (Metro), July 8.—A five-part screen version of a Louis Joseph North story, "The Kaiser's-Prize Work," directed by-filter the hero. The subject deals with the war in an interesting manner. It is reviewed at length on another page of this issue.

TO HELL WITH THE KAISER (Metro-Safe, Classic).—A seven-act production, written by June Mathis and directed by George Irving. This is a story of the war, portraying scenes in the German court since 1900, the Belgian atrocities, the entrance of America into the conflict and the entrance of the Kaiser into battle. A strong combination of grim war and-
THE MOVING PICTURE WORLD

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W. S. S. Thriftette Trailers Issued for Exhibitors

W. S. S. THRIFETTES, consisting of short animated cartoon trailers, will be attached to features released during the ensuing three months. Each trailer will be a complete story, the design and each of the thirteen releases will be a different subject. A synopsis of each trailer is given below.

To encourage thrift and the buying of War Saving Stamps, the National War Savings Committee, Picture theaters to run these trailers with features as they appear and to announce their appearance on the screen, in the lobby, in programs and in the newspapers. Expecting their appearance, the patrons will be better able to appreciate them.

The National Association of the Motion Picture Industry through its committee on public relations (Chairman, Marcus Loew; J. E. Brulatour; Walter W. Irwin and George K. Spoor) has arranged with the National distributors to attach these trailers to features as released.

SYNOPSIS OF THRIFETTES

For Week Ending June 30 and July 7

The Kaiser and the Bees

The Kaiser with field glasses is viewing the battlefield from a hill on the "Western Front." From the beehive (U. S. Treasury) comes a swarm of W. S. S. bees, who attack the Kaiser and sting him into Berlin, where he surrenders.

No. 2—OurTwo Greatest Enemies

Opens with parallel scene of the "Kaiser and His Horde" and the "Miser Jury." Kaiser is shown rescuing the Miser from a novel by Virginia Morton, this five-part picture deal with the underworld. It is directed by Allen Croft and Brady. The plot is dramatic and the cast has been ably directed by Alan Crossland. The picture is given a longer review on another page of this issue.

Triangular Film Corporation

EVERYWOMAN'S HUSBAND (Triangular). July 7—Gloria Swanson leads the cast of this first effort of Jules Clymer and G. Logue. The picture is fairly interesting and was directed by Gilbert J. Heyward. A longer review on another page of this issue.

FATTY AND MABEL ADIRLFT (Triangular). A farce, and a type of the best Keystone comedies ever made. The finish is a loud yell of amusement. Fatty Arbuckle and Mabel Normand are immensely. This sequel is now on the Triangular program.

Universal Film Company

ANIMATED WEEKLY, No. 16 (Universal). June 29—This cartoon of a long-running Stamp campaign. "Doughboys," collecting garments for Belgians, is a prize Holstein-C traveling in the field building, French guns and silencing supercannon, and other features are included in this number.

CURRENT EVENTS, No. 60 (Universal). June 29—This opens with scenes showing the training of Naval rookies and includes many other war subjects of interest.

"The Geezer of Berlin" Will Be Released Soon

"The Geezer of Berlin," which was produced by The Comedy Company, is a travesty on the Kaiser's successful dramatic production, "The Kaiser, the War and Gold." It will be released during the summer.

According to Harry M. Berman, sales manager of Jewel and Julius Stern, president of The Comedy Company, it was directly due to the former's success in handling "The Kaiser" that the idea of a travesty upon that feature were enunciated by the Century company. It was believed—"The Kaiser" was to be released first in the list of films being handled by that organization.

"The Geezer of Berlin," which is in three reels, is said closely to parallel the action of "The Kaiser." It, however, the latter production sounds the dramatic note throughout, the former is burlesque purely.

According to Julius Stern, the newest jewel release is the most ambitious undertaking in the history of the Century Company and without doubt one of the most expensive comedies produced.

Frank Howard Clark prepared the

The Moving Picture World
script for the Jewel Comedy, while Arthur Hotaling directed the picture.

Hooke is a notable one, the following players enacting the principal roles: Ray Hanford, as "The Kaiser, Little Willie A'Mighty"; Dick Stewart, as "The Belgian Quince"; Marvin Loback as "Von Hindenburg"; Walter Bytell, as "Von Turpentine"; Richard Poxall as Chancellor Von Mann-Bowlegs; Earl Lynn, as the "Official Palace Cop"; Hughie Mack, as the "Duxon Village Baker"; Bartine Burkette, as his daughter; Monte Banks, as the Baker's Assistant, and Bert Roach, as the "German Gnome."

"The Geese of Berlin" is the second short subject to find a place on the list of the Jewel releases. The first was "The Sinking of the Lusitania."

Affiliated Extends Scope to Include All Exhibitors

The cooperative booking plan of the Affiliated Distributors Corporation, whose representative was made public last week, according to an official of the company, when the executives of that organization arranged to extend the scope of the movement so that it could include every exhibitor desirous of associating with it.

"Originally it was intended to limit the benefits accruing from co-operative booking to the number of exhibitors necessary to complete a quota of 2,500 days on each picture for the country," said this official. "This quota was to be divided among twenty-five exhibitors booking corporations, each of which were to guarantee, by a sure fund, an average of one hundred days a picture."

"Exhibitors guaranteeing these trust funds were to have participated actively in the low rentals effected and the excess profits derived. Exhibitors not members of the booking associations allied with the Affiliated were to pay the regular rentals."

"The manner in which exhibitors all over the country have rallied to the Affiliated, however, has caused its sponsors to let down the bars to some extent. With the quota for the entire country now practically completed, after only two months' organization work, it has become apparent that any restrictions as to the scope of the Affiliated plan would be unfair to the many exhibitors who have been diligent in taking advantage of it, and would nullify the purpose of its organizers to make the co-operative movement representative of all exhibitors."

"Accordingly, the directors of the Affiliated at their recent meeting approved a form of participating certificates which will enable exhibitors who have not joined their territorial booking corporations to gain the same low rentals enjoyed by the original subscribers to the units' trust fund."

"Whether exhibitors holding these participating certificates will be extended a share in the excess profits of the booking corporation is a matter which has been left to decide as it seems fit."

"It is expected that this expansion of the Affiliated will give it a booking strength greater in excess of the usual number of days for which the average picture is booked. This, naturally, will further lower prices and encourage increased quality of production, as the producer shares with the exhibitors in excess profits."

"Waifs" a Summer Feature.

"Waifs," which will be released by Pathé on the program of August 4, should prove an ideal summer attraction, for Gladys Hulette and Creighton Hale have a very small role in the plot. Hale has a very likable role in that he is a poor newspaper reporter who throws his protection over the runaway daughter of a wealthy man and quite without knowing her circumstances falls in love with her.

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W. Specimen on Application

BE SURE and visit the home of the ATLAS KIDDIES at the ATLAS STUDIOS

NEWTON HIGHLANDS MASS.

Watch for Early Comedy Announcement

Picture Theaters Projected.
(Continued from page 410.)

BLUE EARTH, MINN.—E. D. Evans has purchased Converse theater, and will operate shortly.

DEER RIVER, MINN.—Bents & Gunn, owners of Grant theater at Grand Rapids, have purchased Lyceum theater, and will develop it to moving pictures.

MORRIS, MINN.—S. P. Kennedy has resigned as manager Strand theater.

WINONA, MINN.—Theater is to be built at Broadway and High Forest streets by H. A. Robichek.

LEXINGTON, MISS.—Earl M. Hooke will remodel but small $40,000 theater, for moving picture theater, 40 by 71 feet; two-story frame; composition roof; wood floors; stove heating; electric lighting; concrete sidewalks; work started.

KANSAS CITY, MO.—H. A. Drake, $16,000 improvements were made in this theater, which was closed last year; the new theater is a big $16,000 picture theater, 97 by 127 feet, with seating capacity for 2,000 persons, and costing $500,000.

HYANNIS, NEB.—Mr. Mocrow will establish moving picture show here.

CLAY CENTER, NEB.—Dickle theater has been taken over by G. Summer.

GOTHENBURG, NEB.—Baldwin & De Woody, of Denver, have purchased interest in G. Burke in Sun theater.

HASTINGS, NEB.—Wonderland theater has been leased by Mrs. J. Welden.

HOSKINS, NEB.—E. Puls will establish moving picture theater at opera house.

OMAHA, NEB.—A. H. Blank plans to remodel American theater.

BROOKLYN, N. Y.—Beverly Amusement Co., 220 Broadway, New York, has plans by M. Straub, 147 Fourth avenue, New York, for two-story moving picture and store building, 54x70 feet, to cost $50,000.

BROOKLYN, N. Y.—Max Spitzer, 46 W. 54th street, New York, has plans by C. M. Straub, 147 Fourth avenue, New York, for one-story theater, $20,000, to cost $40,000.

BROOKLYN, N. Y.—Theater costing $100,000 is being erected on site of old Payton's theater, Lee avenue and Taylor street, by M. Solomon & Sons.

BROOKLYN, N. Y.—Dean Theater Company has plans by M. A. Canter for $35,000 theater at 25th street and Flatbush avenue.

NEW YORK, N. Y.—H. J. Krapp, 116 E. 16th street, is preparing plans for two-story theater and store building at 166th street and Fort Washington avenue, to cost $100,000.

WASHINGTON HEIGHTS, N. Y.—William M. McElhatstick has completed plans for theater and store at 166th street and Fort Washington avenue, while E. Keith's Theater Corporation will erect at cost of $100,000.

WAHPETON, N. D.—W. L. Brown, manager and lease of opera house, has taken over Braun theater.

CLEVELAND, O.—Fairland Theater Company has incorporated with $20,000 capital.

URBANA, O.—William Clifford, care Robert C. Gotwald, Springfield, O., plans to erect moving picture theater, 112 by 90 feet, to cost $40,000.

EXETER, PA.—Joseph Walsh plans to remodel one-story moving picture theater, 22x80 feet, to cost $2,000.

PHILADELPHIA, PA.—Mark W. Jones has taken over 172.11 by 72.3 feet, $2,000.

POTTSTOWN, PA.—Chesnutt Street theater will be remodeled and conducted in future under management of William H. Engel and J. William Schaeffer.
**Advising Aids for Busy Managers**

**“HELL’S END”**

Triangle Presents William Desmond in Anna Steese Richardson’s Story of the Good Society, the Woman Who Went Down It.

*Cast.*
- Jack Donovan
- William Desmond
- Mary Pickford
- Charles Chadlin

Directed by J. W. McLaughlin.

*The Story.* While slumming in "Hell’s End," where she lived before her father became wealthy, Mary Flynn meets Jack Donovan, her childhood sweetheart. Belle Burns, one of the characters of the district, is in love with Jack, now the successful son of wealthy Mr. and Mrs. Donovan. Enraged, she inspires a plot between Jack and and Jack speaking. Enraged, she inspires a fight between Jack and Hank Dillon, who aspires to become leader. During the fight a gangster strikes Jack over the head, rendering him unconscious. Later, while he is in the hospital, Univac decides to make a position for him in his father’s iron works, but as a result of her interest in the man, she is ostracized by her wealthy associates. Jack later goes to settle with Hank, but is told that Mulligan is the man who knocked him out. A fight ensues between the gangsters and Jack, the latter winning. Later, when Jack and Mary are doing Red Cross work in the district, a realization of their happiness when they were children comes to them when the same younger is playing in the streets. The old love for each other is awakened by the sight, and the story ends with Mary and Jack looking forward to a life of happiness.

**IN THIS ISSUE.**
- The City of Tears (Bluebird).
- The City of Shadows (Paramount).
- The Deciding Kiss (Bluebird).
- The Glorious Adventure (Goldwyn).
- Hell’s End (Triangle).
- Her Moment (Universal).
- Her Body in Bond (Universal).
- Her Price (Fox).
- Marked Cards (Triangle).
- More Trouble (Pathe).
- News of the World (Triangle).
- One Dollar Bid (Paramount).
- Uncle Tom’s Cabin (Paramount).
- Woman Must Have Everything (Artcraft).
- Winner Takes All (Bluebird).

**“UNCLE TOM’S CABIN”**

Adolph Zukor Presents Margarette Clark in the Dual Role of Topsy and Eva in a Superb Picturization of an Immortal Work.

LITTLE EVAs]
- Margarette Clark
- Topsy

CAST:
- J. W. Johnston
- Fred Astaire
- Florence Carpenter
- Uncle Tom
- Frank Losee
- Marks
- Milly Red
- Lee
- Walter Lees
- Mrs. St. Clair
- Augusta Anderson
- Mr. St. Clair
- Henry Stanford
- Cassy
- Legree’s Slave
- Ruby Hoffman
- Aunt Chloe
- Susanne Willis
- Ophelia
- Eva’s Aunt
- Mrs. Priestley Morrison

*The Story.* Uncle Tom is a Kentucky slave who was sold and sent to the South. When on a steamboat on the Mississippi he saves the life of Eva St. Clair, whose father purchases him as a reward for his bravery. St. Clair proposes to set him free, but the former’s death, which occurs, prevents Uncle Tom from leaving St. Clair’s ship, and Uncle Tom is sold to Simon Legree, a brutal planter, who maltreats him mercilessly until he dies from his injuries just as the son of his former owner arrives to repurchase him and give him a comfortable home for the rest of his days.

**Feature Marguerite Clark as Little Eva and Frank Losee as Uncle Tom.**

**Program and Advertising Phrases:**
- Picturization of the Most Widely Read Story in America.
- Author of "Uncle Tom’s Cabin" Now on the Screen in Sumptuous Production.
- Margarette Clark Reaches Climax of Her Artistic Career with "Uncle Tom’s Cabin" Story.
- The Most Widely Read Book and Most Popular Play Now Screened in Sumptuous Revival.
- Story of the First War for the Safety of Democracy.

**Stunt Suggestions.** There is just one way to get the money on this. Handle it precisely as you would a road Tom show. Get up as many three and twenty-four as you can post to advantage, and go into the nearby towns along the trolley. Use plenty of newspaper displays, but avoid the company mats, which are not convincing. See if you can dig up some old Tom cuts in the newspaper office or use straight type and large letters. If you can, swing a street parade with a brass band and real brass bands, and if you can possibly get a negro quartette and add this feature to your show and use them in the lobby for a ballhoily, singling the old plantation songs and spirituals. The more noise you make the more money you get. And in all your work play up the fact that Miss Clark plays two roles. Capitalize her popularity for all it is worth.

**Advising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby display of 12, 24, 36, 48, 60, 72, 96, 120, 144, 168, 200, and 250. Advertisement layout mats. Slides. Press book.
WINNER TAKES ALL
Bluebird Presents Monroe Salisbury and Betty Schade in the Story of the Rudder of Wind River.

Cast:
Alan MacDonald..............Monroe Salisbury
Saul Chardon..............Alfred Allen
Nola Chardon..............Betty Schade
Frances Breslin..............Mae Bessell
Directed by Elmer Clifton.

The Story: Alan MacDonald, a saltwater dog, was the owner of the largest schooner in the port of San Francisco. The men who worked on the ship were the best of friends, but one day a new man joined the crew. His name was Ted, and he was a hard-drinking, shiftless drunkard. The men were shocked when they discovered that Ted was actually a hermit who had been hiding out on a deserted island. They had to convince him to join the crew, but when they finally did, they realized that Ted was the key to unlocking the secrets of the ship.

Program and Advertising Phrases: Romance of the Far East. Adventure in the Heart of the Unknown. The Story of a Man's Triumph over Adversity.

Feature Monroe Salisbury as Alan Macdonald and Betty Schade as Nola Chardon.

“THE CITY OF DIM FACES”

Cast:
Jang Lung..............Sessue Hayakawa
Margaret March..............Elizabeth Mandell
Wing Lung..............James Cruze
Tse Lung..............Finnis Grant
Wong Lung..............Togo Yam "Poker" Lung

The Story: In the bustling city of San Francisco, a young Chinese-American named Tony is on the run from the law. He has been accused of a murder he didn't commit, and he has nowhere to turn. But when he meets a beautiful woman named Maria, he starts to see a glimmer of hope. He begins to trust her, and together they work to clear his name and bring justice to the city.

Program and Advertising Phrases: Romance and Adventure in the Exotic Lands of the Orient. The Story of a Man's Battle Against Injustice.

Feature Sessue Hayakawa as Jang Lung and Doris Pown as Marcella Matthew.

“THE CITY OF TEARS”
Bluebird Presents Carmel Myers and Edwin August in a Story of the People, But Presenting Many Unusual Angles.

Cast:
Carmel Myers..............Tony
Edwin August..............Billy
Rosita spouses..............Leatrice Joy
Kathryn.....................Lottie Kruse

The Story: In the heart of the city, a young couple is trying to make a life for themselves. They work hard, but they are always one step behind the law. One day, they are caught in a violent brush with the police, and their lives are forever changed.

Program and Advertising Phrases: Romance and Adventure in the Heart of the City. The Story of a Man's Struggle Against the Law.
Argus-Sheck Universal Adapter

LIGHTING PROGRESS.

In recent years there has been rapid progress and many new ideas advanced that have increased lighting efficiency generally. The invention of new incandescent lamps and improvements in older styles have been responsible for much of this progress.

An example of this which you will appreciate is in the matter of store lighting. It is only a few years since carbon-arc lamps were used almost exclusively—now they are almost obsolete in that field and incandescent lamps have replaced them. The result is better lighting, at less cost and with less attention.

Similarly, Mazda Projector Lamps will replace carbon-arcs for motion picture projection in the great majority of theatres. And the results will be just as great as the savings and improvements in store lighting.

The adoption of Mazda Projection by the use of Argus Equipment greatly simplifies operating—all the operator's attention may be directed to the head of the machine and to improving projection.

The Argus Lamp & Appliance Co.
General Offices: CLEVELAND, OHIO
for Mazda Lamp Projection

ARE YOU FROM MISSOURI?

LIKE every important invention, there are some people who hesitate to consider the new idea justly—they are skeptical and must be shown.

So if you are "from Missouri" we want to show you the advantages of projecting with Argus Equipment and Mazda Projector Lamps. We have shown and proven our case to hundreds of theatre owners, large film producers, colleges, schools, etc.—a few of the pioneer users are listed here.

The great majority of picture theatres can adopt Argus equipment, profitably. In a few cases conditions are not right. Before accepting your order we will make sure the conditions in your theatre are correct for Mazda Projection.

The adoption of Argus Equipment will eliminate the cost of carbons, plano lenses, arc-lamp jaws, terminal wires, etc., that are now a constant expense.

It will pay you to learn the real facts. If you can get the benefits we claim, you will want to make the change, so we ask you to simply mail the coupon below for particulars.

WE WANT TO SHOW YOU!

MAIL THIS COUPON  FOR PARTICULARS—NOW!

A Few of Many Theatres to Adopt This New Idea

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<th>Theater</th>
<th>Location</th>
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<tr>
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<td>Wonderland</td>
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<td>Yale</td>
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These Progressive Film Producers Are Using Argus Equipment in Their Projection Rooms

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<tr>
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<td>D. W. Griffith Studio</td>
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<tr>
<td>Wm. S. Hart Studio</td>
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<td>Mack Sennett Film Corp'n</td>
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<td>Universal Film Co</td>
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<td>Vitagraph Co</td>
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Installation in Colleges, Schools, Institutions, etc.

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<tr>
<td>Chautauqua Bureau of Motion Pictures</td>
<td>Joplin, Mo.</td>
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<tr>
<td>Iowa State College</td>
<td>Ames, Ia.</td>
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<tr>
<td>Jefferson College</td>
<td>Convent, La.</td>
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They have cut their operating costs, and get better illumination.

SO CAN YOU!

You may give me full particulars regarding the Sheek Universal Adapter, with the name of your nearest distributor. This will place me under no obligations. My name and address are written on the margin below.
"MORE TROUBLE"

Pathé Presents Frank Keenan in a Tragi-Comic of Two Men of the Same Name But Different Tastes.

CAST:

Lamuel Deering.............. Frank Keenan
Harvey Deering.............. John Gilbert
Mrs. Deering................ Ida Lewis
Michelle Deering............ Roberta Wilson
Cecil Morrow................ Joseph J. Dowling
Harold Morrow.............. Jack Rollins
Horatio Wells.............. Helen Marlowe
Jack Wells.................. Al Ritz
Barnabas Handwig........... Clyde Benson
Mary.......................... Aggie Herring

Directed by Robert Warde.

THE STORY: Lamuel Deering, a wealthy iron manufacturer, is surprised to learn from his son, Harvey, who has just graduated from college that he neither drinks nor smokes, and that he wishes to follow a serious life. The father, therefore, takes him into the business, but it is suddenly swamped with bills from liquor dealers, taxi companies, tobacconists, etc., charged to Deering, Jr. Harvey demands that he be contracted from them. When a note which comes from the bank and which Harvey says he did not sign is repudiated by Mr. Deering it results in driving the iron man to the point of bankruptcy. More trouble comes to the father when Harvey on a trumped up charge of murder lands in jail. Then there appears the son of a plutocrat and roommate of Harvey, who, after getting Harvey out of jail, confesses that it was he who signed Harvey's name to the note because his father refuses him spending money. Mr. Deering, to save his business, gets the gangster to work for him and then he puts Harvey and his college chum to work at hard labor in the iron works.

Feature: Frank Keenan as Lamuel Deering.


Stunt Suggestions: In your press work and advertising play up the story, but withholding the smoke gets out in the head of the pica type that came to the Deerings, but do not explain how it is all cleared up. For distributed matter use manila envelopes printed up with a big "More Trouble" and with a simple message inside. Seal the envelopes, and the contents will be more apt to be read.

Advertising Aids: One oneshot, two three-sheets, six-sheets, one twenty-four sheet. Lobby displays, 11x14, both in sepia and color.

Released July 15.

"ONE DOLLAR BID"

Parlata Plays Presents J. Warren Kerrigan in a Story Dealing with a Unique Phase of the Kentucky Law and the Regeneration of a Man.

CAST:

Toby......................... J. Warren Kerrigan
Virginia Dace................. Lois Wilson
Colonel Dace.................... Joseph J. Dowling
Emily Dace..................... Leatrice Joy
Ralph Patterson................ Arthur Allard
Dink Wallerby.............. L. A. Harring
Elvira Wells.................. Ethel Clark

Directed by Ernest C. Warde.

THE STORY: Toby, an eccentric village character, was exalted under an ancient law and auctioned off into servitude for one year. Virginia Dace, daughter of the dukes for whom he takes and to her father's farm. Toby overcomes the curse of drink, and Virginia realizes she loves him. A messenger comes for him to go back to the moonshine country, for a child of one of his friends is sick and calling for him. On the way his companion kills a revenue officer with Toby's knife. Toby is tried for murder, but the jury is in confusion. Later a judge, who is visiting the Daces, meets Toby, and proclaims him as his son. Virginia creeps into his arms, and both find happiness in his regeneration.

Feature J. Warren Kerrigan as Toby and Lois Wilson as Virginia Dace.

Program and Advertising Phrases: Old Kentucky Law Furnishes Basis of Clever Playopay Pounded on Human Slavery.

Girl Buys for One Dollar the Husband of Her Choice. First-class Husband Sometimes Sold for a Dollar in Kentucky.


Stunt Suggestions: Attach dollar bills to window cards with a picture of the star and ask if the reader will bid more than one dollar for Kerrigan's services for one year, adding that one Dollar will show him in one of the most unique stories in which he has ever been seen.

Mark the same idea for the lobby with "For J. Warren Kerrigan. Come in and bid for his services for one year." Draw a contrast between the money offered for his services and his probable annual salary. A paragraph on an auction bill would make good distribution matter.


**NEIGHBORS**


The Story: In a sleepy New England village Mrs. William Hastings-Harding (whose husband is plain Bill Harding) plans to marry son several pegs up the social scale and frowns on his love for Ruth Leigh, a school teacher. But Paul Harding, and no one else, become engaged. But the mother's opposition is still further strengthened by the fact that Ruth's sister outshines her own little daughter. Clarissa gets the better of innumerable affairs. When she saves the Harding child from death even the mother relents and Paul Henry is pronounced. Feature: Madge Evans as Clarissa Leigh and John Hines as Paul Harding. Program: Directed by Frank Craven. "Love Thy Neighbor as Thyself" is Easy When She's a Mighty Pretty Girl. Dan D. Rapid Wins a Happy Contest in Strange Surroundings. Charming Story of Youthful Love Brought to Life. Engagingly Lifelike and Charmingly Natural Love Story of Youth. Youthful. Directed by Franklin. The Achieving True Love in a Little New England Town. Stunt Suggestions: If you have the film for a ballroom dance, offer the title of a doll for the most original costume and just the opening of the front of the theater just before the matinee or first evening show. This is about the only stunt you can work with this story. Offer the stars as the drawing card in your newspaper work and lay stress upon the charm of the simple story, but do not brag too much about it. Advertising: Girls: Two styles each one, there being three advertisement posters. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Window signs sheet. Released July 29.

**THE DECIDING KISS**

Bluebird Presents a Charming Film Version of the Novel of the Same Title by Ethel M. Kelly. Cast: Eleanor Hamlin, Edith Roberts, Buelah Page, Whitfield Woodard, Jimmy Sears, Hal Cooley, Peter Bolling, Thornton Church. 

The Story: Buelah Page, a wealthy New York woman, to break the monotony of her social life, takes a trip to the farmland of her orphan Hal, orphan, living with her grandparents in a sodden surroundings of a little Cape Cod village. But Buelah soon tires of her little charge, and sends her to a finishing school, from which she emerges not as her father's cultured young woman. Eleanor captivates Peter Bolling, whom Buelah has decided to capture herself. Buelah, vengeful, informs Eleanor that Peter and she are engaged as originally, so Eleanor goes back to her grandfather. Peter follows, but, according to instructions from his grandfather, tells him that Eleanor has not come home. Returning to New York, Peter hears that his beloved has been married Christmas day, when Eleanor arrives, the matter is straightened out, and a happy reconciliation between the two young people is effected. Character: Edith Roberts as Eleanor Hamlin and Hal Cooley as Jimmy Sears. Program and Advertising Phrases: The Romance of a Forlorn Orphan Who Found and Gained Happiness in a Great City. How a Cape Cod Orphan Made New York Police Take Notice. Good Old New England Stock Wins a Sturdy Battle Against Adversity. Love Between Brother and Sister Under Strange Circumstances. Newest Bluebird Photoplay Tells Fascinating Story of Requited Love. Edith Roberts, Daintiest of Screen Queens, in Prettiest of Photoplays. Stunt Suggestions: The best selling angle of this story is the fact that the heroine not only can't give up her beloved once only cuts out her selfishly posing benefactor in her original guise, but when sent to finishing school is more racy and proud than ever and again turns the tables on her pseudo benefactress. Try up this angle in as many other particulars. Use such lines as "This ugly duckling was not ugly at all," Try and get the book-sellers to arrange for a novel for which they have it in stock. Little can be done in the way of special stunts. Advertising: Adapt A surprise to each one, there being three advertisement posters. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Window signs sheet. Released July 15.

**THE GLORIOUS ADVENTURE**

Goldwyn Presents Mae Marsh, the Wonder-Star, in the Story of a Glorious Adventure Up the Road of Romance. Cast: Carey Wetherbee, Mae Marsh, Hiram A. Ward. Wyndham Standing, Bob Williams, Natal Stant, Scott, the butler. Alice B. Francis, Cushman, A. Voorhees Nood for the studio manager. Ivan Christy, Carey's Aunt. Sara Alexander, Carey's Aunt as a girl. Mabel Ballin. Directed by Hobart Henley. The Story: Carey Wetherbee, who lives in seclusion with her spinster aunt in an old southern mansion, becomes imbued with a desire to see the world upon the death of her relative. Arriving in a small town at night she seeks shelter in the home of Hiram A. Ward, a wealthy mill-owner. The capitalist permits her to stay, and Carey does not realize that she is defying convention in remaining at his house as Ward's invalid visitor. Visiting the mills she is shocked at the conditions and becomes a reformer. He realises the neglect of his employer. She sells Ward an old coin which he had long desired for his collection, and distributes the money thus realized among the mill-workers, thinking that she may thereby relieve their plight. Carey's generosity incites a strike, and Ward's mills are wrecked. Ward accuses a certain man, but Carey's presence at the scene that he innocent, and appeals to the mill-workers. 

**THE MOVING PICTURE WORLD**

July 20, 1918

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**“NEWMAN” Brass Frames and Rails**

Read What C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality

We have purchased quite a number of "Newman" Frames and Rails with neat little brass lamp brackets that could be used on the fronts of the frames. All of these goods reached us in perfect condition and the quality was the best. We have told several other managers in the city of your goods and in a few short weeks you have received quite a few orders and it is good to show that your best customer is a satisfied customer.

PRINCETON THEATRE CO., Inc., 441 Market St., C. A. Morrison, Mgr.

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**Watch for coming announcement of SESSE HAYAKAWA PRODUCTIONS**

Haworth Pictures Corporation

---

**“BEYOND” Brass Frames and Rails**

Read What C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality

We have purchased quite a number of "Newman" Frames and Rails with neat little brass lamp brackets that could be used on the fronts of the frames. All of these goods reached us in perfect condition and the quality was the best. We have told several other managers in the city of your goods and in a few short weeks you have received quite a few orders and it is good to show that your best customer is a satisfied customer.

PRINCETON THEATRE CO., Inc., 441 Market St., C. A. Morrison, Mgr.

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**Insist on the Name “Newman” When Buying Frames**

Write for New 1918 Catalogue

We manufacture only the best finishes which do not require polishing.


ESTABLISHED 1882

117-19 Stremore Street, Cincinnati, O.

60 W. Washington Street, Chicago, Ill.

Canadian Representatives—J. T. Malens, Rialto Theatre, Toronto.

Pacific Coast—O. A. Macabie, San Francisco, Cal.

Frames, Egyptian, Spanish, Italian, Chippendale, Hickory, Plateau, Door Bars

---

**Adopt a SOLDIER and Supply him with “SMOKES” for the Duration of the WAR!**

Y ou know that our fighting men are begging for tobacco. Tobacco shops are of necessity selling what they have left. Send our more cigarettes. "We can’t get half the kind of cigarettes we have been used to." The soldier is the first thing a wounded man asks for. Almost every man of our forces sends in thousands of such requests. $1.00 a Month Keeps a Soldier Supplied—Will you "IN THE NAME OF YOUR BROTHER" or a "BIG SISTER" to a Lonely Fighting Man? Every dollar sends four 45c packages of Cigarettes. Mail the money and coupon right now.

**OUR BOYS IN FRANCE TOBACCO FUND**

19 West 44th Street, New York City

Dossantos: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France alive and well—" THEODORE ROOSEVELT.

---

**THE AUTOMATIC TICKET SELLING AND REGISTER CO., MANUFACTURERS OF AUTOMATIC TICKET MACHINES and all kinds of Theatre Tickets USED UNIVERSALLY**

1735 BROADWAY N. Y. CITY

---

**TranVéR**

Automatically supplies only such voltage as are required. No waste of current in ballast.

HUBERT E. FUCHS CO. W 11th St. Cleveland, Ohio
THE MOVING PICTURE WORLD
July 20, 1918

owner to remove the charge. He agrees to do so if she will marry him. She denounces him and then sets about to free the man. When she has done this proof comes to her of Ward's love and she finally accepts him.

Feature: Mae Marsh as Carey Wethersbee and Wyndham Standing as Hiram A. Ward.


Stunt Suggestions: Paste an old silver dollar (the older the better) on a card and label it: "A dollar of 1812 brought Mae Marsh happiness and a husband. Look over your old coins, then see The Glorious Adventure and learn how to dispose of them to the best advantage. It's at (house and date)." If you have the time, obtain a colorized photograph and offer to appraise old coins. You can work up a lot of excitement and direct it toward the play. Play up the name and portrait of the star and make this the foundation of your hobby work, using the company's displays.


Released July 14

"WE CAN'T HAVE EVERYTHING"

Jesse L. Lasky Presents Cecil De Mille's Notable Production of the Stage Success by Rupert Hughes with a Cast of Unusual Quality

Casts:
Charity Cov Cheesev....Kathlyn Williams
Jim Dycvman............Eliott Dexter
Kdthc..Tho.,...Wctla Boaaw.
Zada L'Etoile............Sylvia Bremer
Peter Cheesev............Thurston Hall
Marquis of Stralthene, an aviator, Raymond Hatton

Directed by Cecil B. De Mille.

The Story: The wealthy Peter Cheesev neglects his wife, Mary. Charity Cheesev, his wife, is loved by Jim Dycvman, but after giving up hope of ever winning her, he becomes infatuated in the meshes of a motion picture actress and marries her just as Charity is granted a divorce from her husband. Later, Dycvman's wife becomes infatuated with a British aviator, and securing a divorce from her husband, marries him. Charity is involved in the divorce proceeding, but her reputation is saved by Jim. The Uncontrollable stars of the war. Jim becomes a captain and Charity a nurse, and at a base hospital in France they are married. The actress becomes the return of her aviator husband to the front because it spells their honeymoon, but she is pacified somewhat when he tells her to be satisfied, as "we can't have everything" in this life.

Feature: Kathlyn Williams as Charity Cov Cheesev and Raymond Hatton as Marquis of Stralthene, an aviator.


STUNT SUGGESTIONS: Use "We can't have everything but— in large letters, following it up with the same line that you have got the last production of Cecil De Mille's. Also try: "Are you going to accept this marriage proposal?" Using a 24-point type for the line save that "married" and "divorced" are set in 12-point, once above the other. Then go on to tell that this play is a study of marriage and divorce and should be studied by bachelor and married. But, above all, stress upon the fact that this is one of the pictures so carefully done that the director instead of the numerous stars is featured above the players. Also play up the fact that it throws a light on a certain side of the motion picture business.

Advertising Aids: Two each one, three and six-sheets. Poster Lobby display. 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press books.

Released July 8

"HER MOMENT"

The General Film Company Presents Anna Luther in a Love Story That Starts in the Balkans, Moves to Arizona and Winds Up in New York.

Cast: Katinka................Anna Luther
Directed by Frank Beat.

The Story: Jan leaves his childhood sweethearts, Katinka, and emigrates to America, where he expects to become a civil engineer. Soon after Jan's departure, Katinka falls into the clothes of Dravich, a despotic character who promises to let her go home at the end of two years, but a volcanic eruption occurs and obliterates the little village. Dravich takes her to America, and in Lone Gulch, Arizona, she falls in love with Jan. Clicking her that she is not fit for him, he lies to her that she is lying to him. Later Dravich is killed by Boris, a violent who has Katinka. He comes in Europe, but Katinka has gone, she meets and is reconciled to her lover after some difficulty.

Feature those listed in the cast.

Program and Advertising Phrases: Unusual Story Revealed in Gripping Photoplot. Two Continents Contribute Atmosphere to Gripping Picture Story. Stunning Daring Dudes and Sensational Scenes Feature Gripping Photoplay. Thrilling Situation Follows Incite Interest in Drama of Romantic Adventure. Talented Anna Luther Bewitching Star of Fascinating Photodrama. Mystery Plot Lands Tenacious to Outcome of Thrilling Story. Stunt Suggestions: This story will best be advertised through the newspapers. Dwell on the changing scenes and tell how it reveals life in that much-tortured section of Europe. Not much can be done in the way of stunts, but there are plenty of talking spots for the newspapers and program work.


SPECIAL ROLL TICKETS

Your own special Tikle. Any printing, any colors, accurately numbered; every roll guaranteed. Complimentary tickets for Price Drawings, 2.50. Prompt shipments. Cash with the order. Send names. Send 50c for Reserved Seat Complimentary Tickets, serial or blank. Single tickets 50c to 25.000. Fifteen cents per thousand, 50,000 ten cents, end nine cents.

P R I C E S

Five Thousand...11.25
Ten Thousand...2.50
Fifteen Thousand...3.75
Twenty-five Thousand...5.50
Fifty Thousand...7.50
One Hundred Thousand...10.00

National Ticket Co., Shamaan, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels and Million Dollar Mystery, 46 reels. We also have large stock of new and commercial films in all lengths for all parts of the globe.

Established 1905
THE FILM EXCHANGE
626 West 46th St., New York City

FOR SALE

$5.00 for $4.18

W. S. S.

25 cents Starts You.
SITUATIONS WANTED.
CINEMATOGRAPHER-DIRECTOR — Educational, industrial, scenic and feature films, of national reputation, seeks change. With present employers seven years. Beautiful artistic photography and direction guaranteed; take charge of productions from start to finish; industrial or educational film order put into my hands will result in picture equal in interest to good feature drama. Occasionally in departure and appearance. Have own complete B. & H. camera outfit. Will connect with A.I. concern only, or will consider partnership with live advertising man acquainted with the film business. UN- USUAL OPPORTUNITY, care M. P. Wordy, N. Y. City.

WANTED—Position as manager of picture theater. Canabie and efficient; excellent record; eight years' experience; also first-class operator. Would purchase interest in business. F. Perren, 609 Fourth avenue, S., Nashville, Tenn.

BUSINESS OPPORTUNITIES.
COMPLETE FILM exchange, full line advertising, one to five-reeel subjects, cheap to quick buyer. C. Seid, 145 West 45th St., N. Y. City.

HELP WANTED.
ORGANIST wanted, experienced in playing picture. Good salary to high class musician. Large Kimball organ. Leader Theater, Washington, D. C.

THEATERS WANTED.
WANTED to rent moving picture theater or opera house for moving picture show. Address Manager, Jewel Theater, Kretton, Tenn.

THEATERS FOR SALE OR RENT.
FOR SALE—Must sacrifice my 300-seat modern staco theater, fully equipped, account of health. Opposite 14 blocks; doing fine. Can easily be enlarged. Location thickly settled; Chicago suburb of 15,000. R. B. F., 1343 S. 14th Street, Cicero, Ill.

FOR SALE or trade a fully equipped picture house and airfime in the best oil town in northwest Texas. Write direct Dave Thorne, Burk Burnett, Texas.

FOR SALE, lease and equipment of high class motion picture theater in one of the finest locations in Washington, D. C. Now operating at full capacity. Must dispose of same at once, and will make suitable terms to right party. Rm. 304, Al Fish Building, N. Y. C.

EQUIPMENT FOR SALE.
FOR SALE—200-300 theater seats. Herman Ellis, Perh Ambey, N. J.

CAMERAS, ETC., FOR SALE.


LISTEN—Cameramen, managers, exchanges, operators, stamp bring in valuable novelty catalogue concerning you. Elber Hard Schneider, 219 Second Avenue, N. Y. City.


FILM FOR SALE OR RENT.
FOR SALE, the following serials: Crimson Slave Mystery, 32 reels; Mysteries of Myrian, 40 reels; Beatrice Fairfax, 30 reels; also the following features: Ocean Wave, 5 reels; Jack of Death, 5 reels; Jaffery, 6 reels; Flower of the Marsh, 5 reels; all new. Price—$50; also for sale, old prints. National Film Exchange, 145 West 45th Street, New York City.

STAGE SCENERY.
SCENERY—Drops painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studio, Hicksville, Ohio.

In answering advertisements please mention The Moving Picture World
List of Current Film Release Dates
ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(For notes—Pictures given below are listed in the order of release.)

BROADWAY STAR FEATURE.
Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Other Half (One of the O. Henry Stories—Two Parts—Drama).
The Coming of No Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stories—Two Parts—Drama).
Winning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.

The Raiders of Sunset Gap (Two Parts—Dr.—D.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Cottage (Two Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

CRYSTAL FILM COMPANY.

What's in the Trunk? (One Part—Comedy).
Reuben's Roman (One Part).
The Lady Detective and His Wedding Day (Spilt Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Spilt Reel—Comedy).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Aunt (One Part).
His Matrimonial Moans (One Part).
His Blooming Bloomers (One Part).

DUPLEX FILMS, INC.
Shame (Seven Parts—Drama).

ERBY COMEDIES.

The Bully (One Part).
The Janitor (One Part).
The Man You Shouldn't Laugh At (One Part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Barnacle Bum (One Part).
The comeback of Barnacle Bill (One Part).
Some Baby (One Part).
Good Luck in Clothes (One Part).

ESSON COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolshevik (Five Parts—Drama).

HANOVER FILM COMPANY.
Camille (Helen Hesler—Six Parts—Drama).
The Marvelous Maids (Six Parts—Drama).
Monster of the Deep.

HIGHGRADE FILM ENTERPRISES, INC.
Billee in Society (Two Parts—Comedy).
Bunco Bily (Two Parts—Comedy).
Billy in Harpers (Two Parts—Comedy).
Booze and Bombs (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Locked Heart (Five Parts—Drama).

COSMOSOPTOFILM.

Hyperrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Six Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

Dog vs. Dog.
The Three Fives.
A Boy Brought City.
The Case of the Nervous.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-Part Reality Shorts).

In the Shadow of the Rockies.

VICTORY FILM MFG. CO.
The Triumph of Venus (Five Parts—Drama).

Paramount Pictures Corp.

PARAMOUNT-MACK Sennett COMEDIES.
June 3—Love loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Hooligan (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.

PARAMOUNT-ARRUCKLE COMEDIES.
Mar. 14—The Bell Boy.
July 8—Moonshine (Two Parts).
July 8—Good Night Nurse.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.
June 23—The Firefly of France (Five Parts—Drama).
June 23—A Desert Woofing (Five Parts—D.).
July 1—The Kibler's Shadow (Dorothy Dalton—Five Parts).
July 1—Sandy (Jack Pickford—Five Parts).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 12—The City of Dim Feces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Harry in Cabin (Marguerite Clark—Five Parts—Drama).
July 22—Two Vagabonds (Ed Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).

Artcraft Pictures.
June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Three of a Kind Holiday (Five Parts—Drama).
July 3—How Could You, Jeane? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lillian Gish—Five Parts—Drama).

PARAMOUNT-BRAY PICTURES.

July 1—Subjects on Reel: Schematography, the Art of Correcting Injurious Postural Habits; With the Deep Sea Anglers; Animated Technical Process by Dean Parmalee.
July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hunt.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.

PARAMOUNT-BURTON HOLMES.

July 1—Auckland; the Metropolis of New Zealand (Scenic).
July 8—Rotorua, the Wonderland of the New Zealand Interior (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington, the Capital of the North Island of New Zealand.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly furnish Titles and Dates of All New Releases Before Saturday.
In the Battle for Business You Must Have Good Fighters

In your battle for business the most important engagement is in the projection room. To win, you must have the right guns at the port-holes, in order that your ammunition may hit the mark.

"LET THE Simplex TWINS FIGHT YOUR BATTLES"

Everybody drags in the war nowadays. For once, we’ve done it, too. But we believe we have shot home a point you will appreciate.

Another gain: It also costs less to keep the Simplex Twins in fighting trim.
<table>
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<th>Universal Film Mfg. Co.</th>
<th>Mutual Film Corp.</th>
<th>Metro Pictures Corporation.</th>
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<td>ANIMATED WEEKLY.</td>
<td>STRAND.</td>
<td>METRO PICTURES CORP.</td>
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<tr>
<td>July 3—No. 31 (Topical)—03086.</td>
<td>May 21—My Lady Nicotine (Comedy)—21-C.T.1.</td>
<td>May 20—The Winning of Beatrice (Five Parts—Drama).</td>
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<tr>
<td>July 17—No. 32 (Topical)—03096.</td>
<td>July 25—Her Rustic Romeo—22-CST.1.</td>
<td>May 27—Lend a Name Your Own (York—Five Parts—Drama).</td>
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<td>June 29—In Dutch (Two Parts)—03070.</td>
<td>June 11—By Foul Means—24-CST-1.</td>
<td>June 5—The Only Road (Five Parts—Drama).</td>
</tr>
<tr>
<td>July 17—Comedy Challenge (Alice Howell—Two Parts)—03066.</td>
<td>July 20—A Darksome Life (Billie Rhodes—Two Parts).</td>
<td>June 16—Social Quicksticks (Five Parts—Dr.—Drama).</td>
</tr>
<tr>
<td>June 19—Romance and Dynamite (Two Parts—Comedy)—03060.</td>
<td>July 16—Like Mother Made (Billie Rhodes)—29-CST-1.</td>
<td>July 8—No Man’s Land (Hett Lytell—Five Parts—Drama).</td>
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<td>July 10—The Pursuing Package (Harry Mann—Comedy)—03065.</td>
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<td>METRO RE- ISSUES.</td>
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<td>JULIUS.</td>
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<td>Destiny (Five Parts—Drama).</td>
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<td>June 10—Butter Again (Comedy)—03060.</td>
<td>June 3—No Release This Date.</td>
<td>The Shooting of Dan McGrew (Five Parts—Drama).</td>
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<tr>
<td>June 17—Paving the Road (Comedy)—03059.</td>
<td>June 10—A Square Deal (Five Parts—Drama)—21-FP-5.</td>
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<tr>
<td>July 1—Two Blondes (Elisir Sedwick—Comedy)—03078.</td>
<td>July 15—No release this date.</td>
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<td>June 8—Oh Man! (Elisir Sedwick—Comedy)—03079.</td>
<td>July 22—Impossible Screen (Margarita Fisher—Five Parts—Drama)—21-FP-5.</td>
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<td>July 15—The Pursuing Package (Harry Mann—Comedy)—03065.</td>
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<td>UNIVERSAL SPECIAL ATTRACTION.</td>
<td>MURAL.</td>
<td>SCREEN CLASSICS, INC., SPECIALS.</td>
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<td>June 22—Smashing Through (Five Parts—Drama)—03077.</td>
<td>June 19—Screen Teleg—(Topical)—32-T.1.</td>
<td>Last We Forgot (Eight Parts—Drama).</td>
</tr>
<tr>
<td>June 29—No Release This Week.</td>
<td>June 23—Screen Teleg—(Topical)—32-T.1.</td>
<td>My Own United States (Frohman Production—Eight Parts—Drama).</td>
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<tr>
<td>July 13—No Release This Week.</td>
<td>July 3—Screen Teleg—(Topical)—32-T.1.</td>
<td>Toys of Fate (Seven Parts—Drama).</td>
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<tr>
<td>July 20—Her Body in Bond (Mae Murray—Six Parts—Drama)—03009.</td>
<td>July 10—Screen Teleg—(Topical)—32-T.1.</td>
<td>METRO COMEDIES.</td>
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<tr>
<td>UNIVERSAL SPECIAL FEATURE.</td>
<td>July 23—Screen Teleg—(Topical)—32-T.1.</td>
<td>Apr. 8—Youthful Affair (Drew).</td>
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<tr>
<td>June 22—The Lion’s Claws (Episode No. 12— &quot;The Spite Cave&quot;—Two Parts—Drama)—03060.</td>
<td>July 30—Screen Teleg—(Topical)—32-T.1.</td>
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<tr>
<td>June 29—The Lion’s Claws (Episode No. 13— &quot;In Disguise&quot;—Two Parts—Drama)—03067.</td>
<td>July 1—Screen Teleg—(Topical)—32-T.1.</td>
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<tr>
<td>UNIVERSAL CURRENT EVENTS.</td>
<td>OUTING-CHESTER PICTURES.</td>
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<tr>
<td>June 22—Issue No. 20 (Topical)—03063.</td>
<td>June 20—Ex-Cannibal Carnival—1-0-1.</td>
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<td>STAR COMEDIES.</td>
<td>Goldwyn Distributing Corp.</td>
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<td>Lyon-Moree Pictures.</td>
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<td>June 22—The Koala—03008.</td>
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<td>June 29—Berth Control—03077.</td>
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<td>July 6—Bad News—03057.</td>
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<td>July 13—Shot in the Dumbwaiter—03066.</td>
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<td>July 20—Almost Welcome—03106.</td>
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<td>WESTERN AND RAILROAD DRAMAS.</td>
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<td>June 20—The Flying Flier (Two Parts)—03074.</td>
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<td>July 9—Naked Fists (Neal Hart—Two Parts—Drama)—03053.</td>
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<td>July 13—The Brand Man (Helen Gibson—Two Parts—Drama)—03065.</td>
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<td>July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama)—03104.</td>
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Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
ERBOGRAPH
For
SERVICE

PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
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The Declining Kiss (Greek—Cuned)—Five Parts—
Drama—49362. 
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Winner Takes All (Monte Salsbury—Five Parts—
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Mar. 24—Rough and Ready (William Farnum—
Five Parts—Drama). 
Apr. 7—The Blindness of Love (Five Parts—
Drama). 
June 16—Under the Yoke (Theda Bara—Five Parts—
Drama). 

FOX RE-ISSUES. 
The Bondman (William Farnum—Five Parts—
Drama). 
A Pool There Was (Theda Bara—Five Parts—
Drama). 

FOX SUNSHINE COMEDIES. 
Apr. 7—A Wailer's Wasted Life (Two Parts). 
May 5—A Neighbor's Keyhole (Two Parts). 
June 2—Wild Women and Tame Lions (Two Parts). 
June 30—Who's Your Father? 
July 25—A Tight Squeeze. 

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June 20—Life-Size—G safely Two Parts. 
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July 7—The Hurklian Alarm. 

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The Kaiser, the Healer of Berlin. 
A Soul for Sale (Phillips—Five Parts—
Drama)—3067. 

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(Montgomery Flagg One Reel Comedies, 
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Apr. 21—A Good Sport. 
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June 5—The Lonesome Girl. 

ESSAYAN (Broncho Billy Serials). 
May 19—Broncho Billy's Squawcreek. 
May 17—Broncho Billy's Secret. 
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May 31—Broncho Billy's Fatal Joke. 
June 1—Broncho Billy's Grit. 
June 14—Broncho Billy's True Love. 
June 21—Broncho Billy and the Western Girls. 
June 28—Broncho Billy Wins Out. 
July 5—Broncho Billy Trapped. 
July 12—Broncho Billy's Deserted. 

HINTO DELUXE PRODUCTIONS. 
June —The Unchastened Woman (Seven Reels). 

SELECT PICTURES. 

WORLD PICTURES. 
June 17—The Man Hunt (Five Parts—Drama). 
June 24—A Woman's Redemption (Five Parts—
Drama). 
July 1—Heart of a Girl (Barbara Castleton—
Five Parts—Drama). 
July 8—Tinsel (Kitty Gordon)—Five Parts—
Drama). 
July 15—The Golden Wall (Carlyle Blackwell—
Five Parts—Drama). 
July 22—Joan of the Woods (Jane Elvidge—
Five Parts—Drama). 

WORLD COMEDY RELEASES. 
May 27—Main Street (Two Parts—Fay Tincher). 
June 10—Fired (Two Parts—Marie Dressler). 
June 19—Broncho Bob (Frank STEIN). 
July 8—Agonies of Agnes (Mario Dresler—
Two Parts). 

State Right Releases 

ARROW FILM CORPORATION. 
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Flushing, L. I.
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The Hand of Vengeance (a serial in ten two-reel episodes).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mothers (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Pictures).
The Lilac (Six Parts—Drama—General Enterprise Feature).

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Fat and Fortune.
Parson Pepp.
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When Men Betray (Drama).

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(The Following Are Keystone-Mack Sennett Features.)
Daisy Heights and Darling Hearts.
His Wild Data.
Walters' Ball.
His First False Step.
Amorous Cup of Woe.
(The Following Are Frank Reesman Productions.)
The Sins To Do.
Birds of Hate.
The Crab.
(The Following Are Normal Talmadge Productions.)
The Devil's Needle.
The Social Scarecrow.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Nest of Spies.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
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Manhattan Madness.
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The Matrimoni.
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May—The Wrong Flat (Two Parts).
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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Zongar (Drama).

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The Mystic Hour (Six Parts—Drama).
When You and 1 Were Young (Five Parts—Drama).
The Golden Girl (Five Parts—Drama).
The Peg of the Sea (Drama).
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Men.
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The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Real Hart Productions, Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
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A Farm Yard Romeo.
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"The KAISER, the Beast of Berlin," is still cleaning up for Exhibitors. It has played as high as four return dates and has each time packed them in. Beware of imitators. Take our tip—

Book the Original—the Only

"THE KAISER

— The Beast of Berlin"

JEWEL Productions Inc.
1600 Broadway, New York City
To every Exhibitor who has played "The KAISER, the Beast of Berlin"—show this screaming travesty without fail. First reason—"The GEEZER" is without question the one big comedy howl of the year. Second reason—the advertising you did on the original "KAISER" will make good for you all over again for only a fraction of additional expense. Third reason—all those thousands who saw the original will be wild to see the travesty and will boost it for you as the most delicious burlesque they've ever seen on any screen.

First come, first served! The absolutely sure money in this best advertised travesty on the market has already loaded our booking sheets. Act quick and act now. Every application booked in the order received, so that every man who showed the original "KAISER" will do well to reserve "The GEEZER" as fast as he can. Remember! The original "KAISER" was the best advertised picture on the best advertised subject—and "The GEEZER" gets the advantage of all that spent money for hardly a penny's extra cost. Get action on this today.

SEE AND BOOK AT ANY JEWEL EXCHANGE, OR AT THE HOME OFFICE, 1600 BROADWAY, N. Y.
Breaking Every
William Fox

WILLIAM
Les
MISER

in a William Farnum
the supreme drama

NOW BOOKING AT
FOR IMMEDIATE
Theatre's Record!

presents

FARNUM ABLES

Deluxe production of modern times.

RENTAL PRICES
PLAYING DATES
NOW SWEEPING

WILLIAM FOX Present
THEDA
IN THE THEDA BARA
CLEOPATRA
THE SIREN

GET IN TOUCH WITH
NEAREST FOX EXCHANGE
BOOK NOW ON RENTAL
BASIS—MOST GORGEOUS
FILM ON EARTH
Make your booking

STANDARD PICTURES
THE COUNTRY!

The greatest love story of all time

BARA SUPER-PRODUCTION

ATRA

OF THE NILE

GREATEST $1 ATTRACTION
RELEASED AUGUST 1ST
AT RENTAL PRICES
WITHIN REACH OF ALL EXHIBITORS

TODAY

FOX FILM CORPORATION
IT'S ALWAYS FAIR WEATHER

When these two birds get together,
Always fair weather When good fellows get together, With a

Season 1918-19 beginning Sept. 1
William Fox presents

Best Mirth Makers
Bud Fisher's
MUTT and JEFF

Animated Cartoons
52 uproarious performances a year 52
with as many encores as you wish

For open time apply today at any Fox branch office

FOX FILM CORPORATION
GAMBLING UNNECESSARY

BOOK A SURE THING

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CHosen by 5000 Exhibitors
Have swept nation by storm
Hold all box office records
Known to public everywhere
Biggest summer attractions
will bring you smashing crow

AVAILABLE NOW TO EVERY EXHIBITOR
First come, first served

THEDA BARA in
"THE TWO ORPHANS"
"THE CLEMENCEAU CASE"
"A FOOL THERE WAS"

WILLIAM FARNUM in
"A SOLDIERS' OATH"
"THE BONDMAN"
"THE PLUNDERER"

FOX FILM CORPORATION
WORLD PICTURES present
CARLYLE BLACKWELL
EVELYN GREELEY
in "The Golden Wall"

with
JOHNNY HINES
and
MADGE EVANS
DIRECTED BY
DELL HENDERSON

Motion Picture News—
"A good production."
Exhibitors Trade Review—
"Will have a wide appeal. A good box office attraction."
Moving Picture World—
"The story is an enjoyable one."

Sunday Telegraph—
"Has a particular appeal for film fans of feminine persuasion. Will delight matinee audiences."
Exhibitors Herald—
"A beautiful romance. Fills a niche in the hall of good entertainment."
Wakes Up Washington!!!

KITTY GORDON
MONTAGU LOVE

CARLYLE BLACKWELL
JUNE ELVIDGE

IN

WILLIAM A. BRADY'S

Great Spy Picture

"STOLEN ORDERS"

Played to Capacity at Poli’s Theatre Week of July 7th

The Washington Papers Tell the Tale!

“Flashes thrills like chain lightning throughout eight reels of exciting complications.”

—Star.

“William A. Brady, the producer, has put into the eight reels of this picture more sensational scenes than are possible on the legitimate stage—will delight all who see it—a cast of unusual excellence.”

—Times.

“Piles a Pelion of sensations upon an Ossa of thrills. Employs every conceivable device known to the movie world. No film magnate could imagine more. The spectacular episodes of the screen play are staged with much effectiveness.”

—Post.

“A genuine masterwork of the films is ‘Stolen Orders.’ Is the most pretentious production of the celluloid ever put out.”

—Herald.

What “Stolen Orders” Has Done in New York and Washington It Will Do For You

Territorial Rights Selling World Over

ADDRESS
M. WEISSBERG
The Playhouse, 137 West 48th St.
New York
EVERY MAN, woman and child in the country wants to see pictures that show what Uncle Sam is doing to help win the war. "Pershing’s Crusaders" tells the story fully of the first months of activity, and finally shows the welcome of our own boys to the shores of France, with General Pershing at their head.

Fathers and mothers, sweethearts and wives, big sisters and little brothers want to know what their boy is doing, how he is being cared for, and how their money is being spent.

Show "Pershing’s Crusaders" at your theatre and so answer these questions—answer them with pictures that tell the truth—that give accurate information.

Many exhibitors have already booked "Pershing’s Crusaders" for an early showing. Numbers of requests are coming in daily. Is yours among them? If not, get behind the Government and announce to your patrons they will have the privilege of seeing this great patriotic film in your theatre.

Distributed by First National Exhibitors’ Circuit, Inc., 6-8 West Forty-eighth Street, New York

Presented by
COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the DIVISION OF FILMS, Charles S. Hart, Director, Washington, D.C.
ROLL OF HONOR
THE NAME OF EVERY THEATRE WHICH EXHIBITS
PERSHING'S CRUSADERS
THE FIRST U.S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Colorado—N. Mex.—Utah—Wyo.
And All Counties in Idaho North of and Including Idaho County
Universal .......... Holyoke, Colo.
Emerson .......... Brush, Colo.
Grand .......... Pueblo, Colo.
Wray .......... Wray, Colo.
Orpheum .......... Steamboat Springs, Colo.
Lyric or Empress .......... Ft. Collins, Colo.
Iris .......... Bondur, Colo.
Stirling .......... Greeley, Colo.
West .......... Trinidad, Colo.
Ogden .......... Ogden, Utah

Oregon—Washington—Alaska—Montana
And All Counties in Idaho North of and Including Idaho County
Empire .......... Anacortes, Wash.
Victory .......... Tacoma, Wash.
Rialto .......... Bremerton, Wash.
Majestic .......... Cornwallis, Ore.

Illinois
Oakley .......... Chicago, III.
Iris .......... Chicago, III.
Plaisance .......... Chicago, III.
Paulina .......... Chicago, III.
Majestic .......... Streator, Colo.
Windsor Park .......... Chicago, III.
Julian .......... Chicago, III.
Opera House .......... Rankin, III.
Curtis .......... Downers Grove, III.
Brookfield .......... Brookfield, III.
Illinois .......... Clue Heights, III.
Minsdale .......... Minsdale, III.
Garden .......... Harvey, III.
Joliet .......... Joliet, III.
Hyde Park .......... Chicago, III.
Rogers .......... Chicago, III.
Bugs .......... Chicago, III.
Empress .......... Decatur, III.
Bijou .......... Carrollton, III.
Americus .......... Chicago, III.
New Apollo .......... Chicago, III.
California .......... Chicago, III.
Pine Manor .......... Chicago, III.
De Luxe .......... Lake Forest, III.
Marquette .......... La Salle, III.
Orpheum .......... Ottawa, Ill.
Marshall Sq .......... Chicago, Ill.
Hillington .......... Chicago, Ill.
Orpheum .......... Chicago, Ill.
Lyric .......... Earlville, III.
Avon .......... Chicago, Ill.
Empire .......... Morris, Ill.
Princess .......... De Kalb, Ill.
Star .......... Oregon, Ill.
Grand .......... Harrisburg, Ill.
Ear .......... Chicago, Ill.
New Brookline .......... Chicago, Ill.
Southern .......... Oak Park, III.
Grand .......... Macomb, Ill.
Opera House .......... Buda, Ill.
Strand .......... Freeport, Ill.
Rialto .......... Renewe, Ill.
Majestic .......... East Moline, Ill.
Mirror .......... Moline, Ill.
Spenser Sq .......... Rock Island, Ill.
Dreamland .......... Prophetstown, Ill.
Olympia .......... Arcole, Ill.
Star .......... Newton, Ill.
Strand .......... Robinson, Ill.
Ade .......... Olney, Ill.
Strand .......... Petersburg, Ill.
Majestic .......... Paxton, Ill.
Illinois .......... La Grange, Ill.
Lyric .......... Chicago, Ill.

Indiana
Alhambra .......... Knightstown, Ind.
Luna .......... Lafayette, Ind.
Starland .......... Anderson, Ind.
Princess .......... La Porte, Ind.
Circle .......... Indianapolis, Ind.
Iris .......... Dana, Ind.
Empire .......... Jasonville, Ind.
Gem .......... No. Manchester, Ind.
Dreamland .......... Mt. Vernon, Ind.
Starland .......... Michigan City, Ind.
Crumps .......... Columbus, Ind.
Prince .......... Rushville, Ind.
Musie Hall .......... Crawfordsville, Ind.
Iris .......... Kokomo, Ind.
Orpheum .......... Clinton, Ind.
Colonial .......... Logansport, Ind.

Iowa—Nebraska—Kansas
Strand .......... Clinton, Ia.
Strand .......... Tuniuil, la.
Palace .......... Burlington, la.
Grand .......... Estherville, la.
Orpheum .......... Fairfield, la.
Grand .......... Neokuk, la.
Strand .......... Marshalltown, la.
Grand .......... Davenport, la.
Grand .......... Mt. Madison, la.
Palace .......... Muscatine, la.
Iris .......... Hamburg, la.
Phoenix .......... Nelo, la.
Fraser .......... Spencer, la.
Casino .......... Melecher, la.
Princess .......... Sioux City, la.
Royal .......... Sibley, la.
Majestic .......... Fort Dodge, la.
Opera House .......... Algona, la.
Royal .......... Carroll, la.
Martha-Ellen .......... Central City, Neb.
Community .......... David City, Neb.
Stirling .......... Superior, Neb.
Lyda .......... Grand Island, Neb.
Auditorium .......... Norfolk, Neb.
Rex .......... Arkansas City, Kan.
Royal .......... Hutchinson, Kan.
Royal .......... Newton, Kan.
Empress .......... Paola, Kan.
New Elks .......... Parsons, Kan.
Columbia .......... Coffeyville, Kan.
Orpheum .......... Leavenworth, Kan.
Cozy .......... Topeka, Kan.

Minnesota—Wisconsin—S. D.
Cozy .......... Long Prairie, Minn.
Metropolitan .......... Owatonna, Minn.
Lyric .......... Pequot, Minn.
Grand .......... Mahtowa, Minn.
Grand .......... Faribault, Minn.
Opera House .......... Sleepy Eye, Minn.
Grand .......... Crosby, Minn.
Cozy .......... Pine River, Minn.
Gem .......... Liptstone, Minn.
Rex .......... Bomidge, Minn.
Barrymore .......... Marshall, Minn.
Broadway .......... Albert Lea, Minn.
Moseum .......... Atkin, Minn.
Strand .......... Fairmont, Minn.
Grand .......... Jackson, Minn.

(Continued next page)
<table>
<thead>
<tr>
<th>State</th>
<th>Cities</th>
<th>State</th>
<th>Cities</th>
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<tbody>
<tr>
<td>Texas—Arkansas</td>
<td>Empire ........................................ Jonesboro, Ark.</td>
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<td></td>
<td>Princess ....................................... Hot Springs, Ark.</td>
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<td>Majestic ..................................... Marianna, Ark.</td>
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<td>Majestic ..................................... Clarendon, Ark.</td>
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<td>Grand ......................................... Newport, Ark.</td>
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<td>Best .......................................... Pine Bluff, Ark.</td>
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<td>Crazy ......................................... Mineral Wells, Tex.</td>
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<td>Amnsu ........................................ Corpus Christi, Tex.</td>
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<td></td>
<td>Palace ........................................ Farmersville, Tex.</td>
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<td>Star .......................................... Eagle Pass, Tex.</td>
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<td>Strand or Hipp ................................ Ft. Worth, Tex.</td>
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<td>Airdome ...................................... Del Rio, Tex.</td>
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<td>King .......................................... Sherman, Tex.</td>
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<td>Queen ......................................... Ennis, Tex.</td>
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<td>Princess ..................................... Denton, Tex.</td>
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<td>Liberty ...................................... Orange, Tex.</td>
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<td>Opera House .................................. Mexia, Tex.</td>
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<td>Texas Grand .................................. Ballhart, Tex.</td>
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<td>Peoples ...................................... Beaumont, Tex.</td>
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<td>Alvorado .................................... Alvorado, Tex.</td>
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<tr>
<td>Kentucky—Tennessee</td>
<td>Manring ..................................... Middleboro, Ky.</td>
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<td></td>
<td>Gaines ..................................... Pineville, Ky.</td>
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<td></td>
<td>Cumberland .................................. Harlan, Ky.</td>
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<td></td>
<td>Empress ..................................... Owensboro, Ky.</td>
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<td></td>
<td>Capitol ...................................... Frankfort, Ky.</td>
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<td></td>
<td>Majestic ..................................... Johnson City, Tenn.</td>
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<td></td>
<td>Mary Anderson .............................. Louisville, Ky.</td>
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<tr>
<td>Oklahoma</td>
<td>American ....................................... Eland, Okla.</td>
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<td></td>
<td>Liberty ...................................... Hugo, Okla.</td>
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<td></td>
<td>Empress ..................................... Sapulpa, Okla.</td>
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<td></td>
<td>Empress ..................................... Oklahoma City, Okla.</td>
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<tr>
<td></td>
<td>New Garden ................................... Stillwater, Okla.</td>
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</tr>
<tr>
<td>North &amp; South Carolina—Va.—</td>
<td>Fla.—Ala.—Ga.</td>
<td>North Dakota</td>
<td>Lyceum ....................................... Kemmere, N. D.</td>
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**Missouri**

<table>
<thead>
<tr>
<th>City</th>
<th>City</th>
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<tbody>
<tr>
<td>Criterion</td>
<td>Poplar Bluff, Mo.</td>
</tr>
<tr>
<td>Orpheum</td>
<td>Mexico, Mo.</td>
</tr>
<tr>
<td>Grand</td>
<td>Moberly, Mo.</td>
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<tr>
<td>Princess</td>
<td>Kirkville, Mo.</td>
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<tr>
<td>Orpheus</td>
<td>Excelsior Springs, Mo.</td>
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<tr>
<td>Bloomfield</td>
<td>Bloomfield, Mo.</td>
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<tr>
<td>Higucy</td>
<td>Albany, Mo.</td>
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<tr>
<td>Rex</td>
<td>Ridgeway, Mo.</td>
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<tr>
<td>McGraw</td>
<td>Brookfield, Mo.</td>
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<tr>
<td>Trio Amusement</td>
<td>Hale, Mo.</td>
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<tr>
<td>Alamo</td>
<td>Fayette, Mo.</td>
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<tr>
<td>Star</td>
<td>Louisiana, Mo.</td>
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<tr>
<td>Lyric</td>
<td>Liberty, Mo.</td>
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**Ohio**

<table>
<thead>
<tr>
<th>City</th>
<th>City</th>
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<tbody>
<tr>
<td>Castanha</td>
<td>Shelby, Ohio</td>
</tr>
<tr>
<td>Jewel</td>
<td>Troy, Ohio</td>
</tr>
<tr>
<td>Majestic</td>
<td>Mansfield, Ohio</td>
</tr>
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</table>

**Delaware—Md.—D. C.**

<table>
<thead>
<tr>
<th>City</th>
<th>City</th>
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<tbody>
<tr>
<td>Queen</td>
<td>Wilmington, Del.</td>
</tr>
<tr>
<td>Garden</td>
<td>Baltimore, Md.</td>
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**New York**

<table>
<thead>
<tr>
<th>City</th>
<th>City</th>
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<tbody>
<tr>
<td>Stratford</td>
<td>Poughkeepsie, N. Y.</td>
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<tr>
<td>Proctor's</td>
<td>Mt. Vernon, N. Y.</td>
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<tr>
<td>Armory or Palace</td>
<td>Schoenectady, N. Y.</td>
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<tr>
<td>Amsterdam O. H.</td>
<td>Amsterdam, N. Y.</td>
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<tr>
<td>Elsmere</td>
<td>Bronx, N. Y.</td>
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<tr>
<td>Spooner</td>
<td>Bronx, N. Y.</td>
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<tr>
<td>Burland</td>
<td>Bronx, N. Y.</td>
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<tr>
<td>Majestic</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Broadway</td>
<td>W. Ennurgh, N. Y.</td>
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<tr>
<td>Empire</td>
<td>Port Richmond, S. I., N. Y.</td>
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<tr>
<td>Proctor's</td>
<td>Yonkers, N. Y.</td>
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<tr>
<td>Baker</td>
<td>Dover, N. Y.</td>
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<tr>
<td>United States</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Plaza</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Greenpoint</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Manhattan</td>
<td>N. Y. C., N. Y.</td>
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<td>Steinway</td>
<td>Astoria, L. I., N. Y.</td>
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<tr>
<td>Photoplay</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Schuyler</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>New Plaza</td>
<td>W. New Brighton, N. Y.</td>
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<td>Glen</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Standard</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>U. S. Military A.</td>
<td>West Point, N. Y.</td>
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<tr>
<td>Liberty</td>
<td>Canandaigua, N. Y.</td>
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<td>Strand</td>
<td>Geneva, N. Y.</td>
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<td>Strand</td>
<td>Ithaca, N. Y.</td>
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<td>Fordham</td>
<td>Bronx, N. Y.</td>
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<td>Concourse</td>
<td>Bronx, N. Y.</td>
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<td>Times</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>Dyckman</td>
<td>Patchogue, N. Y.</td>
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<tr>
<td>Unique</td>
<td>N. Y. C., N. Y.</td>
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<tr>
<td>New Columbia</td>
<td>Maspeth, L. I., N. Y.</td>
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<tr>
<td>Atlas</td>
<td>N. Y. C., N. Y.</td>
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**New Jersey**

<table>
<thead>
<tr>
<th>City</th>
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<tbody>
<tr>
<td>Englewood</td>
<td>Englewood, N. J.</td>
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<tr>
<td>Park</td>
<td>Ocean City, N. J.</td>
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<td>U. S. Temple</td>
<td>Union Hill, N. J.</td>
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<td>Main St.</td>
<td>Freehold, N. J.</td>
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<td>Arcade</td>
<td>Princeton, N. J.</td>
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<td>Strand</td>
<td>Hightstown, N. J.</td>
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<tr>
<td>Lyons Park</td>
<td>Morristown, N. J.</td>
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<td>Montauk</td>
<td>Passaic, N. J.</td>
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<td>Hoys</td>
<td>Blairstown, N. J.</td>
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<tr>
<td>Grand</td>
<td>Vineyard, N. J.</td>
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<tr>
<td>Keith</td>
<td>Jersey City, N. J.</td>
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**New England States**

<table>
<thead>
<tr>
<th>City</th>
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<tbody>
<tr>
<td>Seabury Square</td>
<td>Boston, Mass.</td>
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**West Va. & Western Pa.**

<table>
<thead>
<tr>
<th>City</th>
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<tbody>
<tr>
<td>Consisting of and Including Fulton, Huntington and Potter Counties</td>
<td>Happy Hour</td>
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<td>Garden</td>
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<td>Regent</td>
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<td>Palace</td>
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<td>Pastime</td>
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<td>Martin</td>
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<td>Strand</td>
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<td>Commons</td>
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**Eastern Pa.**

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Unequaled publicity and exploitation. Geraldine Farrar
brings you these. The first of her six Goldwyn Star Series are:
 "The Turn of the Wheel," by Tex Charwate
 "The Hell-Cat," by Willard Mack
You, as an exhibitor, insure your own prosperity for the coming
season with the fifty remarkable productions bearing the Gold-
wyn imprint of quality.
Madge Kennedy

in a scene from
"THE KINGDOM OF YOUTH"

Goldwyn Pictures Star Series: The Quality Output of the Screen With No "Deadwood" Stars.

SCREEN audiences make their own favorites. They have made Madge Kennedy by their liking for her. You are taking no risk with your dollars when you bring her into your theatre in "The Kingdom of Youth," by Charles A. Logue "A Perfect Lady," by Channing Pollock & Rennold Wolf

These are the first two of her eight Goldwyn Star Series productions that will quadruple her popularity with the public. You need Madge Kennedy for your audiences.
No comedian has ever before leaped into nation-wide popularity within three months after the release of his first picture. Because no one ever before attained an instantaneous success as a screen comedian, Goldwyn is tremendously proud of

"Smiling Bill" Parsons

in Capitol Comedies

26 a Year
Every Second Monday

who is now playing in the biggest first run theatres and is approved by the owners of those houses for his cleanliness, his speed, his originality and his popularity. Today these successful exhibitors are bringing new crowds into their houses by advertising the presence of Capitol Comedies:

Strand, New York
Loew’s New York
Stanley, Philadelphia
Strand, Omaha
Valentine, Toledo
Hippodrome, Buffalo
Rialto, Atlanta
Liberty, Colorado Springs
Liberty, Portland, Ore.
Liberty, Sacramento
New Garrick, Minneapolis
Park, Johnstown, Pa.
Majestic, Jackson, Mich.
Tumberg, Niagara Falls
Newark, Newark, N. J.
Grand Central, St. Louis
Grecian, El Paso
Superba, San Diego
Rialto, Charlestown, W. Va.
Regent, Rochester
Regent, Indianapolis
Royal, Sioux City
Clemmer, Spokane
Harris, Pittsburg
Garrick, St. Paul
Bijou, Roanoke, Va.
Castle, South Bend
Rialto, Eureka, Cal.

McVicker’s, Chicago
America, Denver
Madison, Detroit
Miller’s, Los Angeles
Butterfly, Milwaukee
Empire, Montgomery, Ala.
Colonial, Lincoln, Neb.
Coliseum, Seattle
Strand, Scranton
Regent, Jersey City
Palace, Newport News
Republic, Annapolis

all of Marcus Loew’s metropolitan theatres, New York, and several hundred others.

Have you booked Capitol Comedies for YOUR theatre?

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street
New York City
EXHIBITORS THEMSELVES URGE YOU TO BOOK THIS PRODUCTION

"Heart of the Sunset" has played to tremendous patronage in hundreds of the country's big first-run houses; to record-breaking business on most of the big circuits—the Marcus Loew and Fox chains and others. The wonderful success of

REX BEACH'S Screen Classic of the Great Southwest

HEART of the SUNSET

Directed by Frank Powell

is so genuine and big that we, as its distributors, no longer have to tell you of its profit-making values. We now refer any and all exhibitors who have not booked "Heart of the Sunset" to

Every one of these exhibitors has made a record with "Heart of the Sunset" and today, for an equivalent period of time, it is a greater box office attraction than even "The Spoilers," "The Barrier," "The Ne'er-Do-Well" or "The Auction Block." In the heart of the summer its bookings are showing a constant increase that proves the patronage-power of this production. Why don't YOU book it now?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City
LEONCE PERRET
presents
E.K. LINCOLN AND
DOLORES CASSINELLI

"LAFAYETTE—WE COME!"
(PERSHING-'17)

Under the auspices of

The French Government

COMBINING the inspiration of Pershing's immortal words at the tomb of Lafayette, the supreme art and finesse of a Frenchman and the consummate skill of a pastmaster—

WITH a story of mystery and intrigue, flavored with a throbbing romance of love and war, portrayed and enacted with genuine artistry by an exceptional cast and a subtle, yet stupendous, patriotic appeal—

RESULTING IN the Supreme Cinema Spectacle.

Perret Productions
LEONCE PERRET
1457 B'WAY NEW YORK CITY
DOING BIG THINGS—SAYING LITTLE

In the coming sixteen episode serial it is suffice to say that the wizardry of Director Joseph A. Golden is combined with the rare dramatic ability of the star

LEAH BAIRD

(THE PICTURE GIRL BEAUTIFUL)

Supported by SHELDON LEWIS

and other serially-famous photplayers, including

BETTY HOWE   CHARLES HUTCHINSON

Full American releasing particulars to follow

Title now being voted upon by representative exhibitors of the U. S. and Canada

WESTERN PHOTOPLAYS, Inc.

Executive Offices, 8th Floor
Longacre Bldg., 42d St. and Broadway
NEW YORK CITY

JOS. A. GOLDEN, Pres.
A. ALPERSTEIN, Treas. and Gen'l Mgr.

S. ROTHENBERG, Vice-Pres.
WESTERN PHOTOPLAYS, Inc.

Announce the Disposal of World's Rights (Exclusive of the United States and Canada) to their

SERIAL SUCCESS
STARRING

LEAH BAIRD

( THE PICTURE GIRL BEAUTIFUL )

Sidney Garrett, President of J. Frank Brockliss, Inc.,
saw just one screening of the opening episodes
and said, "This is destined to be the biggest
success of the year. I don't need to see
any more or even know the title."

But He Did Know These:

The Producers,—
Messrs. Golden and Alperstein,
vetar film men of integrity
and ability.

The Director—
JOSEPH A. GOLDEN, successful builder of film struc-
tures of artistic and box-office worth.

The Star—
LEAH BAIRD, beautiful, popular, talented, internationally famed
for screen triumphs and beloved by "fans" of every clime.

Supported by

SHELDON LEWIS

WITH A GALAXY-CAST, INCLUDING

BETTY HOWE
CHARLES HUTCHINSON

and a host of other celebrated picture players

16 Episodes
2 Reels Each

Dramatically a Sensational Whirlwind
Replete with thrills, with winsome love,
and adventures afoot and on horseback
and under and over the sea.
Nowhere at any price can you get better comedies than the following:

HAROLD LLOYD

comedies which will be released during the hot months. Quality sticks out all over them as thick as bumblebees in a clover field!

Kicking The Germ Out of Germany (July 21st)
That’s Him (August 4th)
Bride and Gloom (August 18th)
Two Scrambled (September 1st)

Get Them - They Are Trade Getters!

Produced by Rolin
One Reel Each
Why fear the "hot weather" and the "slow months" when you can play a truly special feature of special attractiveness and with thousands of dollars worth of the very best kind of newspaper publicity behind it —

**MORAL SUICIDE**

*with*

John Mason, Leah Baird and Anne Luther?

Two one sheet posters, one block one sheet, two three sheets, one six sheet and one twenty-four sheet; attractive lobby display of 11 x 14 photos; a 22 x 28 scene photo; four slides, newspaper cuts and Campaign Book with music plot; every aid to the successful exploitation of this picture has been given you!

Presented by Graphic Film Corp.
Written and directed by Ivan Abramson

Distributed by **PATHE**
"And so as we two old people sat in the darkened theatre, suddenly there flashed upon the screen pictures of muddy men marching, clad in the uniform that marked them as British 'Tommies', fresh from the shock of battle and scenes of carnage, yet smiling as only brave men can smile; then came more pictures, this time of the men who said and made good their words 'they shall not pass', the heroic French who for four years have borne a terrible burden and borne it well; then more pictures of other great fighting men, the Italians, proving their mettle on the Piave; and then, with the audience rising and cheering, down a dusty road in a never ending line, our own boys with the sun of France glittering on their helmets, on their way to the trenches to take up Civilization's burden. Our eyes were wet, for among them, probably, was our own boy who is 'Over There'! We have the Allied Governments and Pathé to thank for the thrills we got from the 'Allies' Official War Review.'"

Such is the way that the Great Public has received the

ALLIES' OFFICIAL WAR REVIEW

comprising the official war pictures of the

United States, France, Great Britain, Italy

In it may be found weekly, pictures that give unforgettable impressions of the great war.

It belongs to YOUR house!

Presented by

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

Distributed by PATHÉ
Charming, dainty, dashing
IRENE CASTLE
is presented with
ANTONIO MORENO
in
THE FIRST LAW
a heart-throb drama
that tells the tale of
how a beautiful,
gently reared girl
became enmeshed
in the toils of a gang
of blackmailers.

Adapted from the novel
by Gilson Willets
Produced by Astra
Directed by Lawrence McGill

The famous sunshine baby
BABY MARIE OSBORNE
is announced in her latest
human interest photoplay
CUPID BY PROXY
assisted by little Sambo,
the mirth provoking
pickaninny.

COMING SOON
Our Task is to Furnish the Folks at Home with Wholesome Amusement and Diversion These War Days

Watch Triangle Go

“Over The Top”

WITH THE PLAYS THAT PLEASE AND PROFIT

Distributed by the Successful Organization Established Upon a Foundation of Efficient Business Principles

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY

NEW YORK
Clean Pictures

vs.

Censorship

What Causes Censorship

1. Self-constituted "Regulators."
2. Professional reformers.
3. Suggestive and misleading titles.
4. Fake advertising.
5. Extreme sex pictures, camouflaged with alleged scientific and hygienic excuses.

A LATE picture paved the way to its filth with a sub-title reading, "To the Pure Mind All Things Are Pure."
Then followed a full description of how to sniff cocaine from the thumb-nail. Possibly the "coke" was pure.
Why hang out signs in cities where we do not have censorship reading "Children under fourteen years not admitted today?" If, by these "exhibitors" own admissions, the productions are unfit for children—then they are unfit for adults.
We have been proclaiming to the skies that this industry has become a potent factor in the educational world, and that we are teachers. This is generally true—but—there is room for improvement. If we are moulding character for this and the next generation, are we doing a truly wholesome work in depicting the underworld, hypodermic needles, gauze-draped vampires, assaults of women and other depths of depravity?

Producers Please Note:

Prohibition is here. Professional reformers will seek new fields. The exhibitor is going to have something to say about the making of the productions to be shown on his screen. Keep these few thoughts in mind when you are preparing a production for the Affiliated Distributors Corporation and the Exhibitor Booking Corporations affiliated with it.

We have taken a decided stand for clean pictures because it is the surest way to wipe out censorship.

Nothing but clean pictures for the next twelve months would put all censor boards out of business, because the picture public will not stand for idiotic and senseless rules and regulations which now in most instances operate as a persecution of one of America's most useful industries.

AFFILIATED DISTRIBUTORS CORP.

1476 B'way (523-4-5 Longacre Bldg.),
New York
"By Their Works
Ye Shall Know Them"

The "Works" of the Hodkinson Co-partner
ship Plan

1—It is a going, profitable business.
2—Fifteen Paralta plays have been released to
date.
3—Twenty-eight offices actively engaged in selling
Hodkinson Service.
4—Sales totalling over One and one half Million
Dollars ($1,500,000).
5—Douglas Natural Color Pictures being released in
first run houses.
6—Plaza Pictures ready for the market.
7—Additional product from well-known producers
coming in the Fall.
8—Big exhibitors of Roth and Kehrlein type tied in.
9—Smaller exhibitors joining in all parts of the country

These are the facts—the "works" that assure you that
the Hodkinson Co-partnership Plan has something
besides a "face."

Remember—
The "face" may look all right but it is the "works" that count.

When considering the so-called cooperative plans now in the
market, disregard the face and look behind for the works. Are
they "going" businesses or are they only on paper? Are the
big exhibitors allied with them?

Have they product—leadership—prestige or profits?

Have they any of these qualifications that stamp the Hodkinson
Co-partnership Plan as practical—efficient and sincere?

In analyzing the established organizations in the field, ask your-
self whether they are geared to protect and help the exhibitors
to bigger and better business, or whether they are built to dispose
of the producer's product at a profit to him regardless of
whether the exhibitor makes
money or not.

Results count and you cannot expect results without "works."

W.W. Hodkinson Corp.
527 Fifth Ave. New York City
Hodkinson Service At All General Film Exchanges

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
A timely comedy drama of the West in which Miss King displays her unique ability as an athlete and "two gun" woman. A satirically humorous story of woman suffrage and its battle against "graft ridden" politics in Nevada.

A production that will appeal to everyone as a wholesome relief to war conditions and war pictures. Five reels of photoplay—no padding.

Released as part of Hodkinson Service.
Watch for announcement of new stars.

W.W. Hodkinson Corp.
527 Fifth Avenue, N.Y. City—Hodkinson Service at all Film Exchanges
LOUISE GLAUM

IN HER THIRD PARALTA PLAY

WEDLOCK

By

DENNISON CLIFT

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Wallace Worsley

In the role of Margery Harding, Louise Glaum will be seen as a young telephone operator, who, persecuted by the family of the man she loves, clings to her high ideals, until, after a series of climaxic situations, the hand of fate strikes at her persecutors. The untangling of the web gives Miss Glaum exceptional opportunity for displaying her rare histrionic abilities to their greatest advantage.
A sunshine picture of rare charm and appeal presenting a child star of the first magnitude. This "Baby Joy" feature is an intensely diverting drama in which the love of a small child opens the locked door of a father's love.
Margaret Fisher in "Impossil't's Susan" 
Released by Mutual July 22

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
MARGARITA FISHER

STAR IN A SERIES OF PRODUCTIONS OF CONSISTENT BOX OFFICE VALUE INCLUDING "MISS JACKIE OF THE NAVY," "MISS JACKIE OF THE ARMY" AND "A SQUARE DEAL."

IN "IMPOSSIBLE SUSAN"

WHICH DEALS CLEVERLY WITH THE QUESTION OF WHETHER CLOTHES MAKE THE WOMAN OR WOMAN MAKES THE DUDS AND INVOLVES THE DISILLUSIONMENT OF TWO CYNICAL BACHELORS.

PRODUCED BY AMERICAN FILM COMPANY, INC., UNDER THE DIRECTION OF LLOYD INGRAHAM FROM THE STORY BY JOSEPH POLAND.

AVAILABLE JULY THE TWENTY-SECOND AT EXCHANGES OF THE MUTUAL FILM CORPORATION.
Field Reports confirm

A tremendous Box
The big city-

From thousands of reports

TO HELL WITH

Featuring Lawrence Grant as the Kaiser and Olive Tell

A SCREEN CLASSICS INC. PRODUCTION -
Showmanship wins!
our Prediction !!!

Office clean up for
The smaller city-

WESTERN UNION
TELEGRAM

WE pick these two -

THE KAISER

Written by June Mathis - Directed by George Irving
Distributed by Metro Pictures Corporation -
Maxwell Karger, Mgr. of Productions.

Book it now and cash in!

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Miss Allison with her beauty, her exceptional talents and her great charm has captivated the motion picture public. Her triumph in this production surpasses her previous successes.

METRO PICTURES CORPORATION presents

The star of charm

MAY ALLISON

in the June Mathis play

A Successful Adventure

Adapted by Miss Mathis and Katherine Kavanaugh
Directed in 5 fascinating acts by Harry L. Franklin.

RELEASED BY METRO JULY 15th.

MAXWELL KARGER Mgr. of Productions.
We Solicit Laboratory Work

Because:

The Quality of Our Work Is of the Highest;
Our Facilities Unequaled;
Our Responsibility Unquestioned;
Our Service Unexcelled;
Our Prices RIGHT.

Ask for Quotations

There's an iron-bound guarantee for you—Mr. Manufacturer—in dealing with a laboratory backed by twelve years of knowing how. Kalem's record spells Quality, Responsibility and Service.

This Security and Satisfaction is yours at a price that will interest.

Let's talk it over!

KALEM COMPANY

235 West 23rd Street
New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
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The Advertisers Who Use the Columns of The Moving Picture World
Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

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Kalem Co...
Kochbacker Mfg. Co...
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Kill Obnoxious Law by Enforcement

When Lexington's Churchmen Invoke Blue Laws to Close Sunday Theaters, City's Mayor Favors Shutting Down Everything

THF fight at Lexington, Ky., relative to closing the moving picture theaters on Sunday is taking on a most serious aspect, and it is beginning to look as though the theaters may be forced to close on the Sabbath. The trouble started on July 1, when members of the Ministerial Union, backed by the Layman's Committee and other church workers, started a movement to close the Sunday theaters, on the grounds that they were interfering with church services, and were in violation of the state law, namely, the old blue laws which were upheld by the Court of Appeals last winter in the case of the Capital Theater, at Frankfort. Under this law it is illegal to operate theaters on Sunday.

Since July 1 the churchmen have been very busy. A delegation was sent to Mayor Rogers, and made a strong plea for the officials to enforce the state law without the necessity of the churchmen entering the courts, and having warrants issued. Mayor Rogers frankly told the committee that he was opposed to closing the Sunday theaters, and that he believed public sentiment backed him in this stand. The other commissioners gave no public expression and took no action on the matter. Chairman Combs then stated that the matter would be taken into the courts.

The exhibitors immediately started issuing coupons to be used in a ballot to be taken throughout the city in an effort to learn just how the majority felt on the subject, and finally stated that they would see the thing carried to a close.

A committee from the Layman's League was pressed into service to attend the shows at every picture theater in the city on Sunday, July 6. Ministers fired broadside protests against pictures on Sunday from every pulpit in the city. On Monday a mass meeting was held at the Y. M. C. A. hall, and at this meeting the collected evidence was submitted and arrangements made to push the fight. It was reported that the committee had sufficient evidence to handle the prosecution. The city attorneys and commonwealth's attorney have expressed a willingness to cooperate with the churchmen, and the entire membership of all of the church groups reporting is behind the movement.

On July 9, the churchmen went before Magistrate Orville C. Boone, and swore to warrants against the management of the Ben Ali Theater Company, the Phoenix Amusement Company, and J. H. Stamper, operating the Orpheum, charging that these concerns had violated the state laws in running their houses on Sunday. It was stated at the same time that warrants would probably be sworn to against the employees and machine operators of the houses.

This action was followed by a counter-blow on the part of Mayor Rogers, who caused somewhat of a stir when he directed Corporation Counsel Denny to draft an opinion as to the legality of other Sunday businesses. It was intimated by Mayor Rogers that if the law was enforced regarding picture theaters, which are alleged to interfere with the church, that the law would probably be upheld and closed up every classification of business to a point where the drug stores will be open to sell drugs only, and newspapers, confections, cigars, shins, etc., will be unobtainable on Sunday. In other words, the old blue laws are to be enforced to a point where the citizens will become so bored that they will go before the next legislature and endeavor to have the law changed. An effort along this line was made during the last session of the legislature, but was defeated.

Lieut. W. B. Marxsen, adjutant, at Camp Buell, as a representative of the officers and men at that camp, both those there at the present time and those to be trained there in the future, stated to the press that he hoped the Churchmen would consider the matter carefully before steps were taken to close the amusement.

The city is fairly well divided on the subject, but from all indications and returns in the balloting indications are that the majority are in favor of the Sunnies. The movement of the Mayor to either let the shows run or close everything also will have considerable influence.

The worst feature of the controversy is that in event Lexington closes on Sunday many other towns in the state will follow the lead of Lexington, which is one of the largest and best cities of the commonwealth.

Screen "Coming Back" in Mexico

Many Picture Theaters Being Constructed on Border—General Castillo of Mexico City Tells of Improving Conditions

WITH Mexico finally eliminated from the first page of the metropolitan dailies as the home of banditry, revolutions, murder and sudden death the attention of the film men and exhibitors of the Southwest has been turned to the land of the Aztecs as an almost virgin field for unlimited business. Mexican exhibitors are coming more and more frequently to Texas and a good trans-border trade is being rapidly built up with the advent of stable conditions under Carranza and the peace which reigns from Matamoras to Juarez along the Rio Grande border line. Texas motion picture exhibitors are putting up theaters on the American side of the border and they are patronized not only by the United States troops in isolated stations but by Mexicans from the other side of the line as well. All sorts of inquiries are being made regarding the Mexican situation, and pioneers are already in the field establishing Mexican motion picture theaters. William Epstein and Walter McCombs have sold out their interests in San Antonio and are planning to cross the river after business in a foreign field. Others are working along similar lines.

- Mexican film men and exhibitors are now becoming common visitors along the film rows of Dallas and San Antonio. One typical Mexican movie pioneer was in Dallas to visit J. B. Dugger of the Vitagraph a few days ago.

He was General R. J. Castillo of the Imperial Cinema Company of Mexico City, for two years an exile from his native land, but now owner of half a dozen playhouses in the Mexican capital and adjoining towns and villages. General Castillo, who owns vast tracts of ranch land in Northern Mexico, is a millionaire who believes there is a
great future in his country for the screen. On his visit here he gave away twenty pesos gold pieces of the new Carlist 1914 currency as souvenirs to his friends in local film branches.

"Business conditions in Mexico are rapidly adjusting themselves with the advent of peace," General Castillo says. "In six months the percentage burned was made suitable, silver coinage has taken the place of paper money. We accept only gold and silver now for theater tickets. On a given date all the Mexican paper was called in. It was worth 20 cents on the dollar and patriotic Mexicans were called upon to burn or destroy all the government rather than force the government to cash it in. Rich people burned all their paper money. Poor people burned only a portion of it. Millions were hated the government by this campaign.

I carried back a bushel basket of paper money and did many others. This did much to put business on a firm basis on our side of the border."

Castillo won his title of "general" while opposing Huerta's revolution. But property and city government property were confiscated and his picture shows were closed up.

"I quit the picture show business and went into the revolution business with about 3,000 men," continued Castillo. "I am a general and I had to be with the troops. A cameraman could have made some great pictures of my army."

General Castillo's troops got in action, all right. They were marching in Mexico City during the fighting under General Reyes when some one turned a machine gun on them. About 100 were killed or wounded and the general got a machine gun bullet through his leg.

However, everything ended happily. Carranza gave back the Chihuahua ranch lands and the Mexico city motion picture houses and the general is on the job boosting Mexico as a motion picture field.

Under present conditions Castillo says all pictures shown in Mexico are Mexican. The government has done so much for the sake of safeguarding the morals of the Mexican public, but to prevent the display of any picture which might hurt the feelings of any foreign nation. There are no non-union Mexican and non-union operators. If they do use a non-union operator their film is put on a blacklist and no union operator will touch the film or run it off again.

The order hits many of the exchanges in Boston, as very often they have had to go over and order the work to be done, and employ a union operator by the week costs $33. Formerly they paid operators from twenty to twenty-five dollars a week, and when the operator was not showing pictures, was assisting the shipper or was engaged in some useful work about the exchange. If the exchange wants to hire the operator by the day it will cost 50 cents a reel, and the operator will only work a six hour day.

JULIAN LA MOTHE AT CAMP DIX.

For the last five months Julian La Mothe, the scenario writer and author of Bessie Barriscale's last Paraiba picture, "Patriotism," has been at Camp Dix, New Jersey. He is a sergeant of the first class and a member of Evacuation Hospital, Number 10. Sergeant La Mothe was born in New Orleans, and started working on dime immediate after leaving college. During that time he lived in Los Angeles and Santa Barbara, and had never been north until he came on to report in the Medical Corps. He expects to leave for the other side very soon. His last scenario work was a picture for Bessie Barriscale.

SHERMAN AND FARNUM GOING TO BOSTON.

Harry A. Sherman and Dustin Farnum are en route from Los Angeles to Boston to attend the Motion Picture Exhibitors' convention. Sherman will most likely show his new production entitled "The Tattered Flag" at the Boston Picture Show. E. J. O'Donnell advises that the showing will take place in the ballroom of the Touraine Hotel, Boston.
Universal Branch Managers Meet in Chicago

By James S. McQuade

Convention of Universal Film Managers Opened in Chicago

THE MOVING PICTURE WORLD, July 27, 1918

Universal Branch Managers Meet in Chicago

By James S. McQuade

Convention at Hotel Sherman Briskates with Topics of General Interest to the Trade--Demand Reported for Good Two-Reelers

A CONVENTION of branch managers of the Universal Film Manufacturing Company was held at the Hotel Sherman in Chicago on Monday and Tuesday, July 8, 9 and 10. It was practically a meeting of all the branch managers of the organization, as the far West and Canada were represented by telegrams and correspondence which showed the prevailing conditions in those territories.

Among the officials present were Carl Laemmle, president, and Joe Brandt, assistant treasurer, of Universal; Harry Berman, sales manager of Jewel Productions, and Julius Stern, president of the Century and L-KO Comedy companies.

Sunday's Proceedings.

The convention was opened Sunday afternoon by Mr. Laemmle, who extended a warm welcome to the exhibitors present, and in a short speech outlined the general plan for the year beginning September 1. He was succeeded by Joe Brandt, who practically had charge of the convention while it lasted.

One of the chief objects of the convention was to ascertain from the branch managers whether the program feature, of one feature a week, or an open booking plan of different attractions and features, should be adopted and put in effect September 1. After thorough discussion it was found that the consensus of opinion among exhibitors throughout this country and Canada was in favor of the open booking plan.

The chief reason given by exhibitors for the adoption of this plan is that in contracting for a series of pictures for the year they are forced to lose considerable money, from the fact that when other big pictures are booked by them they are obliged by their contract to pay for pictures which are on the shelf.

Another important point was also brought up Sunday afternoon and thoroughly discussed. This had to do with the renting of advertising accessories, such as posters and lobby displays. A thorough investigation made by Universal branch managers revealed that it was advisable to discourage this system. The report submitted by the branch managers showed very conclusively that exhibitors to-day are more careful about the advertising displays in front of their houses than ever before, and that fresh, clean lithographs, which are a positive necessity in order to catch the eye and excite the interest of the public. In other words it is becoming a watchword that "a clean, attractive front indicates a clean and attractive show inside."

Monday's Proceedings.

On Monday the important subject of the abuse of films, while being handled by incompetent operators, was thoroughly discussed. The evidence submitted by branch managers showed a heavy loss from this source alone, particularly from the burning of films while being presented. In most of the cases where films had been burned, the cause has been traced to inexperienced operators, who have taken the places of men drafted for the Army. Wherever a fire has occurred the exhibitor has a falling off in attendance, as patrons fear for their children and themselves.

It was strongly recommended during the discussion of this subject that the owners and managers of theaters should see to it that only experienced and competent operators be employed, and that makeshifts, such as house electricians, ushers or ticket takers, should be kept strictly in their proper places.

Women in many cases are now working alongside with men operators who are of draft age, so that they may be able to take up this important work when the men are called. It was urgently recommended at this point that the plan just outlined should be adopted by exhibitors at once, instead of waiting until their operators are called to camp, as the cost involved is the cheapest and safest kind of insurance.

Tuesday's Proceedings.

During Tuesday's business the abuse of misleading the public by means of banners bearing false information concerning the films shown by certain exhibitors at their theaters was taken up. It was pointed out that some unscrupulous exhibitors, with small houses, had even gone so far as to use the titles of features shown at larger houses by their competitors. Experience showed that such practices hurt both the exhibitors and the exhibitors who were wronged, as moving picture patrons are very distrustful of all exhibitors in their city or neighborhood.

It was given out that several exhibitors have been, and are now being, prosecuted for such practices. One of the cases cited occurred in Boston recently, when an exhibitor made an attempt to steal the patronage of a theater which was showing "Pershing's Crusaders." In this especial case the government took care of the offender.

Two-Reel Subjects in Big Demand.

A vote was taken of the branch managers present Tuesday afternoon to decide if two-reel subjects were now in demand. The officials present were surprised to learn that good two-reel subjects, in many cases, were bringing as large a rental as some of the standard features.

Reissues of Certain Films Discussed.

Reissues of certain films were next discussed, and it was ascertained that exhibitors do not seem to object to the reissue of big successes, providing no attempt is made to disguise the fact that it is a reissue. Thereupon Carl Laemmle gave one of his big successes, "Scandal," in five reels, should be reissued as an experiment.

Serials and Comedies Discussed.

It was found by a comparison of the experiences of the branch managers present, that serials are just as popular as ever; but that the adult patronage, which formerly was in the vast majority, preceded, is now limited to the juveniles. On hearing this Mr. Laemmle directed that the Universal studios be notified to prepare all future scenarios for serials so that they shall be devoid of all crime situations and the sex appeal.

The comedy situation was next discussed, and it was concluded that there was a dearth of comedies of a refined type, for which there is at present quite a demand. It was advised, therefore, that branch managers henceforth should tone down the slapstick type of comedy and aim at producing a more refined product of this kind.

Evasive Contracting Exhibitors Scored.

The abuse practiced by certain exhibitors when contracting for features was brought to the attention of the convention, with the result that a definite plan of ever showing them, was duly considered and strongly condemned by the convention. In such cases it was shown that certain exhibitors make a practice of seemingly booking a picture, by putting down a definite showing date. By this means the bona fide opposition house has been deprived of the chance of booking the feature in question, this entailing the loss of actual money by the exchange and also the loss of actual money by the legitimate exhibitor who would have booked it and made a handsome profit by its presentation.

The following branch managers and assistants were present at the convention: I. L. Leserman, Morris Heilman, S. J. Goldman; Julius Bernheim, I. Gettleman and Irving Mack, Chicago; C. C. Smith and Joe Roderick, Milwaukee; Joe Schnitzer, R. W. Abbott and D. Adams, Indianapolis; Sam Reva, Cincinnati; H. E. Chamberlain, Cleveland; W. J. Ward, Detroit; R. R. Evans and L. H. Cohn, Minneapolis; Barney Rosenthal, St. Louis; S. Benjamin, Oklahoma City; M. J. Frisch, Des Moines; Mr. Feld, Kansas City; "Curley" Calabria; Edward Armstrong, Denver, and John McAlear, Pittsburgh.

FRANK LAWRENCE MARRIES.

Frank Lawrence and Miss Vaia Mollyard were married June 15 at Los Angeles, California. Mr. Lawrence was for many years in the negative department of the Vitagraph Company. He was considered the most expert editor of the negatives in the world. Before he was married he was appointed superintendent of the negative and photographic departments. Miss Mollyard was employed in the negative department at the time, and went to California with several other employees when Mr. Lawrence took charge of the negative and trimming department of the Universal at Universal City.
Crowder Classifies Industry as Essential

Test of the Order Issued by Provost Marshal General Fixing Status of Motion Picture Men.

MOTION picture artists are classed as "legitimate theatrical performers" in an order issued on July 5 by Provost Marshal General ZUKOR, an announcement received by the National Association of the Motion Picture Industry. The draft boards have been directed to consider motion picture artists, musicians and actors for enrollment in the military as legitimate performers, and that picture subjects as engaged in productive employment.

The official order as issued from Washington is as follows:

Draft executives in all States B-1895. Communicate to all local and district boards at once. Subdivision C, Section 121-K. Selective Service Regulation, is hereby amended as follows: Motion picture, including ushers and other attendants occupied and engaged in and in connection with games, sports and amusements, except owners and managers, actual performers, including musicians, legitimate concerts, opera, motion picture or theatrical performers and the skilled persons who are necessary to such productions, performances or presentations.

CROWDER.

The amended order settles the question of enlisting the motion picture industry under the so-called "work or fight" order which became effective July 1. The expression "skilled persons" is interpreted to include photographers, operators, projectionists, and skilled attendants, and they will hold their present classifications under the draft law.

Dolliver and Ochs Issue Statement.

Editor Moving Picture World:

Dear Sir: A conference was recently held between representatives of the industry and gentlemen representing the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators. An order, based on a supposed shortage of moving picture machine operators, was issued by the Department of Labor.

Included you will find a letter which was submitted to the conference and other persons, with instructions to forward copies to all the theatrical and motion picture journals.

Their request is that you will give the matter the publicity which we feel it merits, we are,

Very truly yours,

L. G. DOLLIVER,

Assistant President, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

LEE OCHS,

President, Moving Picture Exhibitors League of America.

Editor Moving Picture World.

Dear Sir: For some weeks prior to July 1, 1918, the motion picture operators affiliated with this organization were uneasy owing to the issuing of the order for the enlistment of all persons in the motion picture industry who are over twenty. The question of whether they were in the Provost Marshal-General's office would consider an essential occupation.

Numerous local draft boards had notified individuals that they were no longer thinking of a non-productive industry, and would have to seek other employment before July 1, or be subject to be drafted and mustered into immediate military service. These rulings had the effect of causing considerable confusion not only to the operators, but also to the exhibitors, and in several cities the employees raised considerable sums of money for the purpose of obtaining exemption certificates and those over twenty years of age.

We presume that in the majority of instances the exhibitors were advised that the draft boards numbered medley combinations, and that the question was not to whether they were in what the Provost Marshal-General's office would consider an essential occupation. The members of the industry, who are manufacturing for the public, and not engaged in the manufacture of a product of that nature, with its attendant responsibilities.

Therefore, we have decided to advise our members to employ an operator of their choice instead of having his services requisitioned by the Government and to employ an operator of their choice instead of having his services requisitioned by the Government.

But to those exhibitors who have in the past cooperated with our organization, by their united efforts to help us in any manner we may ask, we want to say that the Public will not permit the Government to continue in its policy as indicated above.

"GETTING TOGETHER" WILL BE THE "COMMON CAUSE."

Commodore J. Stuart Blackton has announced definitely two important details of the big propaganda picture, elaborated from "Getting Together," which he has been commissioned to film, after the signature of the Armistice, to be in connection with the recruiting movement in the light of the Armistice and the work of the United States.</p>
Race for World’s Trophy On

Director Hart of the Division of Films Says Bronze Medal to be Awarded to Exchange Recording Largest Proportionate Booking for “Pershing’s Crusaders” Is Worthy Efforts of any Manager

GETTING off to a flying start the race for the beautiful bronze trophy to be presented by the Moving Picture World to the exchange booking the largest percentage of houses in its territory with “Pershing’s Crusaders” is already under way. Searcely had the issue containing the announcement reached the hands of the exchange managers before they got after their salesmen, and by September 1, when the contest closes, the splendid war film—first offering of the United States Government to its patriotic citizens—will probably be the most widely distributed motion picture in the entire list.

One of the first letters received in regard to the contest comes from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information, who writes: "Editor Moving Picture World: "Dear Sir,—In the current issue of The Moving Picture World we have just read with deep interest the announcement of the splendid co-operation your publication is giving in helping to promote ‘Pershing’s Crusaders.’ The bronze medal you propose giving to the successful contestant is appropriately designed, and is well worthy the efforts of any exchange manager. I feel that your efforts will do much to arouse the theater managers of the country to greater activity, and I desire to express the thanks and sincere appreciation of the Division of Films for your patriotic work.

"CHARLES S. HART, Director."

Mr. Hart is keenly interested in the success of "Pershing’s Crusaders," for he feels that through the medium of film the country can best be kept fully informed as to the efforts of the Government in a situation unique in the history of the world. This film is but the forerunner of other releases dealing with the army of the United States and the efforts in the field and at home, and the Division of Films is closely watching the results.

Entirely apart from the patriotic angles of the release the film has been a money-maker since its initial showings at the Lyric theater in New York, and the exhibitor who books this subject finds that patriotism is its own reward, but to assure the fullest possible bookings this publication has offered a bronze trophy, to be awarded the distributing agency making the largest percentage of bookings within its territory. This applies to all First National exchanges handling the film and to those public societies in the states which previously had arranged with the Division of Films to market its output.

The basis upon which this award will be made is the proportion of bookings to the possible openings for the film, placing all contestants upon a plane of absolute equality. There is no advantage to be gained through holding large territory. All distributors have an equal chance, and the award may be made to one of the smaller exchanges, provided it shows the most hustle. In the event of two or more exchanges reaching a booking percentage exactly equal the World will, in that event, present to each contestant thus coming into a tie an exact duplicate of the trophy and specified as first prize.

And the trophy is in itself worthy the effort, entirely apart from the sentimental considerations. It is a magnificent bronze relief, with a spread of three feet between the tips of the eagle’s wings. With the flag, which forms a part of the trophy, the width is slightly more than six feet. As an office decoration it is superb, but apart from the intrinsic value it will stand for patriotic endeavor and selling ability, for the exchange that places this artistic bronze upon its walls will be proclaimed the most enterprising of a body of hustling film salesmen.

In offering this trophy the Moving Picture World is actuated by two motives. It naturally wishes to serve the cause of loyalty and to promote the widest distribution of this film, which is an eloquent and visual reply to the Hun-inspired critics. But entirely apart from this it feels that in putting out this subject the Government is subjecting the great motion picture medium to the test. Upon the success of this picture (and success is to be judged by the number of public showings) depends the issuance of other and perhaps even more important releases. The fighting fronts are dotted with motion picture cameras in the hands of skilled photographers, and much of their product is being released to the news weeklies, but the strongest related scenes, made primarily for preservation in the Government records, will be given the public now only if widespread circulation is assured.

It will stand rebooking, and the smaller houses may profit from the advertising earlier done by the larger theaters. Every one can and every one should book this film into his house and give it the most adequate production possible, both for reasons of financial gain and from patriotic motives. It is to help promote this end that this publication offers the handsomest trophy ever given in a motion picture competition—a trophy that is one of the orders of merit for the army at home.

The award will be made by means of the certified returns of the booking agencies as soon after the close of the contest—September 1—as is practicable, and the jury of award will consist of Sydney Cohen, president of the league for New York State; Epes W. Sargent and Sam S. Spedon of this paper.

It is too early yet for the distant exchanges to be heard from as this issue goes to press, but it is hoped that in the following issue some hint of the progress of the contest may be given, though the fight will stay open until the night of August 31.
Broad Interpretation on Educational

N. A. M. P. I. Reaches Agreement with Committee on Public
Information Regarding the Export of Films.

THE following report submitted by the officials of the
National Association of the Motion Picture Industry,
which we print verbatim, will be of interest to all the
New York film producers and Allied ex-ports who
have been working on the problem for the past month on a settlement of the shipping question:

The Committee on Public Information as part of its educational work has been working with the War Trade Board to facilitate the granting of licenses to export motion pictures.

Paul H. Cromelin, representing the export division of the National Association of the Motion Picture Industry, and Carl Byoir, associate committee chairman of this section, have given the following working arrangement under which the committee will carry on its work in connection with the export of motion pictures:

The Committee on Public Information desires to secure as part of its educational work the cooperation of the War Trade Board in the making possible of moving pictures showing American life and ideals. To this end the committee has made an agreement with the War Trade Board to facilitate the granting of licenses to export motion picture films.

During the present war emergency all export shipments of whatever nature are carefully scanned to determine the character of the goods, to avoid shipment of items that might be used by the enemy. It is not unusual for the Committee on Public Information with the War Trade Board is based on the fact that motion pictures constitute a desirable article of export, because of the educational messages they convey. In order to successfully maintain its interest in assisting exporters the committee requires the following working arrangement with the War Trade Board.

The committee is willing to accept in lieu of a hard and fast arrangement for a certain percentage of the value of shipper's bill of lading, the absence of the names of motion picture manufacturers and exporters that reasonably large number of the motion pictures exported by this country will be shown in foreign countries. The committee confines its list of shipments to pictures made for countries other than the United States and its possessions, as it is understood expressively that the National Association undertakes to guarantee that negatives and positives, or prints from negatives, exported to allied countries are used only for educational purposes or without special permission.

The committee believes that the motion picture is to be considered as educational material and that all films which tend to show American life, ideals, as newsweslis, screen magazines, American travelogues, American industries, and the like, under suitable conditions will be classified as educational. Films purely entertaining in nature, but which clearly portray or some idea of American life and purpose, will be classed as educational.

Materials against the public, which are derogatory to the interests of the United States, or to its Allies or friends, and motion pictures which may give aid and comfort to the enemy will be excluded.

All manufacturers are urged in their own interest in the making of new productions to avoid monotonous and riposts which might be entirely ignored in them, but are distinctly inimical to the interests of the United States.

The Committee on Public Information desirous to secure, as far as possible, the cooperation of the War Trade Board in the presentation of pictures which might appeal to the public, and which, in their opinion, are sufficiently educational to be granted licenses for their exportation.

"HAVE NOT BEEN CONSULTED," SAYS HOWELLS.

"We know nothing about the agreement—officially, I mean," said David P. Howells, temporary president of the Film Exporters of America, Inc. "I went to Washington yesterday to discuss the situation and did my best to co-operate with the other members of the industry present at the capital, but as far as the agreement referred to is concerned we have neither been consulted nor approached on the subject. It is feared there may be trouble with the committee and on the export division of the N. A. M. P. I., which, unless there has been some addition during the past few days, is composed of Paul Cromelin (chief of the War Trade Board's cooperation with the committee)." Wardle, of the Windmill Pictures, and Pallard Jordon, of Australasian Films.

Now I want to make it quite plain that the above remarks are purely in a spirit of inquiry. The situation is too serious for petty squabbles. If this matter is not settled in an intelligent fashion it will mean a hard blow to the exporters and a harder one to the cause of the Allies, and America in particular, in neutral countries.

"This is the reason why I hold that the film exporters should have been consulted. It is notorious that American film producers pay very little attention to foreign countries, confining their scope to the home market, Canada, and, in some cases, Great Britain. At least 50 per cent. of the film shipped from America to neutral and allied nations is, with the possible exception of the United States, export, proper, handled through New York exporting houses, which have thorough knowledge and local connections in foreign territory and do not pay much time and energy taking all risks on the transactions. In the membership of the film exporters are to be found over thirty houses of standing, practically every one in the business outside of the United States, and in a few cases with first-hand knowledge on conditions abroad, would not their advice and counsel be an invaluable help to the Washington authorities in arriving at a clear understanding of the matters involved and consequently an intensifying our educational campaign in foreign countries?"

North Carolina Exhibitors Elect Officers

Percy Wells Chosen President for Fifth Term and Varner Again Is Named Secretary

PERRY W. WELLS, of Wilmington, was elected for his fifth consecutive year as president of the North Carolina Motion Picture Exhibitors' League on the concluding day of the regular annual convention, held at Wrightsville Beach, N. C., July 9 and 10. H. B. Varner, of Lebanon, was re-elected second vice-president, and P. J. J. Varner, at Washington, was re-elected secretary, and A. F. Sams, of Winston-Salem, again becomes treasurer. R. D. Craver, of Charlotte and H. B. Varner, of Lebanon, are the first and second vice-presidents, respectively.

The convention was very poorly attended owing to an eleventh hour change of date, and its sessions as a whole were without important incident. However, the principal, larger theatrical interests of the state were represented, and the action of chief interest was the ratification by the league of the affiliation recently made by R. D. Craver, of Charlotte and H. B. Varner, of Lebanon, with the Affiliated Distributors' Corporation, whereby the territory embraced in ten southern states, known as the southeastern group, was taken over.

While the plan of the different units provides that the small issue of stock shall be distributed throughout the different states comprising the various units, North Carolina, with the small handful of men at the convention, subscribed every available share of stock within thirty minutes, and this state will control the major operations of the southeastern unit. A meeting of the subscribers to stock will be held in Charlotte on July 23, at which time the permanent organization will be effected and arrangements made for opening exchanges at Washington, Atlanta and Charlotte. The organization will not only control the distribution of the pictures throughout the southeastern states, but, will, through a subsidiary corporation, the Carolina Booking Office, handle independently other state rights productions.

The annual winter meeting of the Carolina league will be held at Charlotte, beginning December 11. No delegates were appointed to attend the convention of the American Exhibitors' Association, to be held in Detroit during the month of August, although it is likely that several prominent exhibitors of the state will attend.

GRiffith's Artcraft Set for August 12.

The release date for "The Great Love," the first of the D. W. Griffith Productions to be released through Artcraft Pictures, has been set for August 12.

There are many factors which combine to explain the "Great Love" to this high position. There is the greatness of its theme—the transfiguration of the womanhood of England by the Great Love, the love that places country above all else. There is the fact that in the accomplishing of his difficult task Mr. Griffith had the backing of the British Government and not only the encouragement but the active assistance of many of England's most distinguished people.

QUiNn AND GRIFFITH GET INTO UNIFORM.

Say good-bye and good luck to Harry Quinn, office manager of Universal's Denver exchange, and to C. H. Griffith, head of that office's bookkeeping department. Both are on the way to the Brazilian far north. Their duties as Exhibitors of the Denver territory are losing a couple of mighty good friends in their departure and the allied armies are getting what should be a couple of first class fighting men.
National Association Goes to Boston

Will Give Banquet to "Tay Pay," Hold Its Annual Meeting and Attend Exhibitors' Ball

EXTEMPORANEOUS plans were perfected at a meeting of the executive committee of the National Association of the Motion Picture Industry held today to co-operate with the Exhibitors' League convention being held this week in Boston.

The most important event will be a banquet on Thursday evening, to be given in honor of T. P. O'Connor, M. P., who is the Cinema Censor for Great Britain. The executive officials of the important producing and distributing companies as well as the supply and equipment companies have all agreed to leave for Boston on the 1 o'clock train Thursday, so as to attend the late afternoon session of the Exhibitors' League and the banquet to be tendered to Mr. O'Connor in the evening.

A gala event will be the annual meeting of the members of the National Association of the Motion Picture Industry will be held at the Copley Plaza Hotel, president, Edward W. Wint, and executive vice president, William A. Brady. One of the big events of the week is the ball which is to be given on Friday night and which celebrated screen stars are planning to attend. Arrangements are being made by President Brady to run a special car to the train from New York on Friday afternoon to carry the artists. This car is to be held for their return on the 1 o'clock train Saturday morning. Through this arrangement the stars will not lose practically any time in the arrangements for the banquet to be tendered to T. P. O'Connor are in charge of President Brady of the National Association and President Ochs of the Exhibitors' League, and it is understood that the Governor of Massachusetts as well as the Mayor of Boston and other state and city officials will attend this function.

The executive committee was presided over by Chairman Walter W. Wint and other members present were President William A. Brady, P. A. Powers, J. E. Brulatour, Gabriel L. Hess, Lee A. Ochs, Louis F. Blumenthal, William L. Sherrill, Louis L. Levine and Frederick H. Elliott.

Goldwyn Announcement Meets Approval

Exhibitors Indicate Special Interest in Six Farrar Productions of Six Beaches Entertain

A three-day tour of New York for the six-film year of Miss Farrar and the Six Beaches Entertain at the National Association's annual meeting has met with enthusiastic approval from the exhibitors.

In twenty territories where Goldwyn maintains its sales offices the company's managers at once began closing contracts with the six-film year of Miss Farrar, and three of the six are devoted to the making of six Geraldine Farrar productions and six Rex Beach stories. During her screen career the greatest number of pictures ever made by Miss Farrar in any year has been two and Mr. Beach's maximum has been one.

The Goldwyn reasoning has been that instead of giving exhibitors weeks of box-office prosperity based on Miss Farrar's popularity it would be more desirable to give them six weeks of assured patronage by increasing the number of her productions. Miss Farrar has completed her first Goldwyn production, "The Turn of the Wheel," written by Texas Guinan and directed by Reginald Barker, and is now at Cody, Wyoming, making her second picture, "The Hell Cat," with Willard Mack, with Mr. Barker as the director.

Getting Away From "The Curse of Stills"

Tag an Actor for a Certain Line of Roles During His Entire Motion Picture Experience.

WHEN an experienced motion picture actor applies for work at a new studio he is compelled to show "stills" of the roles he has assumed in former productions for other studios. From these "stills" the director casts the actor and, naturally, casts him into the same sort of role that he played in the other pictures. By this system a motion picture actor is tagged for a certain line of roles during his entire motion picture experience. It may be for roles that he dislikes, roles that he cannot play as well as other parts but he simply can't get away from his tag—he's got to keep on playing for his entire motion picture career the same sort of a role that he played upon his first interview.

As an actor is usually the first director for whom he worked grabbed him out of a crowd and hustled him into a make-up without trying him out or testing his ability in any manner. So World Pictures is now trying the use of "stills" in casting as much as possible, and are casting actors after screen tests and tryouts. In this way actors are being cast in the parts for which they are best fitted by training and temperament and not because they have been in similar roles in other studios.

And the splendid results attained by this plan are being shown in the perfect casts and superb acting displayed in the new World Pictures.

Day of the Painter Coming, Says Earle

Metro Scene and Title Creator Talks of the Possibilities of His Special Field.

ONE of the secrets of the exceptional finish of Screen Classics, Inc., "To Hell With the Kaiser," now running at the Broadway theater, New York, is the scenery and the painted background. Exhibitors are buying a liberal number of unusual visions of the Infernal regions, several battlefields peculiarly lighted, two Gothic cathedral interiors, and fifty other views of Europe and America. When interviewed at the studio the other day, in his den piled to the ceiling with sketches and oil pictures and for the shortly-to-be released May Allison production, "A Successful Adventure," the young artist switched the conversation to his plans for creating costume and fairy plays on the screen, and futuristic dramas, in a painted world of his own making.

"You see that little temple interior?" indicating a canvas 18 by 25 inches, or thereabouts. "Well, I could put you and all your relatives into those halls, with all the animation of a cabaret and all the splendor of an Egyptian orgy, and have it dissolve and blend, as by enchantment, into a Jupiter meeting house scene.

The interviewer enthused over how much money could be saved by such a process, but Mr. Earle knew the game: No, we will spend more money than ever before, but a thousand dollars will look like a million. The day of painters, architects, sculptors and poets is at hand—especially men of vision and inventive instinct. The most valued person in pictures has been the book who could most caramelic and dash and detail and design, but he is not the man of ingenuity, originality, and imagination. And so the path of the aesthetic pioneer is not entirely paved with roses. An artist adventurer in screendom rarely received the support of producers, but his work is well worth the effort of the artist, although he is the most needed in the world.

Mr. Earle calls his work motion painting, and attain a kind of Tintoretto-fresco effect as fresh and charming in spirit as an Este or Baskit design.

At Leading Picture Theaters

Programs for the Week of July 14 at New York's Principal Motion Picture Houses.

THE RIVOLI—"We Can't Have Everything," a Paramount picture directed by Cecil B. DeMille, with Theodore Roberts, Tully Marshall, Kathryn Williams and a strong cast, was the screen feature at the Rivoli the week of July 14. The story was written by Rupert Hughes and put into scenario form by William C. DeMille. A comedy, the Animal Pictorial and animal lovers will enjoy. The soloists were Desere L Salle and Martha Atwood.

THE RIALTO—Enid Bennett in the Paramount comedy drama, "The Vamp," was the leading player at the Rialto. Jerome Storm directed the production and Douglas Macdonald, was the cast. "Paris the Beautiful," was the scenic. The Animated Magazine and the Fox comedy "A Tight Squeeze," were the other two new programs.

THE STRAND—Marguerite Clark as Eva and Topsy in "Uncle Tom's Cabin" held the top position on the Strand program. This stage classic is excellently produced. A new Charles M. Jones cartoon, "Mr. Mite," the third installment of the Official Allied War Pictures, a comedy cartoon and the Strand Topical Review completed the picture bill. Grace Hoffman was the vocalist.

EIGHTY-FIRST STREET THEATER—Douglas Fairbanks in "Say! Young Fellow" the entire week.
Film Colony Assists in Patriotic Meet

By A. H. GIEBLER

Film Colony Assists in Patriotic Meet

Hollywood Officers Training Corps Holds Regular Show, at Which Cecil De Mille Enters in Airplane.

EMBERS of the Los Angeles film colony took prominent part in the monster film meet and military pageant held at Exposition Park on June 29, under the auspices of the Hollywood Officers Training School. Baby Marie Osborne, Francis Carpenter and Virginia Lee Corbin assisted Mayor Woodman in firing the opening salute which started the proceedings.

The Lasky Home Guards acquitted themselves with glory in the drills, and the rodeo staged by the Triangle and Universal cowboys and cowgirls in friendly competition was one of the highlights of the afternoon. Lieutenant Wells of the Aviation Corps performed some thrilling feats in the air, after which Cecil B. De Mille, director general of the Lasky studios, made a spectacular entry to the grounds in an air machine driven by himself, Marie Osborne, Virginia Lee Corbin and Francis Carpenter then appeared in a patriotic costume act. Drills and maneuvers by the Hollywood Officers Training Corps, which includes a number of famous players and studio employees, were executed with dash and spirit which speaks for the future success of those of the corps who will later on be engaged in the great war for liberty.

Ship Workers to Have Picture Show.

The buildings that are to be erected to house one thousand shipyard workers at the Southwestern Ship Building plant on Terminal Island, are to include a moving picture theater. Work on the structure will be started at once.

Pasadena Doesn’t Want Young Studio.

The Real Estate Board of Pasadena has passed a resolution opposing the erection of a studio which Clara Kimball Young proposed to build in that village, according to a statement made by C. V. Sturdevant, president of the board.

The action was taken because it was felt the location of a moving picture studio in the town would result in lowered values and a general depreciation of property. There has been considerable controversy over this matter.

The Rev. W. C. Loomis preached a sermon at the Lincoln Avenue church on June 30 on “Shall the Crown City give its crown to the movie queen?” Mr. Loomis is said to have declared, among other things, that the moving picture industry was a mushroom industry.

On the other hand, a petition indorsing the plan and bidding Miss Young a cordial welcome was circulated and signed by merchants, business and professional men as well as wage earners and property owners.

Santa Ana to Stage Local Film.

The West End theater of Santa Ana, Cal., has just closed a popularity contest which was held to select the leading players in a film to be produced by home town players and staged in local settings. Mary Grubh and Mark K. Todd were the winners. Casby, who received more votes than Todd, but as Mr. Paul is ill, the honor went to Todd, who was next highest on the list. The filming of the play will begin at once.

M. P. S. A. to Give Big Patriotic Benefit.

The Los Angeles Motion Picture War Service Association is planning to give a monster ball at the Shrine Auditorium on August 3. Patriotism and “Help win the war” will be the slogan of the evening, and the proceeds of the affair will be devoted to the charity and relief divisions of the organization. The promoters of the ball are planning to make it a big success, and invitations will be sent only to those connected with the industry. An admission of three dollars will be charged.

Stars Help in Balloon School Opening.

Players from the Fox and Sunshine studios helped to make a success of the elaborate program staged at the opening of the United States Balloon School at Arcadia, Cal., on July 4. Theda Bara and the players from the Lehmans studio staged an aquatic farce. Tom Mix and his cowboys performed stunts, and Mae Esclleton did some spectacular work in the high diving line.

Menlo Park, Cal., to Have New Theater.

Triumph Hall, on the state highway at Menlo Park, Cal., is to be remodeled and made into a five hundred seat capacity picture theater. The alterations are under the supervision of J. G. Mason, who will probably manage the theater.

They Almost Loved Mary to Death.

When Mary Pickford’s latest film, “How Could You, Jean?” was being shown at the Kinema theater Little Mary made a personal appearance in behalf of the Red Cross Commission for the invalided soldiers of France. The immense audience became so enthusiastic and displayed so much eagerness to show their appreciation to the star that she was almost mobbed by her admirers as she emerged from the theater. It took a squad of police as well as several mounted officers to keep the crowd in order.

Second Broncho Billy to Come First.

“The Yellow Streak,” the first of the new Broncho Billy films, has been finished and work has been started on the second feature. According to a statement made by G. M. Anderson at the offices of the Golden Producing Company in Glendale, the second feature of the series, which will be called “The Son of a Gun,” will be put on the releasing schedule first, and the date of release will be early in September.

M. Zecca of Pathé in Los Angeles.

Production Manager Zecca, of the Pathé forces in America, was in Los Angeles the week of the Fourth with M. Franchon, head of the cutting and editing department, looking over the western studios of his company. As M. Zecca cannot speak English he escaped many interviews with future captains of the industry who usually pester film magnates and others officials from the East when they visit the West Coast studios.

Fire at Fairbanks Studio.

A fire that caused $50,000 damage was started at the Douglas Fairbanks studio in Hollywood at 6 o’clock on the morning of July 4. The fire is thought to have been started by a firecracker that was thrown on the roof of the assembling room. This room, together with Fairbanks’ dressing room, and the scenario department was destroyed before the fire could be got under control. The European negative of “Headin’ South,” the negative of “Sweat the Kaiser,” and the first print of “Bound in Morocco,” Fairbanks’ latest film, were destroyed.

Theater Jobs for Liberty Boys’ Dependents.

Michael Gore, owner of a chain of motion picture theaters on the Pacific coast; Matthew Bridge, manager of the Superba theater, Los Angeles; and F. Jackson, proprietor of a Huntington park theater, have pledged themselves to give positions of members of the soldiers and sailors to preference to others in the management of their several houses. The movement was inaugurated and launched by Colonel B. B. Ray of the Soldiers and Sailors Welfare Association.

Hunting the Hun.

Joseph Hennaherry, director for the Douglas Fairbanks Corporation, has been called to the colors of his country and is now at Fort McDowell, San Francisco. Mr. Hennaherry is well known to the picture industry as a capable actor as well as a director of brains and ability. Among other things, he directed the opening of Abraham Lincoln in “The Birth of a Nation,” and as a director his most recent achievements were “The Man From Painted Post,” and “Say, Young Fellow,” Douglas Fairbanks’ Artcraft release.

Two more boys from Triangle will soon be in training to hunt the Hun. They are Cyril Gardner from the cutting
room and John Curtis Gault of the transportation department. These boys have just turned twenty-one and their number can be counted by the large clock on the wall in the office.

Gus Inglis, of the well known firm of Willis & Inglis, has enlisted in the Officers' Training School of Hollywood, Calif.

Richard Marshall, of the Majestic theater, is now going to see the big show from the front row. Dick has gone into training at Camp Kearney.

Harry Edwards, film actor, has enlisted in the navy.

Quinn Now Sole Owner of Rialto.

The partnership between J. A. Quinn and D. D. Sayer, who operated the Rialto theater on South Broadway, has been dissolved. Mr. Quinn purchased Mr. Sayer's interest in the property and will continue to operate the theater on his own account.

The Grauman Has a House Organ.

The Grauman Weekly Magazine is the name of the new house organ that is being published in the interests of the Grauman theater, at Third and Broadway. Aside from informing the patrons about the program for the current and the coming week, the periodical contains interesting bits of screen gossip and other matter pertaining to the film industry. The little magazine will be mailed out to anyone asking to be put on the mailing list, and is also distributed to the audience at each performance.

The Miller Is the New Name.

Carly Ray, who recently purchased Miller's theater at Ninth and Main, has changed the name of the house to The Miller. Mr. Ray is giving the house a complete overhauling, and has added $1,700 worth of carpets and draperies to the interior decorations of the house.

At Tally's Broadway Theater.

Extensive alterations are being made in Tally's Broadway theater. A new system of lights is being installed and the stage is being reconstructed in a manner that will give it several additional feet in depth. A new scheme of hand-somely painted sets and draperies has been added to the new beauty to the house. Manager Tally is rushing the work in order to have the house ready for the personal appearance of Mme. Olga Petrova, First National Exhibitors' star, who will come to Los Angeles shortly on her tour.

Rabbernecking in Filmland

Personally Conducted by Giebler.

Looking through the blimp windows of large white buildings we are approaching the Triangle studios. The windows arrange them in a triangle. In picture play plots, however, as you will note, these edifices are called the Triangle. They are the most architectural of all the film plants on the Pacific Coast.

You will see that the people are employed here, among whom are a number of actors who will enter this interesting place. These are the executive offices of the studio, where the heavy thinking of the picture is done by General Manager O. L. Sellers and his force of assistants.

Follow me down this corridor and out on the lot. You will find yourself in the paddock and a gentleman leaning against the door is Ivan, sometimes called Ike, St. John, the historian of the institution. The cigarette from his mouth is Tom Buckingham, cameraman, and off we go.

You will note that Triangle is as handsome inside as it is outside. The beautifully designed and lavish sets are maintained to keep the actors in a pleasant frame of mind.

Two long ladies you observe walking near the geranium hedge are Olive Thomas and Gloria Swanson, and approaching them is Frank Borzage, Miss Thomas' director.

If you will step into this glass-covered stage, you will find the large building in the country, you will see Director Helikon staging a scene for "The Price of Applause." This scene shows Bohemian life as it obtains in the neighborhood of Washington Square in New York. Happily we California sunbathers are far removed from such.

Jack Livingston, Claire Anderson and Joe King are the leading players in this picture. The others in the set are some of the attractive swells who attend the Triangle's own exclusive registration bureau.

We step into the next stage we have W. Christy Cabanne working out a spirited situation in his forthcoming comedy-drama, "The Mayor of Filbert Street." This is the Triangle's only exclusive registration bureau.

Walk along the street in the next stage we have W. Christy Cabanne working out a spirited situation in his forthcoming comedy-drama, "The Mayor of Filbert Street." This is the Triangle's only exclusive registration bureau.

Observe Mr. Cabanne closely. He is one of the interesting personalities of the film industry. He is a sailor, actor and traveler before he became a director. Mr. Cabanne is a son of one of the oldest French families living in the country. His family settled in St. Louis, a large town on the Wabash railroad in Missouri, when the Mississippi River was but a small brook. Various parts of the town have been named after the Cabanne family. To live in the Cabanne district in St. Louis entitles one to an invitation to all the dances and parties, including the annual Veiled Prophet's Ball.

Burnley, Belize, Bert Richardson, Joe Singleton and Olga Gray are the principal players in "The Mayor of Filbert Street."

The buzzing sound you hear comes from the scenario department, and is exposed to your ear as plots this department is under the supervision of Charles Stocking, who is very clever at knitting yarns of all kinds.

The street is crowded, the automobile is worthy of your close attention. The tall man wearing the cowboy make-up is Roy Stewart, the leading man in the movies who has never pressed his foot on the ragstones of that mecca of all action Broadway.

Roy has never been to New York, and says he is a perfect New Yorkite.

At Mr. Stewart's side to the north is Cliff Smith, his director. Smith made his debut in the movies by jumping into a creek in Oklahoma from a beeting bluff fifty feet in height on horseback. Cliff then joined out with the movies, and his knowledge of the wild life of the west, his skill as a rider and roper, coupled with a natural dramatic talent, soon made him a director.

Cliff directs all of Roy's pictures, and the one he is now working on is called "Cactus Crandall."

South of these two interesting persons is Jean Hersholt, an actor, who has just had his appendix removed.

As we journey to the next point of interest we may very profitably stop in the time by a consideration of the flora and fauna of this section, evidence of which we will see in a later section.

The waving fronds of the plants in the distance indicate a bean orchard. Thirty seven distinct varieties and kinds of beans, including the air-light bean of commerce, are bred for the local climate. The fruit of these bean plants are much esteemed as a food by the people of our sisterable-Mexico—and by the inhabitants of the city of Boston.

Oranges, lemons and other citrus fruits are also grown in this section.

The small mounds of earth at the side of the road are gopher villages. These gophers are the embodiment of the newspapers, and are referred to locally as "dampets," a word taken from the Latin and meaning troublesome.

The gopher, the mountain lion and the sand flea are the last three representa-tives of wild life that have refused to move on before the advance of civilization.

Ah, here we are at the Metro studios! The action being shot on this stage is part of a drama entitled "Boston Blacker's Little Pal." The beautiful lawn in front of the house is about to succumb to the persuasion of the villain is Rosemary Thoby, and the person sitting on the stairway with the gray flannel suit is Olga Gray, better known as the Lone Wolf. Roy is not garbed in this outfit because his things have not come back from the laundry, but because his part in the scene being shot, in which he plays the part of a burglar, demands that kind of dress.

E. Mason Hopper is directing this picture. He is the individual with the air of deep concentration.

The man with the van dyke beard is George Bakes, also an actor, and the photographer at this producing at this plant. Mr. Baker not only acts as overseer of all the films, but does off stories in his odd job, and is the author of "Judgment," a story of great power now being produced by Will S. Hays. 

Anna Q. Nilsson, the most perfect natural blonde in the movies, and Franklyn Farnum, late with Universal, are now the leading parts.

Mr. Baker, in addition to his many duties during the last few weeks, also found time to have his appendix removed.

The number of appendectomy patients in the picture industry is increasing daily.

The individual wearing the new straw hat in this picture is one of the most consummative villains in pictures.

Mr. Northrup was brought here recently from Yorkville, New York, to do the parts of the protagonist of one picture, and the brand of dastardliness he brought with him from the east was so effectively done that he was retained for three more productions.

In a recent play Northrup was supposed to be a fancy Californian, but although it is conceded that the female of the Crotalus Horridus species of serpent is more dangerous in the male, when Priscilla—which was the snake's name—playfully bit Harry on the off leg she immediately succumbed to the villainous venom that permeates his system and curled up and died.

Our next trip, ladies and gentlemen, will take in, among others, the famous Mack Sennett studios.

Heart Interest Stories of the Week

Punch Lost.

OM GERAGHTY has been going around with a story, which he says is not true, but the story of a man with a lot of cigars in his vest pocket which made him resemble a hippie. Told over the water cooler it was the story to a lot of people, but has drawn very few laughs. In fact, the only ones who laugh are the good natured and foolish idiots who laugh at every story they hear for fear some one will think they are not listening. The story concludes the demand a well defined punch to their stories before they step on the gaggle vary and laugh at all.

Somebody has undoubtedly held out
**Vile Calumny**

A writer on a San Francisco paper, in describing the opening of a tea shop, in which Clara Kimball Young assisted while visiting that town, caught other things, about Miss Young: "... and a black picture hat was worn over these blond curls.... This is base slander. Clara was born with hair just as blond as the whispering wind and her tresses are as yet innocent of H₂O₂.

**Studio Shorts**

D. W. GRIFFITH has received word that the entire British Parliament adjourned session to attend an afternoon showing of "Hearts of the World," when the feature was given its initial showing at the Palace Theater in London. This is said to be the first time in history that an action of such a nature was ever taken by either House.

Frank Darro, the writer for Mary Pickford, is working on three stories at once. Besides a new play for Miss Pickford, he is working on an original plot for Fred Stone, and during her one-week vacation the writer for Douglas Fairbanks' new picture, "He Comes Up Smiling," Lasen entirely different from anything herefore done in connection with a picture play.

The advance publicity campaign which has already been started is designed first, to serve the Government in the elimination of insidious German propaganda, and second, to publicize the picture by the indirect method of making the "yellow dog" as an individual as intensely hated as the Kaiser himself.

Calumny's story created a furor when it appeared in the May 4 issue of a popular weekly and thousands of letters have already been received complimenting the author upon having conceived so valuable a plan for the suppression of pacifism.

"The Yellow Dog" though a pure story of adventure, suggested so practical an idea for the elimination of a dangerous form of communism that the Jewish company decided to abandon all regular forms of advance publicity and devote its energies to making a reality of Mr. Dodge's fictional campaign against "yellow dogism." To this end an unusual large appropriation has been set aside and the work of forming Anti-Yellow Dog Clubs and organizing companies of boy detectives is going forward under the auspices of prominent men and women and state and city officials in all parts of the country.

In "The Yellow Dog" a vivid picture was drawn of the desppicable men who add to the tremendous task of winning the war by making discouraging statements and create misery by repeating false rumors and insinuating disaster. So impossible are the possibilities of Mr. Dodge's idea that each detail of the plan will be put into actual practice.

**Much Publicity for "The Yellow Dog"**

Advance Campaign Instituted by Jewel Is Designed to Serve the Government.

In connection with the publication of Henry Irving Dodge's great win the war story, "The Yellow Dog," Jewel Productions, Inc., is conducting a publicity campaign in Jewels, Inc., is conducting a publicity campaign in newspapers and motion picture houses.

It is essential that the public be kept aware of the simmering danger button and that every one—tell them the story all over again.

**Grace Henderson in World Pictures.**

Grace Henderson has been engaged by World Pictures for an important role in support of June Clyde in "The Love Walk," which Travack is producing. He then left New York for the former scenarist at Paramount, left Los Angeles on July 1 for Australia.

Fred Stone is working out some of the scenes of "Johnny Get Your Gun" on the lot at the Douglas Fairbanks studio in Hollywood.

Charles McCoY, former Keystone, is to be seen at the Mack Sennett unit playing a part in a forthcoming comedy.

Fred Stone has leased a house in Laughlin Park, near Los Angeles, and with Mrs. Stone and his three children, will reside there while attending to studio activities at the Lasky studio.

The former scenarist at Metro left Los Angeles on the last day of June for New York, where he will begin work on his next production under the direction of Edwin Carewe within a few days.

Antonio Moreno is in Los Angeles, and will soon be at work on a new Vitagraph serial.

Frank Keenan is returning to the Brunnston studios for his next picture production, which will be started im mediately.

Beatrice Barriscale is working in a comedy written by Tom Geraghty entitled "Call to Arms," for the Brunnston studios.

A daily diversion from the O'Connell studio is the disposing of a Five Dollar War Savings Bond. Here, too, is the Ever-Lone Christie-tie so far which has taken the stamp two days in succession.

Charley Crawford is due the last week to go to the White Mountains with her father and sister. Miss Earle will return the Los Angeles Film colony early in September.

Charles Gunn, of Paraita, is entertaining his mother, Mrs. Georgia Gunn, of Oakland.

**Theda Bara Making 32d Picture.**

Counting "The She-Devil," upon which she has just begun work at the William Fox Studios at Hollywood, Calif., Theda Bara has done thirty-two pictures for William Fox. This is a record which is looked upon with pride by both Miss Bara and the company.

Among the productions in the list are "Vengeance," "The Home," "The New Fool There Was," "The Clemenceau Case," and "The Two Orphans."

**GRACE HENDERSON IN WORLD PICTURES.**

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American Plans Fully Outlined
Films Direct to Exhibitors Through American’s Personal Representatives—Physical Handling by Pathe Exchange, Inc.

PRESIDENT of the American Film Company, Inc., Samuel S. Hutchinson, has formally announced the consummation of arrangements for the selling of future American productions direct to exhibitors, the films to be handled through the Pathe system of exchanges, as announced in the Moving Picture World last week. Contracts by which Pathe will handle the physical work of distribution on American made features were recently signed in New York by President Hutchinson, of the American, and Paul Brunet, vice president of the Pathe organization.

“Yes,” said Mr. Hutchinson upon his return to Chicago from the East, “future American Film Company productions will be sold direct to exhibitors by the American Film Company’s representatives in Pathe exchanges. These productions will star Mary Miles Minter and Margarita Fisher. The contract also calls for the release of the William Russell productions, which will be handled through Pathe exchanges. Pathe will be authorized to represent a certain percentage of mine will be found at each of the thirty Pathe exchanges in the United States, on and after Monday, July 22, and will be pleased to meet all exhibitors and to explain to them the details of the arrangements we have effected, and to show them the first completed subjects and take applications for bookings.

“You will note that we are not asking the exhibitors to return to Pathe on sight-unseen,” said Mr. Hutchinson. “The first of the new American releases will be actually on hand and can be seen on the screen at least sixty days in advance of their first presentation. American will absolutely control the productions from the moment the story is selected until it is turned over to the exhibitor for showing to his patrons. Pathe will attend to the physical handling of the film, but American will both supply the production and control the selling organization. The salesmen who will be found in each Pathe exchange on and after Monday, July 22, will be personal representatives of the American Film Company, and when an exhibitor calls upon them it is exactly the same as though he were dealing with the American Film Company direct.

“The forthcoming pictures are being staged by Directors Edward Slough and King Ingham, and I am confident they will be voted superior to any we have ever offered in the past. However, we are letting the pictures speak for themselves, and we invite exhibitors to book them only after they, themselves, have seen them on the screen at any Pathe exchange.”

Funkhouser Trial Near Its Close
Public Opinion Continues Strong on the Major’s Side and His Acquittal Is Expected.

WHILE on the stand Monday, July 8, Major Funkhouser referred to the “mighty conspiracy” held in Acting Chief Alcock’s office, in the city hall, March 27 last, to which he had been summoned by the acting chief. The official stenographer of the acting chief was present to take the conversation for filing purposes. A motion by one of the major’s counsel was made that his client be withdrawn from the stand and that the stenographer take his place to read the report of the conference. Major Alcock, I am confident, will be voted superior to any we have ever offered in the past. However, we are letting the pictures speak for themselves, and we invite exhibitors to book them only after they, themselves, have seen them on the screen at any Pathe exchange.”

A Testament to the majors on trial is the sure public opinion that the present state of the law, organization, and manufacturing film concerns. This occurred when one of the opposing counsel wanted to know why certain suits had not been started. President Frazier of the commission hastily interposed, and relieved the situation by ruling that it was not necessary.

On Friday the major charged from the stand that certain interests are leagued in a conspiracy to oust him from his job, but all attempts made by his counsel to introduce the evidence were frustrated by the commission board. The evidence which it was attempted to submit was a reprint of unfavorable editorials from certain Chicago newspapers, charged to have been circulated by the moving picture interests. The board, however, declared the entire matter immaterial.

It was expected that the trial would close Saturday, July 13.

Oakland Square Theater Manager Robbed.
Saturday night, July 6, Charles Doll, assistant manager of the Oakland Square Theater, Oakland and Drexel Boulevard, owned by the Ascher Brothers, left the theater about 10 o’clock to deposit the receipts for the day in the bank, across the street from the theater. On the way he was accosted by two men, one of whom struck him over the head with a blackjack and seized the money, amounting to $400, and made his escape. The police are still working on the case, but up to the present writing have not located the robbers. Mr. Doll was still abed, Friday, July 12, suffering from the attack.

S. S. Hutchinson Goes to Santa Barbara.
Samuel S. Hutchinson, president of the American Film Company, Inc., leaves for Santa Barbara about the middle of the week beginning Monday, July 15. Mr. Hutchinson stopped it by saying: "It has been understood specifically that the question of censorship does not enter into the case in the small way covered by the charges that violations of the ordinance were not prosecuted.

Attorney Miller protested that his client had testified that censorship is the very spirit of the case, and that he would prove it.

The commission board had ruled out a report bearing upon this point earlier in the day, and it is believed that the document in question is the "missing report" which Actin Chief Alcock says showed that a private citizen, not connected with the vice world, had been shadowed by one of Funkhouser’s vice investigators. It is whispered that this document is in reality a report on the activities of an attorney who is identified with the effort to eliminate or modify the present Chicago plan of censorship. Major Funkhouser completed his testimony on direct examination, Monday afternoon.

During cross examination Tuesday, July 9, the major’s attorneys again tried to bring out the secrets of the "missing report," but opposing counsel objected strongly. The counsel for defense insisted that the acting chief had made the charge and that they intended to justify it, but President Frazier ruled that the acting chief’s statement was not followed up by any evidence, that it had made no impression on the commission board, and that it will be given no value in the board’s reorganization.

One of Tuesday’s important contributions during the trial of Major Funkhouser was a signed, formal statement issued to the Woman’s City Club of Chicago, by Miss Jane Addams, Miss Harriet E. Vitium and Mrs. Edith R. McDowell. These three women are appointed by the board of directors of the organization to act as a special committee in the matter. The statement is lengthy and reviews the police government of Chicago since the reorganization ordinance was passed in 1912 and of Major Funkhouser’s discharge of his duties as second deputy. The statement praises the major for his campaign against commercialized vice and for his work as a censor of moving pictures.

During Thursday’s session the suspended second deputy at one time offered to name city officials who had interceded to help the prosecution of Captain Alcock in film concerns. This occurred when one of the opposing counsel wanted to know why certain suits had not been started. President Frazier of the commission hastily interposed, and relieved the situation by ruling that it was not necessary.

On Friday the major charged from the stand that certain interests are leagued in a conspiracy to oust him from his job, but all attempts made by his counsel to introduce the evidence were frustrated by the commission board. The evidence which it was attempted to submit was a reprint of unfavorable editorials from certain Chicago newspapers, charged to have been circulated by the moving picture interests. The board, however, declared the entire matter immaterial.

It was expected that the trial would close Saturday, July 13.
Open Market Hope of the Exhibitor

J. D. Williams Expresses Belief That "Programs" Will Soon Pass With Longer Runs and Individual Bookings.

FORCED attractions," said J. D. Williams to a representative of The World, "should be the term used to classify those programs that ask the exhibitor to select the trade—for that is exactly what 'programs' amount to."

Mr. Williams made it clear that he was speaking as an individual in the expression of his opinion and not as general manager of the Vitagraph company. He further said:

"Booking a program means that the exhibitor, to secure the stars that he desires to satisfy the demands of his patrons and not those that have been 'forced attractions' distributed by the 'program' firm. This is just not alone to the exhibitor but to his audiences," added Mr. Williams.

He said that stars most in favor would in future demand that they shall, through a personal representative, have a share in fixing the price their pictures shall collect from the exhibitor. Mr. Williams made his point clearer by indicating how dictating how "everything on the program," as now exhibited by the manufacturer, would be an important factor in bringing about the open market.

"The Charley Chaplins, Douglas Fairbanks, Mary Pickfords and other stars who have won exceptional favor with the public will not long be content to serve as the main attraction in a plan of distribution that uses them as a means to sell six or eight or dozen dollar programs," said Mr. Williams. "The big moneymakers for the distributor and exhibitor are going to have their 'say' as to who shall play their pictures and how much shall be the price. They will not be pleased if they are forced to demand a share in the profits of the 'big fellows' who they enrich by their talents and popularity."

Such being the case Mr. Williams declared that exhibitors would insist upon going into the open market to secure all of their attractions. If the highest bidder should secure pictures made by a certain star in a specified territory (something the stars will, eventually, insist upon, as they participate in the chief attraction in the program), this demand for an open market would be made by Mr. Williams to leave the exhibitor in a position to then insist upon an open market for every feature he shall play.

"Take the star out of a program," continued Mr. Williams, "and the 'forced attractions' would be brought into competition with every picture of equal merit pictures without 'big names,' but, nevertheless, good pictures. Freed from the requirement of not to 'force an attraction' when there were no 'big names' to use as a leverage to make him sign contracts, the exhibitor will be able to give his patrons better pictures and with longer runs. He will get the public, and get them in the theatre, and sooner than he ever did before will he get the full pager out of attractions.

"When film stars with money-drawing personalities realize that they are being used to perpetuate the 'forced attraction' plan and demand a share in the profits of their 'force attractions' the 'open market' will be quite out of order," continued Mr. Williams.

"The 'open market' is so near at hand that showmen and manufacturers who have their own best interest at heart might just as well accept the 'open market' as have been deprived."

Mr. Williams advocates longer runs, citing Australia, with more than 1,500 exhibitors, where there is not an instance of daily changes. Mr. Williams declares that in the matter of population alone to draw from the theaters of America we have every advantage over those of Australia. With an exhibitor able to pick his own offerings Mr. Williams believes that longer runs will be the logical result—for the exhibitor will have an evenly balanced line of attractions that will warrant more days for every picture a theater shall present.

Hodkinson Gets Many Applications.

"In spite of our raising the barrier so high, and making it perfectly plain that we wanted only the highest grade of men, the response to our advertisements in last week's trade press has been enormous," This is the comment of one of the officials of the W. W. Hodkinson Co., the well-known advertising calling for big calibered men to compose a sales force to cover the entire territory.

This official further stated that an interesting fact developed in analyzing the large number of applications that came in, and that is the number of men in the field who have very clear ideas of the diseases this industry is suffering from, and what the remedies are. It also appears that the industry may have a clean bill of health and continue to a prosperous, successful future.
Our purpose in taking this step is to put the Moving Picture World in line with the movement for the conservation of National resources which has become necessary that we may, as a united Nation, meet the demands for war purposes. Already the Government has called upon the newspapers of the country to cut off all non-essential circulation for the purpose of saving paper. Soon, it is expected, a similar order will be issued to magazines and trade papers. Consequently, in making the Moving Picture World non-returnable, the publishers hope to anticipate the Government's action by getting in line with the conservation movement.

Another potent reason for this action is the recent extraordinary increase in postage on second-class periodicals caused by the act of Congress governing such matters. This act divides the United States into eight zones, carrying an increase in the postage rate all the way from 25 per cent. to 225 per cent. per pound. This extra cost must be taken up in some way. In going over the situation the publishers decided at once that no attempt would be made to pass the tax on to its subscribers, but would make up the loss in some other way. Making the publication non-returnable seemed to be the best solution. It is estimated that the saving thus effected will nearly cover the increased cost of postage without further curtailing our efforts to give the trade its favorite publication in its usual comprehensive form. In this emergency the thing for our newsstand buyers to do is to place their orders with their newsdealers at once or, better yet, send in to the home office an order for a year's subscription— it's the most economical in the long run.

* * *

The appearance in the East of a representative of the Motion Picture War Service Association, which was organized in Los Angeles some months ago, brings out the fact that there is to be a duplication of effort in the legislative acceleration business at Washington unless there is an immediate getting together among the film men. In the first place the National Association of the Motion Picture Industry has taken steps to open headquarters and to maintain a staff of influential members at Washington for the purpose of providing Congressional committees with information regarding the trade that will help in shaping tax schedules. In the second place the announcement is made that the M. P. W. S. A. of Los Angeles has engaged Ewell D. Moore of San Francisco, said to be a recognized tax expert, who will proceed to Washington to use his influence with Congress and that the coast association will open headquarters there. The question is: Who pays? And the answer: Wouldn't it be a good idea to get together to save hotel bills?

* * *

There is a more serious view of this matter which must not be overlooked. William A. Brady, president of the N. A. M. P. I., has been in Washington for some time for the purpose of getting things properly straightened out. He says that the affairs of the trade in general are in good shape—100 per cent. good—and that the situation will not be improved by a multiplication of effort. We agree with Mr. Brady and would join him in insisting that a unity of action be determined upon at once.
War Realism
By Robert C. McElravy.

Just how far should the producer of moving pictures go in depicting the horrors of warfare? This question has been asked many times in the past few years, and will no doubt continue to be asked for some time to come. It is a question that requires thought from several different angles in order to get anything like a satisfactory answer.

The first essential of any art is to entertain. That much may be put down as certain. It may astound or instruct or moralize or preach as much as it chooses, but to be welcomed by the public—or, in other words, to be successful—it must, over and above all else, entertain.

To successfully entertain the public it is necessary to have at least an approximate idea of the condition of the public mind. This varies greatly, and is swayed continually by events and changes of all sorts. The happenings in the world since August, 1914, have altered the public mind in many respects. They have brought into play deeper emotions and called up a welling of human sentiment beyond all precedent.

When the war began in Europe the disposition of our people here in America was to think and talk as little as possible about it. The magazines, many of them, decided not to mention the war at all. But this attitude, of course, was altered when America at length entered the conflict. War is now, very properly, the thing of first interest, and the main concern is how we and our allies may press it to a successful conclusion.

From the first moving pictures and the daily press have led the way in bringing home the full facts to the American people. The news dispatches have carried their verbal descriptions of events, and moving pictures have recorded them graphically upon the screen.

At just what point must the realism cease? Obviously it is not possible for the screen to deal with the subject of war without picturing much that is unpleasant. To exclude absolutely the horrors of war would be to miss the truth entirely. It would not be wise to do this, even to save the feelings of sensitive people. We are all sensitive when it comes to that, but by some providential process we harden and strengthen with the passing of time until we finally are able to face what comes resolutely.

Moving pictures have done much to strengthen our endurance. They have given us a valuable foretaste of the perils that were upon us. It has been much better to witness German atrocities upon the screen than it would have been to sit back quiescently until such atrocities were committed upon the streets of our towns and cities. The screen must be given credit for doing its part in arousing the nation to its present state of preparation.

The condition of the public mind has demanded this. It would be interesting or attracted by nothing less than the truth. To bring this truth before the people it has been necessary to picture much of the violence of war, but in doing this we can but feel that the rules of good construction have usually prevailed. Even the most graphic productions have used moderation, and careful editing has usually excluded the lurid and impossible.

It is generally quite possible to tell in editing pictures after completion just what scenes are too strong or unnecessarily painful. There is certainly no desire on the part of the wise producer to overdo in these things, for in such an event he is the one who suffers. What the producer is trying to do is to keep the public alive to actual conditions and by so doing to help win the war. In this undertaking he has done much to deserve the thanks of this same public.

Let the screen reflect the realism of war within proper bounds so long as the safety and well-being of the country demands it. That is the answer to our question. When we and our allies are able to dictate a real peace the screen will be glad to turn to other fields of interest.

What Are Stories Worth?
By Epes W. Sargent.

Recent announcement by a film manufacturer that he was ready to pay as high as $25,000 for a motion picture story worth that much raises the interesting speculation as to how much stories really are worth. It is safe to say that there will be few, if any, stories valued at the top price, and yet another “Birth of a Nation” would be cheap at any price. Yet the story of that production was not, in itself, the secret of success. It was not until it had been cleverly adapted to the screen that its value as a film play became apparent. In its original form it might not have carried similar appeal.

It is to be presumed that if $25,000 ever is paid for a single story for the screen it will be for a widely advertised play or book right, and four-fifths of the value will be in advertising rather than in story. Twenty-five thousand dollars would represent a fair return for the average best seller, and not many best sellers are worth that sum as film material, for few will transfer to the screen the elements which made the printed story so successful; indeed many stories which have given pleasure on the screen have been but indifferent fiction material, for the very reason that they were better suited to photoplay presentation.

It is only logical to assume that the best photoplay story is one written with the film-medium in mind rather than one first written as fiction, because fiction commands better prices, and then made over into a film play. But few direct-for-the-screen plays would be worth the top price, and few authors capable of writing material worth these prices will care to bother with the uncertainties of film production because he knows that a poorly produced story will detract from his reputation and he has found that his stories do not translate well to the screen, largely perhaps because he has not made a sufficient study of the new medium.

Photoplay is not a matter of story alone, though story is the foundation of success. It is a good story plus sympathetic production, plus intelligent acting and adequate mounting. The director, the player, the scene painter and the property man are alike factors in the success or failure of a story, along with the author, and authors capable of writing direct film plays worth $25,000 will not bother to study the new medium until they are more positively assured of intelligent cooperation all along the line. They cannot afford to play or risk their reputations as writers into the hands of so many others whose interest and ability are untried factors. It will be a long time before the $25,000 film play will be reached, but meantime, just what should be the top price for an original play?
Basing Profits on Production

By Louis Reeves Harrison.

In clinging to an autocratic commercial system, that of attaching production to distribution and basing costs on the two combined, it seems reasonable to consider a complete detachment of the two fields of effort, not on account of the quantity demand for moving pictures, but because of the character of that demand in relation to specific quality of product. It is the strictly commercial idea to think of these art products as constituting a mere commodity manufactured for home consumption to a large degree and a lesser one for exportation.

That idea has grown out of supplying a settled market for a certain amount of staples fairly well established in public demand.

Now the native beauty, charm and directness of this new art of expression, not the average examples shown, are responsible for the opulence of early birds who were bold pioneers and explorers, and for the unexpected wealth of men who are now weighing down production with distributive costs to an extent that means serious injury to the business as a whole.

It is the strictly commercial idea to push the sale of a product.

Rarely it has quality, more often it has not.

This system diverts to distributive offices, organization, employees and general expense, an outlay which might be warranted in some lines of business, but which lowers the effectiveness of motion picture production to a point where releases can only be marketed by elaborate organization and costly methods. This drain on actual picture values is due to the fact that very few producers have fully grasped the significance of what they are handling and its relation to public demand.

There are fears shown that the market may be glutted.

There are attempts at combination and exchange control.

There is no trade secret about the fact that a much shrewder degree of salesmanship and a more costly system of selling are necessary to dispose of inferior goods than in the case of those whose general fine quality markets them on sight, but your keen business man is more instinctively a seller of goods than maker of them, especially of that kind which requires novelty of design and originality of treatment to respond to each season's demands. Give him something to sell, anything from a cake of soap to a submarine, and he will manage to dispose of it at a profit. At that game he may be 100 per cent. efficient.

He fully appreciates the importance of the department he best understands, and he throws in the "overhead" when he figures manufacturing cost.

Thus it is that his features run ten or fifteen thousand dollars a reel according to his method of determining costs.

Thus it is also that actual picture values do not average 50 per cent. of the nominated cost of production.

Every man who knows the history of moving pictures knows also that many concerns capitalized in the millions, organized and managed by capable business men, equipped with fine distributive facilities, have gone down and out, almost forgotten, through managerial inability to grasp the relative value and importance of true artistry in production.

Their studios are idle or in process of gradual decay.

It will be eventually discovered that the most effective system in the long run holds out the brightest opportunity to artistry, not of the reflective and imitative kind, but that more truly scientific which treats the art as one to stand on a basis purely its own. It will consider only authors, directors and actors who understand screen requirements and are equipped by nature or experience, not for some other art of expression, but for that in which they work, to which they are best suited.

There can be no such thing as overproduction of high quality.

That kind is limited by the very nature of their composition.

Cost of production can then be based on picture values up to the completion of the negative. High quality in all departments, both artistic and scientific, at once simplifies distribution almost to the point of making salesmanship a lost art, as forgotten as the old concerns which gave it precedence a few years ago. Right production means the elimination of distributive waste and greater profits for all.

Seeing Is Believing

By Edward Weitzel.

Coming out of a moving picture theater recently, a young woman turned to her escort and delivered a terse criticism of the picture they had just witnessed:

"That was the most exasperating photoplay I've ever looked at! I couldn't see the expression on the faces of the characters more than half the time!"

The young woman was absolutely correct. There were any amount of beautiful bits of landscape in the picture, most of the action taking place in the open. The hero and his sweetheart wandered beneath giant trees or stood within the shadow of huge overhanging rocks, and the spectator was given a choice selection of scenery to admire. As to following the story by watching the faces of the men and women who figured in the plot, that was frequently impossible. The light often was so obscured that the characters on the screen were only dimly outlined, and the dramatic tension was entirely lost.

Seeing is believing. Patrons of the spoken stage expect to be able to hear everything that is said during a performance, and any member of a cast who failed to make himself heard would quickly be dismissed. Spectators at a moving picture theater have the same right to follow every thought and action of the human beings reflected on the screen, through the medium of their eyes, and no piece of natural background, no matter how striking and how wonderfully laced with shadows, offers a valid excuse for holding up the action of the plot because the faces of the characters are hidden by want of proper lighting.

Screen drama requires the services of directors who know how to keep the human interest of a story always in the foreground. The class of experts known as art directors are useful in helping to prepare the backgrounds of a picture; but the grip of the photoplay begins to weaken the moment one of these gentlemen is allowed to dominate any of the scenes.

MARROUN TO JOIN GERMAN COLONY.

Hans Marroun, the nineteen-year-old German who several weeks ago created a panic in the Globe theater, 614 Canal street, New Orleans, when he attempted to destroy the picture "The Kaiser, the Beast of Berlin," will not worry any more motion picture patrons during the war. Marroun has been ordered interned for the period of the war and cannot see that dear Hamburg, as he calls his native place.
Catalogue of Educational and Selected Pictures
Including Adaptations of Books, Plays and Magazine Stories Released Between April 1 and June 30, 1918.

Compiled by Margaret I. MacDonald.

This list of films released between April 1 and June 30, 1918, contains the names of educational and semi-educational pictures which have been produced during that period. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials, such as the Universal Animated Weekly and Universal Current Events, Screen Telegram, Gaumont News, Gaumont Graphic, and Hearst-Pathé News. A list showing how to tell the difference between the headquarters of the different manufacturing companies or exchanges herein referred to will be found at the end of the list.

Agriculture.
Farm Drive, Everybody Helps In the Big—Universal—May 24—(Screen Magazine No. 72).
Metto's Floating Gardens—Educational.
Potato Drive, Speeding Up the—Universal—April 13—(Screen Magazine No. 91).
War Garden Hints—(Series)—Paramount-Bray—(Picture No. 122).

Art.
Animals and Art—Paramount-Bray—June 17—(Picture No. 124)—(showing natural poses of horses and dogs).
Needle-work—Paramount-Bray—(Picture No. 124)—(from pencillion to theater curtain).

Culinary.
Bread Baking as They Did It a Thousand Years Ago—Universal—May 19—(Screen Magazine No. 76).
Loaf, May It's Conservation—Universal—(Screen Magazine No. 69).

Engineering and Mining.
Coal Fields, A Day in the—Gaumont—(42 parts).
Marble quarrying—Universal—May 24—(Screen Magazine No. 72).
Necaxa, The Power House of Mexico—Educational.

Floriculture.
Rose Culture, Scientific—Paramount-Bray—(Picture No. 160).

Forestry.
Planning for Future Generations—Universal—(Screen Magazine No. 73)—(relishing the country's timber supply).

Industries.
Alligators, Farming for—Paramount-Bray—(Picture No. 121).
Banana Harvest, Central America—Universal—June 14—(Screen Magazine No. 75).
Building the Victory Fleet—Paramount-Bray—(Picture No. 118).
Caviar, Making Russian—Educational—April.
Cavalry of the Air—Universal—April 19—(Screen Magazine No. 67)—(manufacture of aeroplanes).
Chicken Drive, The Great—Universal—April 27—(Screen Magazine No. 68).

Chicken, Hatching—Universal—June 11—(Screen Magazine No. 78)—(showing how to tell the difference between fertile and unfertile eggs, and chicks in shells at different stages).
Cooper, A Twentieth Century—Paramount-Bray—(Picture No. 125).
Fox Farm, On a—General Film-Progressive—May—(East Northport, L. I.).
Glass, Manufacture of Window—James Ramsey—May—(exhibited at New York Athletic).
Hat, Making a Panama—Universal—April 5—(Screen Magazine No. 65).
Liberty Bond, Birth of a—Paramount-Bray—(Picture No. 112).
Logging in the Alps—Educational.
Lumbering for War—Paramount-Bray—May 15—(Picture).n.
Most Useful Plant in the World—(Century or MacIntyre Plant)—Educational.

New Use for a House Boat—Paramount-Bray—(Picture No. 113).
Orange Industry, The—(California)—Paramount-Bray—(Picture No. 126).

Peanut Butter, Making—Universal—June 26—(Screen Magazine No. 71).
Pine in a National Forest, Lumbering Lodges—Universal—April 12—(Screen Magazine No. 72).
Plato, Manufacture of—Universal—June 14—(Screen Magazine No. 75).
Ribbon, Designing and Manufacturing—Universal—May 24—(Screen Magazine No. 72).
Rifles, Manufacture of—Universal—April 10—(Screen Magazine No. 68).
Rubber Boots, Making—Universal—May 17—(5 parts).
Russia, Strange Fishermen—Educational.
Shad, Catching—Universal—June 26—(Screen Magazine No. 75).
Sugar Factory, Uncle Sam's—Paramount-Bray—(Picture No. 114).
Timber Transportation in Sweden—Pathé—April 7.
Transplanting Nurseries—Universal—June 8—(Screen Magazine No. 74)—(showing Winchendon, Mass., as the world's greatest toy manufacturer).

Women in the World of Work—(series)—Paramount-Bray—April 15—(Picture).

Gymnastics and Dancing.
Japanese Acrobats—Universal—April 19—(Screen Magazine No. 67).

History.
Masks and Faces—(period of George III of England)—World—(5 parts).
Son of Democracy, The—(Chaplins Life of Lincoln)—Famous Players-Lasky—(released in four two-reel instalments).

Literature.
(Adaptations of Books, Plays and Magazine Stories.)

ADIDSON (Thomas).
Roses of Powderville, The—("The Grand Passion")—(with Dorothy Phillips)—Hibburch.

ANGELOTTI (Marion Polk).
Over There—("The Fiery of France")—(with Wallace Reid and Anna Little)—Famous Players-Lasky—June 26—(5 parts).

ANNAPOLIS—(Louis K.).
Unchanted Woman, The—(with Grace Valentine)—Klein-Rialto De Luxe—(5 parts).

ARTHUR (Joseph).
Still Alarm, The—(with Thomas Santachi and Bessee Eyton)—Selznicker.

AYRES (Ruby M.).
Society for Sale—(with William Desmond and Gloria Swanson)—Triangle—April 4—(5 parts).

BALLARD (Frank).
Believe Me, Xantippe—(with Wallace Reid)—Famous Players-Lasky—May 27—(5 parts).

BAKER (Granville).
Prunella—(with Marzarine Clark)—Famous Players-Lasky—May 27—(5 parts).

BARON (Elwyn).
Marcel Livanian—("The House of Silence")—(with Wallace Reid and Anna Little)—Famous Players-Lasky—April 8—(5 parts).

BEACH (Ray).
Heart of the Sunset—(with Anna Q. Nilsson and Herbert Heyes)—Goldwyn.

BOLLES (Florence).
Fair Pretender, The—(with Madge Kennedy)—Goldwyn—May 19—(6 parts).

BRAINARD (Eleanor Hoyt).
How Could You, Jean—(with Mary Pickford)—Arctura—June 23—(5 parts).

BROADHURST (George).
Rich Man, Poor Man—(with Marzarine Clark)—Famous Players-Lasky—April 22—(5 parts).

BURGES (Gihett).
White Cat, The—("The Two-Soul Woman")—(with Priscilla Dean)—Universal—May 11—(5 parts).

CAINE (Hall).
Bendeman, The—(reissue)—(with William Partern)—Fox.

CAMPBELL (Evelyn V.).
Soul for Sale, A—(with Dorothy Phillips)—Jewel—(6 parts).

CHAMBERS (Robert W.).
Business of Life, The—(with Alice Joyce)—Greatest Vitagraph—April 8—(5 parts).

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD.
CHESTER (George Randolph).

Twenty-One—(with Bryant Washburn)—Frisbie-Anderson-Branton—April 7—(5 parts).

CLARETIE (Jules).

Prince Zilo—("Her Final Reckoning")—(with Pauline Frederick)—Famous Players-Lasky—June 9—(5 parts).

CLARK (Edward).

De Luxe Annie—(with Norma Talmadge)—Select—May—(7 parts).

COHAN (George M.).

Hit-the-Trail Holliday—(with George M. Cohan)—Famous Players-Lasky-Arctera—June 16—(5 parts).

CROTHERS (Rachel).

Man's World, A—(with Emily Stevens)—Metro—June 24—(5 parts).

CRAWFORD (James Oliver).

Vivien, the Baree,—(with Neil Shannon and Alfred Whitman)—Greater Vitagraph—May 27—(5 parts).

DAVIS (Owen).

Mile-a-Minute Kendall—(with Jack Pickford)—Famous Players-Lasky—May 15—(5 parts).

DAY (Holman).

Landlord, The.—(with Harold Lockwood)—Metro-Yorke—April 1—(5 parts).

D'ENNERY (Adolph).

Two Orphans, The.—(with Theda Bara)—Fox—June—(5 parts).

ELLiot (Francis Perry).

Lend Me Your Name.—(with Harold Lockwood and Bessee Eytto)—Metro—May 27—(5 parts).

ELLIS (Edith).

My Man.—("The Strength of the Weak")—(with Alice Joyce)—Greater Vitagraph—May 13.

EMPEY (Guy).

Over the Top.—(with Empey)—Greater Vitagraph—April—(8 parts).

EVANS (Larry).

His Own Home Town.—(with Charles Ray)—Famous Players-Lasky—May 27—(5 parts).

FRANKLIN (Edgar).

More Trouble.—(with Frank Keenan)—Pathé-Anderson-Branton—July 14—(5 parts).

GLYN (Eleanor).

Reason Why, The.—(with Clara Kimball Young)—Select—April.

GRAHAM (Mildred Curt). 

Bit of Jube, A.—(with Mary Miles Minter)—American-Mutual—April 1—(5 parts).

GRAY (Zane).

Heritage of the Desert, The.—Sherman.

Light of Western Stars.—(with Dustin Farnum)—Sherman—June.

Riders of the Purple Sage.—(with William Farnum)—Fox—June 16.


Wildfire—Sherman.

HARTE (Fred).

M'Liss.—(with Mary Pickford)—Arctera—May 13—(5 parts).

HAUERBACH (Otto).

Silent Witness, The.—(with Gertrude McCord)—Four Square—Author's.

HAWKES (J. G.).

Desert Woolen, A.—(with End Bennett)—Famous Players-Lasky—June 25—(5 parts).

HENRY (G.).

Brief Debut of Tilly, The.—General Film-Broadway Star—June—(2 parts).

David Farnum Cactus City, The.—General Film-Broadway Star.—(2 parts).

By Injunction.—General Film-Broadway Star.—(2 parts).

Compliments of the Season.—General Film-Broadway Star.—(2 parts).

Count and the Wedding Guest, The.—General Film-Broadway Star.—(2 parts).

Enchanted Profile, The.—General Film-Broadway Star.—(2 parts).

Find the Woman.—(with Alice Joyce)—Greater Vitagraph—June 10—(5 parts).

Lost on Dress Parade.—General Film-Broadway Star.—(2 parts).

Nemesis and the Candy Man, The.—General Film-Broadway Star.—(2 parts).

Purple Dress, The.—General Film-Broadway Star.—(2 parts).

Rudolph of a Scotch Highball, The.—General Film-Broadway Star.—(2 parts).

Sisters of the Golden Circle.—General Film-Broadway Star—June—(2 parts).

Song and the Sergeant, The.—General Film-Broadway Star.—(2 parts).

HOPWOOD (Avrey).

Our Little Wife.—(with Mable Kenyon and Goldwyn)—Feb.—(6 parts).

Hughes (Rupert).

Two Women—("Ghost of Yesterday")—(with Norma Talmadge)—Select—January—(6 parts).

IBSEN (Heinrich).

Doll's House, A.—(with Elsie Ferguson)—Arctera—June 2—(5 parts).

JACKSON (Fred).

For Sale.—(with Gladys Hulett)—Pathé-astra—June 9—(5 parts).

Man Hunt, The.—(with Ethel Clayton)—World—June 17—(5 parts).

JAMES (Fred H.).

La Bagarita—("His Daughter Pays")—(with Gertrude McCoy)—Piedmont.

JEROME (Jerome K.).

Passing of the Third Flower, The.—Pathe International—Browns—(6 parts).

JONES (Henry Arthur).

Hypocrites, The.—(with Elizabeth Risdon)—Cosmofotofilm.

LIE, THE—(with Elsie Ferguson)—Famous Players-Lasky-Arctera—April 8—(5 parts).

JORDAN (Kate).

Seling the Lustiana—Universal-Windsor McCay.
Sloven Orders—Brady-Weisberger—June 22—(6 parts).
Story of Old Glory—E. G. Lutz.
To Hell with the Kaiser—Screen Classics.

RELIGION.

Restitution—Mena—(10 parts).

SCENIC AND TRAVEL (including peoples and customs).
Alps, Aop the—Universal—April 20.
America's Sleeping Giants—Paramount-Bray (Picture No. 118)—
(rivers and waterfalls).
British Guiana—("A Jingle Joy Ride")—Mutual-Outside Chester—
(showing habits and industries of Panamanian Indians).
British Guiana—("Kalteur")—Mutual-Outside Chester.
China—(A Monumental Memory)—Mount Assinboine—
Outside Chester.
Canada—Oblin, the Switzerland of British Columbia—
Paramount-Holmes.
Crimes, The—Pathe—May 12.
Cruel of the Quickennill—The—Educational—Bruce.
Eastern States, Beauty Spots of the—General Film.
England, Beautiful Devon—the Land of Romance—Universal—April.
English Cradle of Our Liberty—Universal—(Screen Magazine No. 71).
(Home of Washington Lawrence, ancestor of George Washington,
in the village of Suigraive, England).
Filipino Fighting Force, Our—Paramount-Holmes—April 29.
Filipino National Guard—Paramount-Holmes—May 6.
Florida, In and Around the West—Pathe—April 17.
Following the Course of the Casye—Educational—May 22.
France, Around Central Auvergne—Pathe—Nov. 25, 1917.
France, Auville—Pathe—April 17.
France, St. Flour and Aurillac—Pathe—April 7.
Hawaii the Beautiful—Paramount—(Picture No. 115).
High Spots of Hawaii—Paramount—April 22.
Ice Age Left, What the Educational-Bravo.
Melting Pot of the Pacific, The—Paramount-Holmes—June 3.
Heart of Mexico—(Mexico City)—Educational-Wright—June.
Mexico Today—(series)—Educational—May 12.
Peru, The City of the Sun—Pathe—April 29.
Peru—"From Lima to the Top of the Andes"—Lincoln & Parker.
Pune, and Scenes Around Lake Titacara, Huirolia—Lincoln & Parker.
Rosseu's Expedition into the Wilds, Col. Theodore—Borden Com-
mission—(Luís Reis)—(6 reels).
Russia, In Southernmost—Pathe—May 29.
Sanon, Yesterdays in—Paramount-Holmes—June 17.
Scenic Gems of America—Paramount—May 7.
Silent Wonderlands of the Educational-Bravo—(2 parts).
Southwest, Our Empire of the—Educational.
Spain, The Land of Enchantment—Beacon.
St. Thomas—The Islands—Beacon—April 26.
Sweden, Timber Transportation in—Pathe—April.
Talcoa and the San Juan, Islands—Beacon—April 21.
Tuibitas of Travel—Educational—May 1.
Tungo Islands—Paramount—June 24.
Trinidad, British West Indies—Beacon—April 21.
Venice and Her Grand Canal—Educational.
Venezuela—"A Coosist on the Orinoco"—Mutual-Outside Chester.
Waikiki, On the Beach—Pathe—May 27.
Wales, Picturesque—April 28.
What the Ice Age Left—Educational-Bravo—April 6.
Yosemite Valley—Lincoln & Parker.

SCIENCE.
Bone Relatives, Our—Paramount-Bray—(Picture No. 113).
Character Analysis—(studies in series)—Paramount-Bray—(Picto-
graph No. 129).

DEATH BOMB, The—Paramount—(Picture No. 120).
Microscopic Revelations—Paramount-Bray—(Picture No. 115)—
(circulation of the blood, showing heat beats of frog and fish).
Wrez of War, Whipping—(telephone battlefield)—Pathe.

SOCIETY.
Blue Blood—Goldwyn-Selectra—(6 parts)—(problem of "sins of the
parents").
Dell's House, A—Famous Players-Lasky—(6 parts).
Finn, George—Lucas, The—Pathe—(7 parts)—(variant
pictures picture based on San Francisco anti-vice com-
paign).
Hit-Trail Holiday—Famous Players-Lasky-Arter—June 16—
(5 parts)—(suitable for temperance propaganda).
Honour's Cross—Goldwyn—(6 parts)—(based on life in the underworld).
Hypo, The—(Comes-Goldwyn)—(multiple reel).
Landlubber, The—Pathe—(5 parts).
Little Sister of Everybody, A—Pathe—(5 part love story which includes
aborver troubles).
Passing of the Third Floor Back, The—Plint National—(6 parts).

MUSIC.
Gismonda—Famous Players-Lasky—June 2—(5 parts).

PATRIOTIC.
Admirals, A Day with Our Future—Universal—(Screen Magazine No. 70)—
May 10.
American Rifles and Riflemen—Paramount-Bray—(Photograph No. 20)—
May 20.
British Bulwarks—(series)—Pathe.
British Cavalry on Western Front—Pathe—May 12.
Britain and Its Men in the Danger Zone, With the—Pathe—
June 9.
Engineers Win Renown "Over There," American—Universal—(Screen
Magazine No. 74)—June 8.
Filipino Fighting Force, Our—Paramount-Holmes—April 29.
Filipino National Guard—Paramount-Holmes—May 6.
Flying with the Marines, Committee on Public Information.
France Cares for Her Wounded Soldiers, How—(4 parts)—
National Dairy Association—April 28.
Generals, A Day with Our Future—Universal—(Screen Magazine No. 70)—
May 10—(scenes at West Point Military Academy.
Guns of Our Forerunners—Paramount-Bray—(Photograph No. 121).
Italian War Pictures, Official—Hale-North American Union—(6 parts).
Messines and Its Irish Captors—Pathe—May 9.
Nations at War—Joseph L. Dunham—(8 parts).
Navy at Work and at Play, Our Fighting—(4 parts).
Pershing's Crusaders—First Nations—(7 parts).
Task—Our Fighting Ally, The—Pathe.

RETAIL.
Ruler of the Road—Path—April 21 — (railroad story).
Yellow Ticket, The—Path—June 2—(5 parts).

SPORTS AND HUNTING.
Red and Roil Champions—Paramount-Bray — (Picture No. 119).
Screen Vagabonds—(roaming roosters)—Universal—(Screen Magazine No. 70) — June 21.
Sea Cow, On the Trail of the—(Universal—Screen Magazine No. 73).
Wild Animals, Capturing and Photographing—Allenbaugh-Baker.

TYPICAL.
Banking for Our Sea Fighters—Paramount-Bray — (Picture No. 117).
Building Liberty Hospitals—Paramount-Bray — (Picture No. 122).
Captains, Those—Paramount-Bray — (Screen Magazine No. 77) — June 25.
Charting the Sky—Paramount-Bray — (Picture No. 117).
Chow Dogs—Universal—(Screen Magazine No. 71) — May 17.
Eating Out—(Picture No. 119).
(showing automatic device for loading and unloading express packages from swiftly moving trains).
Hair Dressing Hints from South America—Universal—(Screen Magazine No. 67) —(native of British Guiana).
Horse Training by Experts—Paramount-Bray — (Picture No. 116).
Laundry, Traveling—Universal—(Screen Magazine No. 69) — April 30.
Learn to Save Life—Universal—(Screen Magazine No. 71) — June 25.
Mimic—Famous Players-Lasky — (5 part drama of the war).
M’Lass—Artcraft—(5 part comedy-drama).
More Trouble—Path—(5 part comedy).
Mr. Fix-It—Artcraft—(5 part comedy).
Mrs. Shucker—Path—(5 part comedy).
Mysterious Cien—The Path—(5 part comedy-mystery).
Nine-Tenches of the Law—Atlantic—(6 part drama of the new woods).
Old Hartwell’s Cub—Travelers—(5 part comedy).
Only Road, The—Metro—(5 part drama).
On the Top—Greater Vitagraph—(5 part patriotic number).
Passing of the Third Floor Flat—First National-Dem—(6 part drama).
Patriotism—Paralta—(6 part drama).
Playing the Game—Famous Players-Lasky—(5 part drama).
Prunella—Famous Players-Lasky—(5 part fantasy).
Puppet Rebellion, The—(5 part comedy).
Restitution—Mena—(10 part story of Biblical interest).
Return of Quirky, The—General Film Blue-Ridge—(2 part drama of the northwest).
Riders of the Night—Metro—(5 part melodrama).
Rose o’ Paradise—Paralta—(5 part drama).
Rough and Ready—Fox—(5 part Alaskan melodrama).
Ruler of the Road—Path—(5 part railroad story).
Selma Yates—Arthcraft—(5 part western drama).
Self-Made Lady, The—Fox—(comedy).
Soap Girl, The—Greater Vitagraph—(5 part comedy-drama).
Social Brides—American—(5 part drama).
Somebody’s Baby—Christie—(5 part comedy).
Spoiled Girl, The—Edison-Kleine—(Montgomery Flag comedy).
Stout Content—Triangle—(5 part western drama).
Stolen Orders—Brady-Weisberger—(5 part patriotic melodrama).
Street of Seven Stars, The—Deserta—(5 part drama).
Treasure of the Sea—Metro—(5 part drama).
True Blue—Fox—(5 part patriotic drama).
Twenty-One—Path—(5 part drama).

FAMILY GROUP.
Accidental Honeymoon, The—Arrow-Raf—(5 part comedy).
Accusing Too, The—General Film—(2 part Judge Brown story).
Ace of the West, The—Paramount-Bray—(5 part western drama).
An Alien Enemy—W. H. Hodgkinson—Paralta—(5 part patriotic drama).
All Woman—Goldwyn—(5 part drama).
Babel—Famous Players-Lasky—(5 part story).
Belle of the Greater Vitagraph—(5 part story).
Bears, Son of Kazan—Greater Vitagraph—(5 part story of the far north).
Believe Me, Xantippe—Famous Players-Lasky—(5 part comedy).
Berlin Via America—Shipman-Francis Ford—(6 part patriotic drama).
Big Bear, Snow on Earth, The—Famous Players-Lasky—(5 part comedy).
Billy’s Baby—Goldwyn—(comedy).
Bit of Jade, A—Mutual-American—(5 part drama).
Bluebird, The—Famous Players-Lasky—(5 part fantasy).
Blue-Eyed Mary—Fox—(5 part drama).
Broadway Scandal, A—Bluebird—(5 part drama).
Boys of the Lazy "Y"—Triangle—(5 part western).
Brave and Bold—Fox—(5 part melodrama).
Bravest Way, The—Famous Players-Lasky—(5 part drama).
Breakers Ahead—Metro—(5 part story of the sea).
Cabaret, The—World—(5 part Greenwich Village romance).
Cecilia of the Marion Davies—(6 part drama).
Charlie Me Charlie—Kleine—(6 part Chaplin Revue).
Claw, The—Select—(5 part drama).
Clay of Lemon Green, The—General Film—Broadway Star—(2 part drama).

POETRY.
Clyde Higgins, D. D.—Metro—(5 part comedy).
Cow Chasers—General Film—Broadway Star.
Danger Game, The—Goldwyn—(5 part melodramatic comedy).
Danger Within—Bluebird—(5 part drama featuring little Zoe Rae).
Daughter of the Rails—Path—(5 part western story).
De Luxe Annie—Select—(5 part drama).
Denny from Ireland—Shipman-W. H. Productions—(5 part comedy-drama).
Dottie from Heart of Heartland—(5 part juvenile story).
Elephant Commandment, The—Advance—M. F. Corp.—(5 part melodrama).
Enchanted Frolic, The—General Film—Broadway Star—(2 part drama).
Fair Pretender, The—Goldwyn—(6 part comedy-drama).
Find the Woman—Greene-Vitagraph—(5 part G. Henry story).
Fiddler of France, The—Famous Players-Lasky—(5 part melodrama).
Girl Who Wouldn’t Quit, The—Universal—(6 part western).
Golden Goal, The—Greater Vitagraph—(5 part drama).
Guilt of Silence, The—Bluebird—(5 part Alaskan drama).
Heart of a Girl, The—Path—(5 part drama).
Heart of the Sunset—Goldwyn—(5 part drama of the Mexican Border).
Hearts and Diamonds—Universal—(6 part melodrama).
Hillbilly Mystery—Path—(5 part mystery-comedy).
His Majesty, Bunker Bean—Famous Players-Lasky—(5 part comedy).
His Own Home Town—Famous Players-Lasky—(5 part drama).
Hit the Trail Holiday—(6 part comedy-drama).
Humdrum Brown—Path—(5 part comedy).
How Could You, Caroline—Path—(5 part comedy).
How Could You, Jean—Path—(5 part comedy).
I’m a Man—General Film—Judge Brown—(2 part story).
Joan of Plattsburg—Goldwyn—(6 part patriotic comedy-drama).
Last Rebel, The—Triangle—(5 part drama of the Civil War period).
Lead Me Your Name—Meteo—(5 part farce-comedy).
Little Miss No Account—Greater Vitagraph—(6 part comedy).
Little Runaway, The—Greater Vitagraph—(5 part comedy).
Little Sister of Everybody—Path—(5 part love story covering labor problem).
Lonely Woman, The—Triangle—(5 part drama).
Lost in the West—Famous Players-Lasky—(5 part drama founded on Sardou’s “Gismonda”).
Magic Eye, The—Universal—(5 part juvenile story).
Masks and Faces—Ward—(5 part story).
Gaumont Co.—Flushing, L. I.
Goldwyn Pictures Corporation—25 West 44th Street, New York City.
Goldwyn’s Pictures Corporation—16 East 42nd Street, New York City.
Jewel Productions—1422 Broadway, New York City.
Kleine System—George—729 Seventh Avenue, New York City.
Lincoln & Parker—W 23rd Street, New York City.
Lute, E. G.—130 Park Avenue, New York City.
Metro Pictures Corporation—1470 Broadway, New York City.
Mutual Film Corporation—1929 Broadway, New York City.
Parade Plays, Inc.—1929 Broadway, New York City.
Paramount Pictures Corporation—245 Fifth Avenue, New York City.
Pathe Exchange, Inc.—27 West 49th Street, New York City.
Piedmont Pictures Corporation—139 West 38th Street, New York City.
Rondon Commission—(Luis Reis) 178 West 94th Street, New York City.
Screen Classics—3959 Broadway, New York City.
Selected Pictures Corporation—7209 Seventh Avenue, New York City.
Selig Polyscope Co.—38 East Washington Street, Chicago, Ill.
Sherman Productions—Broadway, New York City.
Shipman, Ernest—17 West 44th Street, New York City.
Triangle Pictures Corporation—1450 Broadway, New York City.
Universal Film Company—400 Broadway, New York City.
U. S. Exhibitors' Booking Co.—Times Building, New York City.
Vitagraph Greater—1904 Broadway, New York City.
W. M. Productions—71 West 26th Street, New York City.
World Film Corporation—120 West 46th Street, New York City.

Interesting Educational Films

One Subject, One Zoological, One Topical and One Travel Subject.

Reviewed by Margaret I. MacDonald.

"Zuni Kicking Races" (Mutual-Outing-Chester).

The July 21 release of the Outing-Chester pictures through the Mutual Film Corporation brings the spectator in contact with one of the oldest races of the Zunis—the Kicking Races. Here is this interesting race of people live in the pueblo of their forefathers, following in many respects in their footsteps. The kicking race, which is the chief topic of this particular number, gives all the details, from the religious ceremonies, with which it is ushered in, to the finish. In the beginning of the race we are made acquainted with the Zunis and with their chief industry, the making of pottery. There are the clay bowls and the ornamental baking and baking of same is shown. Then we come to the race, which includes betting as keen as at any modern function of the sort. The race concerns the barefoot kicking of a piece of stick perhaps for miles over the cactus covered plains, while other Indians on horseback follow to watch and applaud. An unusually interesting reel.

"Celebrities of the Insect World" (Universal).

In Screen Magazine No. 80 beetles and scarabs and crickets are dealt with. The luminous beetle, one of the most striking of its kind, comes first, drawing attention to its queer habit of "snapping up and disgorging over. The lobes on the back of this insect are responsible for its remarkable radiance, which is sufficient to allow of reading the time on a watch in a darkened room. Male and female of the scarab family are seen, and thirdly the cricket, which is perhaps the most common. He sings by rubbing together his brittle wings. Lastly the walking-stick insect, whose heart is weak, causing him to move slowly, is introduced. He is a strange looking specimen, and is splendidly equipped by nature to foil his enemies.

"May Irwin's Farm" (Universal).

One of the most fascinating subjects in the 80th issue of the Screen Magazine takes us across the island farms of May Irwin. Here, if the picture speaks the truth, she feeds her own chickens, pickles her own peaches, milks her own cows, or some of them, and makes her own butter. Of course, we will assume in the name of wishes of help in keeping up the splendid establishment which is shown in the picture, and one cannot help envying her the milk and cream from those splendid Jersey cows.

"The Isle of Cuba" (General Film).

This excellent number of the Harold H. Horton series of "Travel Impression" gives a clear and interesting idea of modern Cuba. He doesn’t forget to draw attention to the cleanliness of the streets and the good condition of the schools which prevail in some parts of the city previous to Colonel Waring’s regime. Included in the points of interest are Moro Castle, Plaza Emperador and Case de Bonifici. Characteristic features, such as narrow streets and the walking dairy, ornate balconies and massive grilles, are shown. The colonias, or sugar cane plantations, showing the natives at work cutting and loading the sugar cane, are interesting. The towns of Camaguey and Neuvitas are also shown.

Pathé’s Contribution

Second Number of Allied Official War Review Contains Choice Glimpses from Battlefronts.

The Allied Official War Review, which is being handed to the public from the Committee on Public Information through the Pathé exchanges, is well compiled and contains more special interest. The number, opening with desert battleships in the shape of a military camel train crossing the desert, follows up with a view of Italian troops on the march and an Italian artilerie bombardment. It then presents the Italian infantry rushing into battle over shell-swept ground includes also the scaling of a mountain wall. Thousands of Austrians taken prisoners finishes this chapter of the picture. In other episodes they are, however, lacking in initiative and dependent upon their elders for community leadership.

The plea of lack of money is usually advanced for doing nothing. Some of the town leaders hold that the church, town hall, or the public hall should assume the books on the community, and that they can be used for motion pictures. The church is the logical place. Throughout the whole week it graces the landscape with closed doors when it might become the center of the social life of the community and attract the young people nightly for miles around. Your cheerful lighted church may become a beacon and a magnet for idle young people. But how can the money be found for the original investment? Some communities have been known to carry the community how easy it is to raise the five or six hundred dollars necessary to purchase a machine, screen, booth and other equipment. The funds raised locally may be supplemented by gifts of well-to-do persons born in the community, who now have a sentimental interest in their home town. If the home missionary boards and boards of Sunday school work of the different denominations would learn the lesson being taught by the War Council of the Y. M. C. A. in their cantonment work they would cheerfully offer to supplement the funds raised by these country churches. It is possible also for several towns to pool their wealth to share the expense for traveling machines and equipment, and exhibit motion pictures on succeeding nights of the week.

Years ago the story was current that good films did not exist. This may have been true fifteen years ago, but such an absolute falsehood should now be penetrated. The world is full of them now. They rank with the best books in the libraries and the best magazines on the shelves of the Sunday school libraries. Moreover, if a little business ability is displayed these films can be obtained regularly each week from the motion picture exchange. A small investment will enable the selection of such films can be obtained from the National Board of Review for the asking.

A number of widespread country ministers have discovered how powerfully the motion picture can aid them in building up their congregations and have boldly entered
this field on the week nights. They have discovered that
the initial investment has soon been met by the charges for
the shows, and the theater's owners have been able to use
for other social purposes. This does not only mean a
profit, but it is a money-maker, and is tenfold more profitable
than church suppers, with far less expenses. The	
tarians have now taken to the lead of the Rev. Moses Breeze, the
tory of the Presbyterian movement in Ohio, who urges the use of
motion pictures as an aid in making effective rural church
centers. Fine week day entertainments in the rural districts
are turning many a dying rural church into a denominational asset.

The Rivoli Theater Exhibits Pictures Showing Scenes of
Military Preparation and Actual Battle.

A SERIES of views along the Piave river exhibited at
the Rivoli theater during the week of June 30, give
a vivid picture of the way in which the
Italians are pursuing the business of war. Through these
pictures which were shown through the courtesy of
the Italo-North-American-Commercial Union an excellent idea
of the marauding approach to the river can be had, and also
the dangers which must necessarily attend that portion of
Italy when the mountain streams precipitate their overflow
into the valley and swell the Piave far beyond its shallow
banks.

The scenes include the mounting of big guns on floats
on the river, and the hauling of cannon into the interior.
Thrilling glimpses of actual warfare with here and there
a man falling to his death the victim of an Austrian shell.
It is said that this is the first time that this particular group of
scenes has been publicly exhibited in America.

Items of Interest.

The 82nd release of the Screen Magazine contains the life story of the bull frog presented an interesting detail, and
the cutting and transporting of railroad ties obtained in
our national forests as its featured subjects. This reel
comes with a cartoon comedy by Hy Mayer.

The Educational Films Corporation of America re-issued
during the past week two splendid scenes entitled "Wonder-
ful Niagara" and "The Cruise of the Quickernell." The
cartoon issue of the week July 7, was also of good quality,
and was entitled "War Gardens" which depicts Mamma
Katzenjammer being attacked by the family goat while
caring for the family beans. The jumping beans devoured by
the goat and a few by Mamma K. have peculiar effects.

The Rivoli Animated Magazine for the week of June 30 contained some unusually interesting material including the
manufacture of locomotives, Story of the airways, philosophy of cotton, raising wheat instead of cotton, Joffre
welcoming Americans in France, and American artillery-
men manning a French 400.

GOLDWYN PROUD OF HIS QUINTET OF DIRECTORS.

Goldwyn begins its second releasing year the first week in
September with a roster of directors of which it has
every reason to be proud. Reginald Barker, Hobart
Henley, George Irving, Charles Giblyn and Clarence G.
Badger are five names to conjure with in picture production.
Each is master of his craft.

Reginald Barker, with a brilliant record of achievement in
other fields, has come to Goldwyn to direct Geraldine Farrar.
The carefulness of his studied craftsmanship has been shown
in the making of this Goldwyn first Goldwyn Picture
already developed and shown in the projection room of
the Fort Lee studios.

Hobart Henley has gained nationwide fame under the
Goldwyn trademark as director of Mae Marsh. Many directors
have tried with mediocre success to transmit the elusive,
almost intangible personality of this star to the finished
film; almost as many have failed. Mr. Hobart Henley
has directed three productions for Goldwyn, all with signal success. His first, "The Floor
Below," a Mabel Normand starring vehicle, though highly
successful everywhere, was almost entirely a success popularly by the
same name was presented to the public, "The Venus Model," just now
at the height of its run throughout the country. Following
these two he directed Madge Kennedy's new picture, "Friend
Husband," now completed and released August 11.
Mr. Badger, a former newspaper man, brought to his work
for the screen the sense of story values inherent in the
work of men who write for metropolitan journals together
with a keen sense of the dramatic and a grasp of the comic
possibilities of a script.

Charles Giblyn, now Goldwyn's new director for
Mabel Normand in "Back to the Woods" following an emi-
ently successful career in the service of other producing
companies. Goldwyn is certain his work in this production
will prove to the many thousands of his admirers his
technical skill that no mistake was made in selecting him to supervise it.

Charles Giblyn's enviable record with other stars promises
to be further enhanced by his work with Tom Moore,
Goldwyn's newest star. The exciting robust and
masculine star has made for this company. To the thou-
ands who know Mr. Giblyn's work it is enough to say
that he has surpassed his best in this production.

Mastbaum Memorial Dedicated

Late Exhibitor's Friends Attend Services at the Hospital
Structure Which Will Shelter Ten Tubercular Patients.

In the presence of hundreds of persons prominent in the
motion picture and theatrical world, the Stanley V. Mast-
baum Memorial Building was dedicated Sunday, June 23,
at Eaglesville, near Norristown, Pa. Tributes to the late
Mr. Mastbaum as a man and a friend were paid by the
speakers during the simple but impressive service.

Judge M. Patterson, the principal speaker, told of his
friendship for Mr. Mastbaum. "Stanley Mastbaum, a great
friend and a great worker, represented work and good fel-
such was the memory," said Judge Patterson. "The honor
that has long been renowned for its power in the education of the people, but
this man saw the possibility of spreading that influence even
further through the medium of moving pictures. In every
way he stood for the production of decent photoplays, and
did all within his power to perfect this industry.

"Many of his hidden charities will never be known, he
wont about his work quietly, leaving a trail for others to
follow. Unfortunately he died before he reached the merid-
ian of his accomplishments, but usefulness is measured by
deeds and not by years, and this building dedicated to his
memory is proof that hidden virtues will never die."

Lawrence D. Beggs, chairman of the memorial committee,
presented the building to the Board of Trustees of the in-
stitute, and President Louis Gerstler on behalf of the
board, made a speech of acceptance. The dedication of the
building was made by State Senator Edwin H. Vare and Richard J.
Beamish. The services were opened with an invocation by
Rev. Keon H. Emalah, and several musical numbers were
offered by the Stanley theater orchestra.

Before the dedicatory exercises a bronze tablet, bearing
this inscription, was unveiled: "In memory of Stanley V.
Mastbaum, citizen of Philadelphia, director of the institute,
many years a valued and prominent friend of the Union.
Mastbaum Memorial Building, funds for which were
obtained through Mr. Mastbaum's friends, will be used as
a men's infirmary. The committee which had the funds
in charge consisted of Mr. Mastbaum's crack squad,
Abe Sablosky, Abe Salchosky, John McGuirk, Frank W. Buhrer, Charles
Segall, Louis Sablosky and C. J. Cunningham.

The new building has accommodations for ten patients.
The rooms are large and cheerful and there are recreation
rooms and sleeping porches. It is equipped with the most
modern medical appliances for the treatment of tuberculosis.
Memorial services will be held at the sanatorium April 1,
Mr. Mastbaum's birthday.

Milton Sills Leading Man for Farrar.

Goldwyn's intention to surround Farrar with all-star casts
in each of her Goldwyn productions is given further proof
with the news that Milton Sills will be Miss Farrar's leading
man in her second starring vehicle "Deep Purple." The man
Mr. Sills will arrive in New York this week from Cali-
ifornia ready for work, having just finished an engagement with Clara Kimball Young. His screen career has been one of
unbroken successes.

A year ago he led the starting man in "The Honor System," a most successful production, and immediately
thereafter was engaged as leading man in the widely
exploited serial "Patria." He also has appeared in "The Deep
Purple," "Chasms," "The Fringe of Society" and "Struggle
Everlasting."

The engagement of Mr. Sills was made by Samuel Goldfish
on his recent trip to California. It adds to the Goldwyn
roster one more well known name of the theatre and screen.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Signatures.

Trade marks are considered to be of such value that the governments of the nations provide special protection for them, yet few theaters take the trouble to design a special signature for their house names, and yet the house signature can be made an advertising factor of the utmost value. Don't be in too much of a hurry to adopt a signature. Take it easy. Have several made, and try them out before deciding upon the one you shall use permanently, but once you have decided upon a design proceed to put it on everything. Paint it over the house, and again on the glass of the box-office window, place it upon the entrance and exit doors, upon your stationery, have horse blankets made if you use a street wagon, and have cuts made in all sizes from half an inch to the width of a three-sheet if you use them. Keep the signature so prominent that the very outline will suggest the house. It will make money for you by bringing business, and it will save money by reducing the size of the display necessary to get the house name over in an advertisement. If you have the right sort of a signature you can get as good a display from a half-inch cut as you can by putting the same name in inch letters in regular type, and the half-inch display will not be so wide and will be more readily recognized. Your house is more profitable to you than any one film. Spend as much money in getting a proper signature as you would upon a single release. It will bring a far larger return. Go to a first class artist instead of a slick printer, but make certain that the design you accept is as plain as would be the work of the lesser artist, for the primary requirement is legibility in all sizes and under all conditions.

Ruff Did It.

Everyone is getting tired of seeing Bill Hart with two guns in his hands, but about the only way to get a picture of him without guns is to photograph the back of his neck or to sneak up on him in the bath tub. Ralph Ruffner did manage to get hold of a picture showing him using a cross cut saw, but that was only good for one picture, and to advertise "Selfish Yates" he used Hill's boots, which are as characteristic as his guns and a lot newer to readers of advertising. The other half of the cut shows Ruff's last effort in Portland with a reverse cut for the title balancing the signature at the head of the display. The two scene cuts do not mean much, but when few scene cuts ever do or will until manufacturers get men who can turn out decent advertising material for their press departments.

An N. O. Program.

Maurice F. Barr, of the Strand, New Orleans, one of the Sauger houses got out a special cover for the program to announce the coming of "My Four Years in Germany," with a picture of the former ambassador and caricatures of the Kaiser and the Crown Prince. The program is a sixteen and cover, but the program proper is badly cramped, the house getting but an inch and a half or two inches to each 8%4-inch type page. Even at the cost of hurting some advertiser's feelings enough space should be taken to get the program for a day on a single page, instead of two or more. In theory, at least, the program is for the convenience of the patron and not for the advertiser. Here the advertiser gets the best of it, though the underline readers are given straight pages in the back part of the issue. There is a puzzle page with prizes for answers that is supposed to keep the program in demand, but with so much space at command we think the program could be made much more interesting at no greater expense. It keeps too much to the advertising end—both its own and trade advertising.

Waiting For Ruff.

A. A. Bruce, of the Riutlo, Butte, Montana, writes that he is filling in as advertising man waiting the arrival of Ralph Ruffner, who is to replace J. C. Raligh. He sends in a couple of examples of his work. One of these is a seven-fourteens and the other four-seventeens. The latter is for The Spirit of '17. It is a fine example of sketchy lettering. It does not seem to belong to the title at all, but to be some sort of ornamentation. Everybody is doing this particular style of unreadable lettering, so Mr. Irwine is by no means alone, but custom does not make the lettering good and sixty-four column inches of space that does not give a legible title is thrown away. The Pickford advertisement is better, but the lettering is partly shadowed by sketch design. There is a lack of selling argument in this space. It is announced that "In his story Hrot Harte made Millis a wild, harum-scarum girl with a spirit as proud and undaunted as a prairie munter." That may be interesting, but what Miss Pickford makes of her is what the audience is interested in. Nothing is said about that. The layouts are well done, but there is needed some selling talk, even with the best layouts, but Mr. Irwine is not an advertising man, but assistant manager, and he has done very well for a starter.

Thrown In.

The Index, the house organ of the Penray, Martin's Ferry, Ohio, gets a red, white and blue cover for the showing of My Four Years in Germany. It looks unusually good, but the inside is still shy any column rules. A late idea is a half page on the inside back cover giving a list of advertisers with "These are the progressive business houses that enable us to give you this service. Please patronize them." As the address and line of trade is given as well as the name, it serves as a business directory. The idea is a good one where you have a large program with many advertisers. The trade directory alone is a good scheme where you have only a four-pager and cannot get more than a couple of dollars a month from any particular advertiser.

Start It Right.

The First National Publicity sent out a flimsy commenting upon the experience of an exhibitor who opened My Four Years in Germany to 1,245 persons and increased gradually to 2,224 on Friday, with 4,932 on Saturday. We do not think this so good a showing as the First National does. With an apparent capacity in excess of four thousand on the day, we think that the figures should have topped half that on the opening and have gone on to at least 3,000 for the remainder of the week. Had the subject been properly circumsized we think this would have been the case and need only point to the campaign of 8.
Barret McMorrileck with the same offering. He started off on the jump and played to more people than the city is credited with by the census.

That's advertising. Playing to only 45 per cent of the town is letting the dim see most of its own advertising after the opening.

Works For Both.

A. L. Middleton pretty well covers the science of advertising in sending a full-page display in the local paper. Mr. Middleton runs the Queen theater in De Queen, Ark., and his wives:

I know right now you are going to say, "Entirely too much copy, my boy—in fact, a plenty for two pages the size of this."

But you must remember this—a county weekly paper—the only paper read by a large majority of the people I want to reach with my newspaper advertising, and that they read every word in the BEE and then read it over again—advertisements and all, for it's a week until they have anything to read again.

Advertising in a local county weekly paper is not like advertising in the big metropolitan dailies.

There, where there is so much to read and the people who get it have so little time to read that only something that stands out with a PUNCH is noticed, but here they read, as I say, every word.

At any rate I figure my Amusement Herald should carry a more pointed and shorter message to the people in town who would probably not read any kind of an ad in the Bee, while I try to reach the rural prospect with a simple—no matter how long—article that will appeal to them, and it finds its mark and brings home the bacon.

We were not going to say too much copy, for we know that the farmer reads his weekly paper religiously. It would be entirely too much for some one, but we have frequently commented upon Mr. Middleton's Herald. But between his own Herald and the local paper he gets both classes of possible patrons just as Steve Pfarra gets his crowd with a

The three ads from our Family theater include one three-column display, which we usually use in advertising the opening of a three-day bill. The smaller ones are two styles: we would like to have you tell us which you think the best to use for follow-up advertising after the first two days. He was at Camp Wheeler, Ga., but by this time has probably been advanced to one of the "blue" circuit houses, which play only the largest attractions. He does not have to do as much advertising, but it takes real managing to run a camp theater, and his advancement shows that he has made good.

Good Advice.

The Lucas Theater Supply House, Atlanta, has been sending out cards printed up

What you do
DO IT

We think that most managers who not one of them sent it up to the operator to hang up, but one should be hung over the desk at which the manager himself plans the advertising.

Organ Prices.

Now another small house is installing a $30,000 pipe organ. This is a comedown from the usual $50,000 installation, but we think that the $30,000 is not all in cash. Why is it necessary to exaggerate so?
Moore Tarzan.

Here is the way Tom Moore, of Washington, thinks a lobby should be displayed for Tarzan of the Apes. He did not turn the job over to his property man, but hired one of the local florists to get up the display, and Washington florists of the right sort have had such experience in decorating for state receptions that they can do almost anything. This is an exceptionally well-plied lobby, and the grotto decoration is well carried out. The monks are from Waymont's animal act, a well known vaudeville specialty. One of them acts as ticket-taker, following the lead of the New York presentation. A jungle setting was used for the space, preserved palms being worked in with the painted cloths to get a good effect.

Don't Waste It.

Even though it may cost only ten cents an inch advertising space is too valuable to waste. Don't clutter it up with foolish cuts and ornamental work or try to paint pictures with type metal. Do not take a whole page if you have only half a page to say, and be brief and to the point even in the half page. On the other hand do not crowd a page into half the space. In any case, exhibitors think that taking a full page in the last word in advertising elegance, and they let the take the page when they have not that much to say, and then fill it as full of other material that is even the page is too small.

Special for Gerard

1. L. Goldberg, of the Big Feature Hiights Corp. Louisvillie, sends in a special extra written for "My Four Years in Germany," and adds that "It seems to be an effective medium for advertising patriotic and timely features." It is a single sheet about 11x25, the front page top of which is reproduced here. The extra is by no means new, but it is timely for present work, though it is more effective when run in four or eight pages and when the front page has more the semblance of a half page than the copy is well prepared, but it is too palpably an advertisement to lose its full effect, though as it stands it makes good advertising.

Used the Eclipse.

Old-timers will remember Harry E. Gardner, of Colorado Springs, who used to send in ideas some time ago. Then Mr. Gardner started to manage the Princess in that town and stopped writing, but he has broken his silence at last, and now, perhaps, he'll keep on writing again. Mr. Gardner arranged with a local photographer to send a man to Simla, where the circle where scientists had decided that the eclipse would be made clear. It so happened that clouds obscured the sun in Colorado Springs all the afternoon and nothing was seen of the eclipse, but a copy of the afternoon's paper came out with this announcement as a part of a four-eleven:

With characteristic forethought and determination to always show the very latest and best pictures, regardless of the cost, the management of the PRINCESS THEATER in Colorado Springs decided to obtain a copy of the Simla, Colo., where pictures showing the PROGRESS OF THE ECLIPSE were made. This is a distinct achievement in long-distance photography, photographs an object estimated by scientists to be MANY MILLIONS MILES AWAY.

These views will be shown exclusively at the PRINCESS THEATER MORROW AND TUESDAY. The astronomers calculated the date of the eclipse to the second, but on account of cloudy weather yesterday, the showing in Colorado Springs was postponed until tomorrow at the PRINCESS.

No advance notice was given and the copy for the Sunday issue was not sent until ten o'clock Saturday evening, when the negatives had been developed and it was certain that there would be pictures to show. Also the delay prevented the possibility of some amateur negatives. The ten pictures shown were later made into postcards from which we reproduce the set. The result was a scoop and a big business, for those who missed the actual eclipse were anxious to see it in photography at least. The pictures might easily have been faked, but they really are genuine pictures of the event, and it was a bit of real enterprise to offer them to patrons the following day.

Get the Prices.

The Crescent, Belzoni, Miss., sends in a card for comment, the chief feature of which is the scale of prices; twenty cents for children under twelve and forty cents for all others. The card is an announcement of a special feature, and though poorly printed, the copy is well prepared and it will more than do its work. It runs:

On next Friday, June 12th, we are offering an excellent Photoplay, "THE LIGHT AT DUSK."

The story of a man who narrated everything and removed every obstacle aside that he might gain fame and riches, but the way in which he went to see a great opportunity to do a Exllllliru. and repeat makes this production one of the classics of the screen.

We have personally seen this picture, and we watch for it that it is an offering you will enjoy until the very last scene. We will be delighted if you will honor us with your presence.

First show begins 9:30 sharp, second 9:45 P.M.

Very truly yours,

THE CRESCENT THEATER.

Admission — Children under 12 years, 20 cents; adults, 30 cents.

We like the tone of the announcement. It tells something of the picture, and tells also that the management has seen it and knows it to be good. We think that the card, simple as it is, will pull more than a very good show on an afternoon, with superiorities. When you can talk to your patrons that way and gain their confidence, you can get the prices you ask because they will be convinced.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPEs WUnTHROP, ARGENlT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to frame your newspaper advertisements, posters or throw-away cards, how to make your house an advertisement, how to get mailer business, special schemes for hot weather and so many days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schrier Building
Wright & Callendar Building
Chicago, Ill.

Los Angeles, Cal.
Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter swatting publication, it is impossible to reply through the department in less than two to three weeks. In order to give good service, A. C. will endeavor to place one order at a time, without delay. Special replies by mail on matters which cannot be replied to in a single number.

Both the first and second set of questions are now ready and printed in next booklet form, the second half being七十-six in number. In the second set, a sound photographic shutter of better quality than the one used in the editor, or both for 40 cents. Cannot use Canadian stamps. Every five, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A. C. and the Three-Shutter.

From the West comes the following:

Will you kindly explain just the disadvantage of using a three-shutter on A. C., as against a two-winger? Is there any big difference? As I understand it, with a 2-winger speed 551 is made; with a three-winger, 551 there will at times be a flash or glare of light on the screen. Is there a pulsating effect of light and darkness also? My situation is this: Am using a Baird projector with a three-winger. I have been able to trim about 15 per cent of the original shutter blade off without travel ghost, but seem to get a pulsating effect. I am, however, inclined to attribute this to the arc itself, due to fluctuating line voltage, because at times it is as steady and clear as with direct current. Of course the really right thing to do would be to install A. C., owing to speed of Baird shutter, which equals, in effect, the three-winger shutter of other projectors. A. C. is, however, out of the question, and was wondering: If we replace the shutter in effect by getting into a slower shutter gear and a shutter adapted to A. C. This expense would be $20.

Another thing: I am using an Edison transformer on 110 volts. Have a special pole transformer. By "special" I mean that no one takes current through it. The juice is 50 cycles. Would it tend to brighten my film to change to 2-cycle current and get this right sort of transformer? In other words, do you consider the transformer as being equal to the Fredly and other makes? As you can see, I know but little about these matters and have come to the conclusion that you are the only one who can put me right. I am using one encave-convex lens next the arc, with an ordinary plano-convex outside, 6.5 and 7.5. Believe with steady light I would get along all right. Business in this place will not justify installation of current-regulating apparatus.

As to the transformer, the Edison is an excellent device. It is not quite as convenient to handle as making current changes as some of the others, but electrically it is O. K. Changing to 110 volts would have no effect in so far as screen brilliancy be concerned, and it is easier to handle. If the trouble is due to unsteady line voltage you might get better results from the 220, since the fluctuation may be due to overload on one side of the system. But this seems hardly probable, as the line voltage is 220, unless you are using a lot of current for your theater. Your Edison transformer will handle 220, however, so the making of the change would not cost you anything, and if they will make a trial installation of a 220-volt transformer you could easily determine the matter.

As to the shutter, here is the dope: You have a handbook. Turn to page sixteen. Study the action of A. C. You will observe that the current fluctuates from zero voltage (no voltage at all) to maximum voltage 120 times per second with 60-cycle current; 100 times with yours. This means that 100 times per second your current value is zero and the crater brilliancy is maintained merely by its own heat. But it is not maintained at maximum brilliancy. Alternating current illumination is never as brilliant as that of true direct. It is really a series of brilliant flashes and comparative dullness. True, the action is so rapid with 60-cycle, or even with 50-cycle current, that to the ordinary eye it is entirely invisible. But if by any method we could place an opaque shade in front of the crater and remove it when the voltage is at zero, and keep doing this, we would instantly discern the difference, since we would then get only the brilliancy due to the crater brilliancy at its point of lowest temperature. And that is exactly what may happen. But the effect would be obtained only when the projector is run at a certain speed, so that the shutter blades are timed to synchronize with the alternations, and that speed could hardly be maintained for any considerable period of time. The least change in speed in either generator or projector would operate to throw the shutter and alternations out of time. This, however, is true of any three-wing "flashing" effect, which is really a rather rapid change from bright to dull, or very vice versa. In 50-cycle current and a three-wing shutter we have the following: At 60 feet per minute the shutter blades cut light 2,880 times per minute. Time lights at 100 times this speed. Suppose you say? Right, but one-half of that is 3,000, and you can easily, by just a bit of change in speed, or a bit of change of speed of the power-house generator, get into synchronization with our conditions, which is sufficient to give the effect in very pronounced manner.

Perhaps. When the expert has been given understanding of what is working satisfactorily, very slowly increase the speed of projection. If you don't get the effect, then try decreasing. If you get it, try it two or three times, and if speed change brings on the trouble, you have nailed Mr. Difficulty. Remedy: Avoid speed which will synchronize or get the gears you speak of, though the two-winger will give much more trouble. If you are using a Baird projector, change speed very slowly and watching very closely, then the trouble lies elsewhere and you had best try the 220 volts. Possibly the advent of the new Westinghouse low-priced mercury arc rectified and the new low-priced Brico converter may bring current-regulating apparatus within your reach.

Spherical Aberration Useful.

John Griffiths, Ansonia, Connecticut, to whom I give credit as being, in my humble opinion, the best posed man in this country in the optical line of the projector, says:

You may possibly remember what I said some time ago about spherical aberration being useful in smoothing out the light at the aperture, friend Soler being the only one who seemed to agree with me at that time. Do you know why the corrugated lens used with the Mazda gives a more even illumination at the screen than does than other types? It is for the simple reason that it has more spherical aberration and breaks up the image of the filament more effectively.

Granting this to be true, provided the film plane be in advance of the ghost area, what "evening up" is there to be accomplished with the arc lamp beam; also, do not the ill effects of spherical aberration more than counterbalance its advantages? Lastly, is there any right intensity in the ray? Mind you, I am not certain as to just how far I am right in assuming there is very little to be broken up in the light ray, at the correct film plane. Perhaps there is considerable, but I shall continue to think it is not so much as you suppose until it is proven otherwise. Of course if the crater be in actual focus at the film plane, then I grant your contention without question, but the crater must NOT be in focus at that point, and I have been much interested in the possibility of so much advancing the crater focusing position beyond the film plane that considerable light loss through divergence of the ray can be overcome. Personally, I think the thing is impractical for two reasons, but it might be possible to sidestep the objections, viz.: ghost and increase beam diameter at film plane.

But, anyhow, it may be cheerfully conceded that the Mazda sets up an entirely different proposition, and, as applied to that, I can see possibilities in spherical aberration for good. I have been the advocate of a condenser corrected for spherical aberration, and have been watching closely for practical methods of insurance against the aforesaid breakage, mostly to that end. I shall not be satisfied that I am in error until it is proven by a practical demonstration that my position is wrong.

Department Editor Honored.

As previously set forth in the editorial pages of another issue, the editors of this department are to be proud that Frank Richardson, Secretary of the Association of Moving Picture Operators of Argentina, South America, by the Board of Directors in session in the city of Buenos Aires on May 5th.

Accompanying the notification of appointment was the statement that "the entire membership approved the appointment," and other very kind remarks. I am happy to add that the Association is giving this its kind in all Latin America; also larger than any in Spain itself. It is indeed gratifying to know that I have won so high a place in the esteem of our Spanish-speaking brothers. The Association corre-
A Question of Wage.

John Nazei, New York City, writes thusly:

Recently I inserted an advertisement reading: "Expert operator wants out-of-town position where good service will be appreciated." The offer was accepted by a company, etc., by the exhibitor astonished that the man was a woman. I advised her to the country, preferably into the mountains. I received about a dozen offers of a position, of which the one enclosed is the best! No wonder they cannot secure operators for out of town if they offer such wages.

The offer enclose came from the capital city of Pennsylvania. After asking several questions as to how long the applicant had been in the business, etc., the exhibitor says: "Salary, if you are thoroughly satisfied, French for the time being. The answer came about a week later, several times more. They have asked for a good, first-class electrician and a man who 'thoroughly understands projection' for the sum of twenty dollars a week, when an electrician of that class receives four, five and six dollars a day, with steady work; too, and Jobs in plenty. Let it be very clearly understood that this department has no sympathy with projectionists in small towns demanding extravagant wages. It may be emphatically stated that no small town is going to, or can, pay salaries which the large city exhibitor can directly afford to be paid. Living expenses in small towns are not nearly so high as in large cities. Even in these times of huge inflated living cost I would say that twenty dollars ought to be a fair figure for the small town projectionist. But in a city of the size of the one I am in, payable in five dollars a week. If I know of at this time—in cities I mean. There seems to be an impression among exhibitors that the laborers for whom and its editor are demanding the same remuneration for projectionists in cities, towns and hamlets. That is absurd. It is ridiculous. We demand for the projectionist such remuneration as will allow the classiest in each respective community, but this may and will vary widely in different sizes of different size; also in different sections of the country.

If we were to use in a City Directory the following in this discussion twenty-five dollars should, in these times, be a minimum, with thirty for first-class men, but that would be for a PROJECTIONIST— not a projectionist-house-electrician-janitor-bill-poster combination.

Brightening Up Old Film.

The Princess Film Corporation, Malone, New York, asks:

Will you kindly advise as to what is best solution for brightening up and prolonging the life of used film? also to keep it moist and flexible.

There were a number of films renovating solutions on the market at one time, but whether they are still in business in these troublous times I do not know. If they are still in existence I have a nearest local is at New Orleans, which is 117 miles from here. Am working at No. 3 theater, with two Power's 6-B projectors, but have to work with a New York City order, 1000, 24-ft., expired, tried moving my lamp house backward and forward, but it seems to be the same at any position.

You would consider the projection of the nearest local to you, but must reside within its jurisdiction for six months before you are eligible to membership. Anyhow you might find trouble pertaining the union examination. Your condenser breakage is not to be cured by "moving the lamp house backward and forward." It may be improper mounting of the lenses. Get some thin sheet asbestos and place strips in the holder so that the lens will not touch metal at any point. It may be due to overheated carbons, with consequent excessive flaming. Roughly quite obvious. Get correct size carbons for your lampcase (see page 287 of Handbook). It may be due to wrong focal length condenser lenses, which place the arc too close to the lens (see chart March 17, 1918). It may also be due to poor quality of lamp house (condensed vent lenses) which sets up excessive heat inside the lamp house. It may be due to wrongly placed fan in projection room, or to poor ventilation against which you have given no data. You have given me no data. You have given me no data. How can I help you? To merely write saying "something is wrong, what is it." Is not productive of intelligent reply. It is always better to give too much data than too little. In this case I have given the focal length of condenser lenses, amperage, kind of current and size of carbons at least.

New and Excellent Instruction Book.

J. H. Hallberg, consulting engineer for the United Theater Equipment Corporation, has submitted to this department for examination what he describes as the complete book which will be issued to date work operators of the motor generator set. The book is for the use of Hallberg motor equipment engineers. It has 42 pages, the printed space thereon being 3½ x 5 inches. The printing is legible and correct, an excellent matter, and is intended for the use of those who are familiar with the motor generator sets. A postcard to J. H. Hallberg, United Theater Equipment Corporation, New York, is all that is required to secure a copy, and it is of service.

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. Richardson

The recognized standard book on the work of management and operation. Complete detailed instructions on all equipment and operating equipment.

MOVING PICTURE WORLD

Baltimore News, 515 Film Avenue, Wright & Caufield Blvd., Chicago, Ill.; New York City; Los Angeles, Cal.

To save time, order from nearest office.
QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when it is possible to do so. Special replies by mail on matters which cannot be answered in this column $1.00.

The Proper Presentation of Pictures Musically—Natural and Unnatural Endings.

NOTHING gives the finish to an orchestral setting like clear endings and clean attacks. And on the other hand, nothing try the patience of the patrons so sorely as the chopping off of the music in the middle of a measure and commencing the new number on an extraneous key. The science of picture fitting has advanced materially in this respect, and almost all large orchestras and many of the smaller combinations make it a point to secure without a perceptible break.

When the picture is accompanied by a special musical score there should be no interruption and few endings in the playing of it providing the arrangement knows what he was doing. Key sequence is followed with suitable modulations to join non-related keys. The score provides the only adequate musical setting from the standpoint of perfect continuity.

It is nearly impossible to select music suitable for certain scenes and at the same time with key sequence when those numbers must be picked from a published library. There is sure to be a clashing of harmonies unless the piece be accurately timed to finish on a given phrase which has a cadence relative to the following number. Accurate timing depends largely upon the coordination of the score with the picture and the frequency of the labors of the musical director are lost through the careless manipulation of the operating machines.

Assumes the characteristic tempo of a selection is changed to fit the duration of the scene. This musical distortion of the worst kind, and should be frowned upon by all those who profess a true love of the art of music.

Recently a musical director was called upon to fit a feature hurriedly, and, with a supercilious bravado, exclaimed, "It is no trouble to fit pictures. Pick out any old number and play it according to the action and tempo of your picture." We wonder how he would adapt a Spanish habenero to an interior scene showing a fond mother putting her child to bed.

We know some leaders that time every item in their library as they buy it, marking the duration in minutes and seconds upon the outside of the piano cover. This is a good practice and wonderfully helpful in selecting music that do not select our music from the standpoint of time only. Its adaptability and appropriateness must first be considered. The tendency is to pick out cut-aways perhaps a bit of music. This is an insult to the composer, and an affront to the musicians who are to be found in your audience.

To consider your cue is important, but it should not take precedence over a smooth change of music. It is always better to over-run the cue in finding a phrase upon which you can finish on the cadence than to sacrifice continuity and outrage the ears of your auditors by an abrupt break. A cadence frequently suggests itself as a possible ending just before a cue appears. If it be taken and held, with a slow diminuendo and the succeeding number be picked up pp, it gives a smoothness that detracts nothing from the picture.

The leaders of some of the smaller orchestral combinations have trained their players to finish on the tonic chord of every selection and make them hold it until the signal is given to start the new one. As the cue to change draws near the leader taps his music rack, which indicates that he is about to finish the number. He slows up the tempo, and as he comes to the end of the phrase he signals the orchestra to cut to the last chord. The only objection to this method is the tapping of the music rack. The sharp staccato sound thus made is a greater screen detractor than a bad pause, so that, although he effects a smooth change, he defeats the primary purpose intended. However, this mode of procedure is to be highly recommended if the tapping can be eliminated.

There is yet another way to gain smoothness of sequence in picture setting which, so far as we have been informed, has not been tried. We claim it as a child of our brain, and offer it as a suggestion to those theaters that have large and somewhat unwieldy orchestras. It cannot be used effectively with every number because of the nature of the instrument, but when occasion arises to use such selections as "Liebestod," excerpts from "Parseval," "Othello," or parts of large suites or symphonies (where there is no stopping place) the plan might be found of some value.

The idea consists of a series of original endings, eight or sixteen measures in length, and written without any definite melody, but based solely on a chord construction which would fit into almost any number of the same or relative key. The best results could be obtained from three forms, viz; arpeggio, sustained chords, or color figures, with possible pauses.

Fig. 1, as shown below, will give an idea of the arpeggio form of an eight bar phrase (the last bar being omitted to conserve space) which could be used with any number, allegretto in character, and in the keys of D maj, G maj, or A maj. It would also be possible to attach it to one written in B minor if care were used in connecting the selection proper with the proposed ending.

You will note the excellence of the bass progression, as well as the neutral figure which serves as a melody. With a roll towards the finish this ending can be made most adaptable. Of course this piano illustration would be arranged for orchestra, and should receive a number for filing purposes. Although marked Allegretto tempo it could be used to finish pieces marked Andantino, Moderato or Andante Con Moto. Its parts should appear similar to Fig. 2, and should be pinned or attached to the phrase at a point where the leader expects to finish. Although the melody figures might not remotely resemble that found in the original ending the finale would be decent and complete.

The sustained chord form can be utilized in much the same manner, but the writer's ingenuity will be taxed heavier to accommodate a truly musical phrase. The third form, which we have called color figures—for the want of something better—is probably the most effective and by all means the easiest to evolve, as can be seen by analyzing Fig. 3. This form can be made doubly effective when written for a special piece of music, as such as Rubinstein's Unfinished Symphony. Here you find the dominant melody figure as shown in Fig. 4, can be used as the basis of Fig. 5, and attached to almost any part of this number, making a suitable ending.

The "Liebestod" of Wagner is another excellent example to experiment upon. How effective an original ending based upon the thematic treatment of this piece would prove! Frequently your scene forces you to stop at the letter N, which is a bad break requiring a finale to
Music at the Rialto.

During the week of June 30 Mr. S. L. Rothafel offered one of the biggest bills for the music that we have seen in New York Pictureland. It was not that there were more numbers than usual, but each number stood out as a feature in itself and at the same time blended so well into a composite whole. Mr. Rothafel is only human and is prone to err once in a while, but when he gives us a programme of such excellence he is instantly forgiven for those little sins of omission and consequence.

The Overture—Capriccio Italian by Tschaikowsky—was beautifully rendered by the Rialto Symphony Orchestra under the direction of the incomparable Herbert Keels. Mr. Rothafel knows the human heart and gets out of it everything obtainable.

The best scene showing the island of Cuba in all its picturequeness. The music selected for this was of Spanish atmosphere and made you feel as if you were actually present among the palms and the queer people of the Cuban Isle.

Miss Annie Rosset followed with an aria from "La Forza Del Destino." This opera of Verdi's is seldom heard though it merits a prominent place in the galaxy of famed works. Miss Rosset showed to excellent advantage in this number. She is gaining poise, and never have we heard better vocalization from this talented singer. The selection of this solo was a happy one, as it linked the scenic with the Animated Weekly, which dealt so much with the Italian troops and their good works. Mr. Rothafel divided his Weekly into A and B numbers. The first number illustrated the Italian Invasion and the second the battle with the Spanish forces. These pictures were taken by the official cinematographers of the Royal Italian Army in a territory along the Plave River, where the Italians have just inflicted such a crushing defeat upon the Austrian forces. They are shown here through the courtesy of the Italo-North-American-Commercial-Union, official agents for the Italian government. As "The French Mob" from Illegato was well sung by Carlos Mejia. This young man is new to us, but his stage presence and posture, on such subject carried the storm. His voice is light, but very sweet, and the easy manner which he uses is distinctly pleasing.

The feature called "The Claws of the Hun" was well played, principally by the orienatals. Our friend Arthur Depew officiated at the camera, and any picture is in good hands when he has charge of it. The Vitrola, playing "Over There" from back stage, was admirably timed and worked out in exact synchrony. This is a new development in picture playing that is fast coming to the fore as a pleasing innovation.

Selections from "Miss Springtime" were played as an Entr'acte with brother Fiston wielding the baton. His predilection is to dynamic effects, which spoil his musicianship and destroys his interpretation. There is enough noise in the pitioral without dragging it into a spot where it does not belong. Tempo should be well defined at the beginning of each new movement, not four measures afterwards.

The Comedy and the organ solo closed the show.

American Federation of Musicians.

The American Federation of Musicians held their twenty-third annual convention in Chicago recently, when the constitution, by-laws, and standing resolutions were amended and ratified by that body. Con
mencing May 15 and lasting a week it was in all respects and from all angles the most successful, the most important, and the most beneficial of such conventions. This was not surprising, as the Chicago convention had the benefit of the experience gained in the twenty-two which preceded it.

No time was wasted in useless parliamentary camouflage nor was debate needlessly restricted: every delegate had a full and fair opportu

Masonic Suggestion Synopsis.

LET'S GET A DIVORCE (Paramount—Five Reels)—Theme—Moderato. Suggest "Till Think" from "The Rainbow Girl" by Hirsch, "Chiffonnette"—Atbertron or "Baby Sweetheart's Serenade."—Corri.

The picture is somewhat light, but you will find it most appropriate and you will have a chance to use Tosti's "Good-bye." If you deem it advisable, to couple the number filed with "The End of Sunday" beginning at the cue "But Spring Cannot Last." Close the picture with the theme. Cue sheets can be obtained from the Paramount Exchange.


This is an amusing comedy drama with a New England atmosphere. The opening is very sad, but beginning with the "T—The End of Sunday," light music can be used to contrast the gloomy opening. You will need a popular Two-step and a joyous Allegro. Two songs are some children scenes that require counter melodies. For your music being generally light will present difficulties in properly portraying them. Cue sheets can be obtained from the World Film Exchange.

SAY, YOUNG FELLOW (Paramount—Five Reels)—Theme unnecessary. This is one of the usual fire and dash comedies of Douglas Fairbanks fils. He does the usual hair-raising stunts and the action is fast throughout. Light music will be required with some special numbers that are almost direct cues. In the second reel you will need either "School Days" by Edwards or "I Can't Do That Sum" from Victor Herbert's "Babes in Toyland." Fairbanks has a habit of whistling "Believe Me, If All Those Endearing Young Charms," which occurs in the second and third reels. It is suggested that the orchestra stop playing and allow the piccolo to play it as a solo, synchronizing it to the theme. Therefore, you will need a piccolo, a harp and an obligato to meet the picture demands. Cue sheets can be obtained from the Paramount Exchange.

TANGLED LIVES (Paramount—Three Reels)—Theme—Moderato. Suggest "Silent Sorrows"—Borch, "Elysium"—Speaks, or "Eve'spoint, was due to the masterful handling of the routine by the presiding officer. Lieut. John Phillip Sousa was present with a consolidated band of five hundred instrumentalists and assisted at the flag raising which took place on the lake. The band started "The Star Spangled Banner" as Old Glory was unfurled to the breeze. The twenty thousand people present, reverently and with unceasing applause, joined in the chorus which was indeed inspiring, and showed the true patriotic feeling which prevailed in that immense assemblage.

This year the A. F. of M. is moving forward in progressive lines and eliminating the dead wood which clutters up the machinery of adequate service. These laws that have stood the test of time and experience are retained, but the resolutions are adapted to fit new conditions that arise from time to time. It is not the intention of the A. F. of M. to regard these amendments as permanent. For many exequies arise that must be handled by the local board of directors that wide scope is given to the discretion of the executive board when a ruling or amendment is needed. In this country, the national committee puts it into resolution form to be voted into the constitution if deemed advisable.

This book has been brought into the American Federation of Musicians on the official program, and before has there been that keenness of purpose that so marked the proceedings of the twenty-third convention, and never before has the future held so many promising good things for the American Federation of Musicians.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

What is meant by "trite" or "cliché"?

A. This is a name given to a class of popular songs and parodies, mostly written and copyrighted by publishers who know little or nothing of music. It is based on a well-worn song or tune which they speak of as "La La," and thus the name. It is regarded as their best instrument.
Robertson-Cole in Foreign Markets
Opens New Office and Starts Aggressive Foreign Sale Campaign Throughout the World.

The Robertson-Cole Company's film department is now in new offices at 1600 Broadway and equipped with own projection room and a competent organization for the handling of picture-rights abroad and is rapidly becoming one of the important film factors in the international field. Starting a little over six months ago with the idea of providing the independent producer with a medium of distribution in foreign territory so comprehensive as to cover practical the entire world as well as secure for him the maximum returns on foreign sales, the Robertson-Cole Company's film department, under the direction of W. H. Seeley, has advanced with such rapid strides that now it is numbered among the foremost in the industry.

This company has been identified in the general exporting field for many years, and can give, therefore, to the American producer and foreign distributor the result of prestige and practical experience of long standing.

No small part of the business of this organization consists of doing the actual exporting for some of America's foremost foreign sales companies, handling the routing, shipping and taking care of collections and exchange, insurance, etc. Among the sales closed by the Robertson-Cole Company in the last few days are:

* Jester Comedies, in Scandinavia and Australia.
* "The Belgian," in the West Indies, part of South America and Mexico.
* "The Eagle's Eye," in India, Canal Zone, Chile, Peru, Bolivia and Equador.
* "Just a Woman," Norway, Sweden, Denmark, Bolivia, Equador, Chile and Peru.
* "Men" for Norway, Sweden and Denmark.
* "The Mormon Maid" for British Isles.
* "The Eleventh Commandment" for Scandinavia.
* "Nine-Tenths the Law" for Cuba, Porto Rico, West Indies and part of South America.
* "Bisby" for England, Ireland, Scotland and Wales.
* "The Finger of Justice" for Africa, Chile, Peru, Bolivia and Equador.
* "The Struggle Everlasting" for Chile, Peru and Equador.
* "Those Who Pay" for the West Indies and part of South America, and British Isles.
* "Her Fighting Chance" in England, Ireland, Scotland and Wales.
* "Passing of the Third Floor Back," England, Ireland, Scotland, Wales, Ceylon, India, Burma.
* "The Pendleton Round-Up" for Australia and New Zealand.
* "The Sunset Princess," Norway, Sweden and Denmark.
* "The Zeppelin's Last Raid," West Indies, part of Central and South America and Mexico.

Edna Williams, manager of the Latin-American section of the firm, has been very successful during the past six months and has made the name of Robertson-Cole familiar among the large buyers in all the neighboring republics.

Hurley Plan Helped by Films
Moving Pictures Are Paving the Way for the Introduction Of All Kinds of American Goods in Foreign Countries.

The address of Chairman Hurley of the Shipping Board before the National Security League in Chicago last week is fresh evidence of the need to freely export American films, according to president Paul H. Cromelin of the Inter-Ocean Film. In this talk Mr. Hurley laid special stress on the utilization after the war of the great merchant marine now building.

"This merchant marine, declared Chairman Hurley, must not be allowed to go to rot in peace time," said Mr. Cromelin. "The Chairman told the business men that they must plant American wares so successfully in the foreign markets that all the new ships would keep busy.

"Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neutral lands, familiarizing them with American hustle and go—which is made possible by American success-tools. The demand for these tools is sure to follow in the lands where ambitious men are forging to the front. This, I think, takes in every land! Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result? A United Advertising campaign that would attain anything like it would cost our manufacturers a billion dollars. The films do this very patriotic work gratis, and it will pay Mr. Hurley and every American interested in post-hullum problems to see that they get every shipping facility to-day that can be secured."

Goldwyn and Vitagraph in South America
The Co-Operative Film Company of New York Handles The Output of Both Companies in Chile, Peru, Ecuador and Bolivia.

One of the youngest and most aggressive film men among the exporters is Jack Hoffberg, general manager and representative of The Co-operative Film Company of New York, the film department of The Mutual Export & Import Corporation, a downtown commission house that has been shipping general merchandise abroad for years. Mr. Hoffberg, who has been in the film business for a number of years and in the export branch of the industry for the past three and a half years, is widely known among producing distributors and exporters and he points to his organization of The Co-operative Film Co. for the Mutual Export & Import Corporation as his most important achievement since he became associated with the film business.

The Co-operative Film Co. of New York, with established branches in Santiago, Chile; Lima, Peru; Guayaquil, Ecuador; and La Paz, Bolivia, controls the Goldwyn and Vitagraph output and among the big special and independent productions which they handle, and are now exploiting are such well known features as, "Womanhood," "The Auction Block," "Those Who Pay," "The Zeppelin's Last Raid," "One Hour," and "Struggle Everlasting."

José Traver & Co., of Santiago, Chile, handle the South American distribution of the productions controlled by the New York firm through their local exchanges.

Within the past ten days, the Co-operative Company has acquired the exclusive rights for the territories mentioned...
Bengar Company to Handle Selig Product

Colonel Selig Closes Long-Term Contract for the Exploitation of His Brand in Foreign Markets.

A 3 result of numerous conferences between Colonel J. Frank Brickliss, Inc., Mr. Beu Blumenthal, of Export and Import Film Co., Inc., offices have been opened in New York City to facilitate the movement of Seligs throughout the world.

George Blumenthal of Mr. Garrett and Selig gives full control of all Selig productions of the past and for four years to come to the Bengar Pictures, Inc. This applies to all territories of the world, except those territories in Peru, Bolivia, Paraguay, and Great Britain.

Every civilized country has been entered and thoroughly canvassed by representatives of this exporting house and from the catalogue of Selig productions outgoing shipments are being carried by practically every boat leaving our shores.

Colonel Selig came to New York a few days after Mr. Garrett and Mr. Blumenthal's return from the Selig plant in Chicago, and during the several weeks of his stay here some far-reaching plans have been formulated. The new offices in the Godfrey Building are the scene of continuous activity and both Messrs. Garrett, Blumenthal and Selig are enthusiastic over their plans for the fall. The Colonel brought along three new feature productions that he predicts will start tongues to wagging after the trade showing they are giving shortly. These were produced after conferring with Mr. Garrett and Mr. Blumenthal on the international popularity and appeal of the subjects.

Foreign News and Comment.

José Donati, director and assistant general manager of the Cinematográfica Sud-Americana, has just arrived in town. For the benefit of those unfamiliar with the importance of this South American exchange, Mr. Donati will give a brief outline of its activities. Its capital amounts to $1,000,000 Argentinian currency (about $400,000 in American money) and it covers the territory comprised within the republics of Argentina, Brazil and Peru and has close dealings with local exchanges in Buenos Aires and branch offices or agencies in the following cities: Rosario, Tucuman, Mendoza, Cordoba, Bahia Blanca; Santiago, Valparaiso, Concepcion, Iquique, Antofagasta, Punta Arenas, Compucho; Lima and Montevideo.

It handles, on an exclusive arrangement, the whole output of the Universal, Gaumont, Tespi and Gladiator companies, in addition to whatever special productions it may deem suitable for its market.

The Sud-Americana, as presently organized, has been in business during the past three years. Attilio Liberti is the present manager of the corporation and one of the directors, acts as the general manager. Mr. Liberti, the founder of the firm, is a Buenos Aires millionaire, and his name appears on the board of directors of one or two local banks and a number of commercial enterprises.

During the past year the Sud-Americana has been working in combination with the North American Motion Pictures, Inc., a New York concern covering the same territory. Their combined program consists of Universal, World, Selig, Gaumont, Pathé, Tespi, Gladiator, First National Exhibitors' Circuit (including the new Chaplins), Billy West and numerous special productions.

Henceforward it appears that Mr. Donati's visit is connected with the purchase, in large quantities, of program and special pictures. He is a veteran of the moving picture industry and has kept in close touch during the past eleven years with the activities of most of the pictures.

Mr. Donati will remain in town for two or three months and will probably leave here a permanent buying representative.

According to reports received from Joseph Lamy, the last few weeks of the Piedmont Pictures sale's campaign have been exceptionally effective. The entire library of the Parka Pictures educational films have been placed for the Scandinavian countries.

"The Eagle's Eye" serial, of which Piedmont controls the rights in the United States and West Indies, has been conceded for Cuba to Blasco y Martinez, and for Porto Rico to J. Gelabert of the San Juan Film Exchange. It has also closed for the Empresade Teatros y Cinema Ltda., Lima, Peru, whom they represent exclusively in New York as purchasing agents, the Paralta Productions, as well as several other features like "Inside the Lines" and "The Victim."

All existing and forthcoming Select productions have been disposed of for Chile, Peru, Argentina, Uruguay and Paraguay.

The serial, "The Seven Deadly Sins," has been closed for the United States, Mexico, Argentina, Peru and Bolivia. The International serial production, "Beatrice Fairfax," has been sold for China, India, Burma, Ceylon and Straits, Chile, Peru, Argentina, Uruguay and Paraguay.

All the recent releases of Rialto de Luxe productions, as well as a certain number of other features controlled by the Piedmont organization, have been shipped to Porto Rico, Santo Domingo, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador and several of them to Brazil.

Several sales have been made for the Far East, France, Spain, Portugal, several South American countries. The production "Shame" has been closed for France and a serial recently released for Spain and Portugal.

An innovation in the new quarters of the house of J. Frank Brockliss, Inc., has been installed by Sidney Garrett, its president. A visiting buyers' lobby has been furnished completely, both as a rest and conference room as well as a foreign film journal library. Every motion picture publication in America and all foreign countries is kept on file for the reference of foreign buyers.

A Blaikie Dick, general manager for McClure Pictures, Inc., announced this week considerable activity in the sale of foreign rights for the McClure series of "Seven Deadly Sins." Contracts were formulated for the foreign rights of "Seven Deadly Sins" were disposed of by a deal made with the Piedmont Pictures Corporation of New York City. In addition to this sale, Mr. Dick also announced that foreign rights have also been disposed of in the following territories: Brazil, Argentina, Paraguay, Bolivia, Peru and Uruguay.

Charles Lefebvre, Latin American representative of the Gaumont Company, with headquarters at Buenos Aires, left New York last week on his way to Rio Janeiro. Mr. Lefebvre came to New York after having visited Paris and Barcelona.

Arthur J. Lang, of the Nicholas Power Company, must have arrived in Buenos Aires by this time. The last news from him was received from Paitu, Peru, where he intended to stay for a few days only. For the present, any mail may be addressed to him in care of the London and River Plate Bank, Buenos Aires, Argentina.

Abraham Carlos, general representative of the Fox Film Corporation, will leave New York before the middle of the month for an extended trip. He will first visit Porto Rico, Mexico and Central America. He will be accompanied by Aquileo Calvo, who has recently been placed in charge of the Latin-American activities of the company.

Paul Capellani returned from Argentina about a month ago. We understand that he has brought with him a copy of the picture produced under his direction by the Platenscope Film Company of Buenos Aires.

The First National Exhibitors' Circuit has closed deals covering practically every important territory in Latin America. These results were obtained through William Vogel and David P. Howells, who are handling the Chaplins and the Petrova and other productions respectively.

R. R. Nehls, general manager of the American Film Company, has been in town quite frequently during the past month. His last trip is connected with the export situation, particularly in regard with the Spanish and Portuguese speaking markets. Mr. Nehls has started an aggressive campaign in the columns of Cine Mundial.

Calleja and Boan, of Havana, have purchased the Cuban rights from the Inter-Ocean Film Corporation on all Paralta Productions. In association with Blanco and Martinez, of the same city, they will also handle the Vitagraph output during the coming year in the neighboring republic.

Goldwyn pictures are becoming popular in South America, especially in Argentina. The exhibitors are already classing them among the best American pictures shipped to that market. A new agency, York-Rialto, exclusive representative for South America, which has been set up by Maunel Saenz and Ricardo Mai, is handling the distribution in Argentina and Uruguay.
Expressing Films Uncertain Business

Exhibitors and Distributors Suffering Because of Poor Service Under Congested Conditions and Inexperienced Employees.

Both distributors and exhibitors are suffering through a seemingly poor service from the express lines in the essential matter of delivering films and posters to the showmen and returning them to exchanges. Here in the East conditions are exceptionally bad, from four days to a week being required to deliver films to Philadelphia and to New England cities centering around Boston.

A World representative found general complaint at all of the big distributing firms called upon, and none of the men in charge had any suggestion to offer that might give any hope of improving the situation. Before railroads became congested and the express lines fell under Government control films were handled at “treasury value” and had precedence over every other item of merchandise.

In these days films take their chances it seems, and the chance is in most instances a very poor one. Often films are delivered by the express company to the exhibitor without the posters, although invoices are always marked “two on one” to indicate a double shipment. Again the posters will arrive and no films will come. Frequently neither films nor paper reach destination, and the exhibitor suffers from a “dark” house and the annoyance of making explanations that, by the patron, are not always accepted.

It is a real detriment to an exhibitor to have his house closed for even one day. The matter of “starting all over again” often means the loss of money aside from the total loss of receipts on the day the house is forced, by indifferent express service, to remain dark. Then, too, the distributor loses rentals and delay in delivering films and advertising matter returned to the exchange.

Here in New York some distributors are sending their films by parcel post as the best expedient. Some of them serve Philadelphia and Boston by special messenger service, a messenger packed in trunks with the proper label conspicuously displayed, setting forth the contents, being now accepted as baggage; but this service entails an enormous expense on expensive service, involves the doing of the same job, the messenger and the round-trip ticket required to carry man and baggage.

The express companies are suffering from the demands of the trade, and inexperienced help is contributing to the poor service. Perhaps when the employees become more efficient there will follow some relief, but just at present shipment of films by express involves in every instance an element of luck that makes the outcome hazardous and unsatisfactory.

Toronto Theaters Try Group Advertising


Toronto exhibitors are doing more newspaper advertising than ever before and with apparent results. By arrangement with the Daily News no less than thirty-five local theaters are getting an illustrated column daily, which serves as a directory of current attractions at the respective houses. This directory gives the name and address of each of the theaters, the name of the feature and the date of the show in the star. The lay-out of the column permits quick reference to each theater on the list and each house gets a neat display in alphabetical order. This is one of the best newspaper stunts for the average exhibitor yet seen in the local columns. The daily columns is entirely in addition to the “News Photoplay Calendar” which occupies large space in the theatrical section of the Saturday edition of each week. Each of the thirty-four theaters is given approximately forty lines in tabulated form for their feature, comedies, serials, etc., which are booked for each day during the succeeding week. The Saturday Calendar occupies a spread of almost a whole page. There is considerable work in connection with compiling this calendar each week but, although the cost is small to each exhibitor, the paper finds that the feature is a paying proposition.

In addition to the Calendar, a number of the local picture theaters are also using special display space for individual advertisements. These “ads” entitle a theater to special reading notices and reviews. The Daily News has shown its willingness to co-operate with the theaters by offering to print on the front page of the paper any advertisement, such as alteration, special performances, unusual incidents, changes in personnel and changes in policy.

Following the apparent success of the Photoplay Calendar in the Daily News, a similar calendar was recently started by the Star Weekly which is entitled “Daily Exhibitor’s Representative for the Week.” In this calendar has been listed the attractions of the week at more than a dozen different moving picture theaters of Toronto. The Star Weekly and the Sunday World also carry a number of the larger picture theaters regularly and each of these papers also carried many advance notices for the various houses.

The plan of The Daily News is so unusual and so successful, however, that it has aroused wide attention and interest.

Private John A. Bell, U. S. A.

WHEN one looks with admiration upon the sturdy ranks of khaki-clad boys swinging through the city's streets to the triumphant notes of some popular air and the accompanying thump, thump, thump of the big bass drum and feels a quickening of one's patriotism the thought occurs: "Where do they all come from?" In a general way we know that in those ranks are blacksmiths, clerks, bookkeepers, salesmen, farmers—men from every commercial field, but it is difficult, sometimes, to find out from that husky, up-standing, hard-eyed six-footer on the extreme fringe of the group with the smooth-voiced, obliging young fellow who used to sell you your coffee and your newspapers at your favorite 'gents' furnishing store." But that's the way it is working out in Uncle Sam's great army of democracy.

We know what we are talking about, since we have our lead up to the subject of this sketch, John Bell, first officer boy, then copy clerk, and later mail clerk in the office of the Moving Picture World, but who is now a private in the Regular Army, and on his way to France.

John was born and brought up in Brooklyn, and, as he grew to manhood, he ran more to nerves and sinews—an irrepressible spirit that knew no restraint. In the process of growing up John got a common display ad that was often read but never read: He then went to work, first with the Film Index and then with the Moving Picture World, beginning back in 1909.

Amid all the trials that beset a boy on his first job, John never lost his spirit or his nerve. He made mistakes, but he also made friends, so that while he regularly "got the goat," at some time or other of every one with whom he come in contact, he still held his job and did a lot of good work, too. Now that he has joined the army and is off for the war we are sounding his virtues and laughing at his mistakes and adventures. He is one of the great army, and will make a daring soldier. Good luck to him!

Bennett Journeys to California.

H. Whitman Bennett, assistant to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, has left New York for the West Coast studios of the company. Although Mr. Bennett has been connected with the Lasky film organization since before its affiliation with the Famous Players company, he has never visited the Western studios of that concern. Mr. Bennett will remain at the California studios for three or four weeks.

Torres to Summer in Los Angeles.

Ramirez Torres, chief of the scenario department of Pathe Exchange, Inc., in charge of the Pathe Film Corporation, where he will be associated with the studios on the West Coast that are producing pictures for Pathe. It is expected Mr. Torres will return to New York in September.
Motion Pictures—An Essential

The Screen Which Pictures Things as They Are
Serves the Nation Usefully and is an Absolute Essential to Victory

THEIRs not to reason why, theirs but to do and die" may be all right from the standpoint of patriotic devotion to an ideal. And yet, if we will but reason together, perhaps it may come to pass that fewer of us with demonstrative except for patriotic subjects. You rest while before your eyes is spread the scroll of the world—the launching of a battleship, a religious ceremony in India, salmon fishing on the Columbia river, an arctic scene, the Panama canal, etc. And through it all your spirit has been soothed and ministered to by music. And when you emerge you have been rested, you have been entertained and instructed, you have seen things. Is this not an essential?

To consider the material side, one has but to refer to the magnificent showing made by the allied motion picture and theatrical team in the recent Red Cross drive when they finished second and raised over a million dollars for the cause—Some Essential?

But all this pales into insignificance besides the word Propaganda. Here the strength of the motion picture is so much that it should be utilized.

It isn’t to speak for the moving picture profession in all its branches that this is set down. Producers, exhibitors, operators, machine manufacturer, all have “come across” strong. We do hold a brief, however, for the message which the silent drama has been constantly delivering ever since we “went in.”

The fiat has gone forth, our “hat is in the ring,” and grim visaged war is at our threshold. The press keeps us well informed, but the result was that this world cannot picture a situation as the eye can visualize it.

Are motion pictures essential? Go to the theater and see. Every night, everywhere, war pictures of actual events are shown. Watch the audience as “Black Jack” Peary appears, or the marching and drilling of our boys, or the launching of a battleship with the masterbuilder—Schwab—on the job. See how the audience “rise” to it. Hear their applause as “Old Glory” is flung across the screen. And realize that this is passing on every day throughout our land and that every thrill of patriotic fervor strengthens purpose and thought—and that thoughts are things. Knowing this, can it be doubted that motion pictures are an essential?

Joseph Choate’s dying message was: “For God’s sake, hurry up,” and throughout the land is being preached the motto of Wake up and Win.

We are going to win the war, but it is no pink tea. Some of us don’t know we are in it yet. We must all wake up and stay awake.

Drive home to the American people—hit them through the eyes—the terror and magnitude of this war, and it will keep them roused to a sense of their obligations and serve as an inspiration.

No thing can win for us. Co-operation and co-ordination will do it. We need every ounce of help; and that which continually mirrors on the mind the true inwards of things and pictures them as they are, serves the Nation and is one of the greatest essentials for victory.

Of such is the motion picture.

SAILORS THANK WILLIAM FOX.

Three thousand sailors at the United States naval base at San Pedro, Cal., have telegraphed a vote of thanks to William Fox for his help in staging a mammoth vaudeville entertainment recently given for the jackies under the auspices of the Stage Women’s War Relief. Mr. Fox, as soon as he was informed that Frank Lloyd, director of William Farnum, was to be stage manager of the entertainment, wired Mr. Wurtzel, manager of the William Fox coast studios, to do everything possible to make the vaudeville a success. The result was that a small army of Fox phonofilm carpenters and electricians were soon on the spot, erecting stage and scenery for the production. Those from the William Fox studios at Hollywood, who were on the prowl there Williams Farnum, Gladys Brockwell, William Burress, Herbert Byles, A. W. Fremont, Tom Mix, the William Fox string quartet and a number of others.

ABEL TO BE FOX SPECIAL REPRESENTATIVE.

Sydney E. Abel, who has had wide experience as a film specialist, has been named by the Fox Film Corporation as a special representative, it is announced from the William Fox offices.

Mr. Abel, who has been special representative of Select Pictures since the organization of that concern, is one of the best known film men on Broadway and brings to his new work qualities of salesmanship that make him a particularly valuable aide.
Olive Tell Introduced to "Secret Strangers"

Metro's Newest Star Begins Rehearsals of Picture Adapted From the Kate Jordan Play.

By Edward Weitzel.

O

NE of the property men stood on a step ladder, balanced himself on his right foot and drove a nail into the wall. From an adjoining set where Ethel Barrymore and her company were "taking" a scene of "Our Mrs. McChesney" came the sound of sharp commands, then a loud baffle of voices and the splutter of the light. At the table in the center of the poor young artist's garret home Director John C. Ince and the head electrician held an animated conversation over the importance of a brass candle stick. A carpenter stepped back hurriedly and knocked down a screen with a loud crash. The property man balanced himself at a more dangerous angle and drove in another nail, this time directly above Olive Tell's head; but the newest Metro star paid not the slightest attention to him or to any of the other distracting noises about her.

It was the wait between the rehearsals and the "taking" of the first scene of the screen version of Kate Jordan's play, "Secret Strangers," and the actress was improving the time by running over her most important bits of business with the villain. For the moment, everything else ceased to exist.

"This work requires remarkable powers of concentration, doesn't it?"

The actress dipped a large puff into a box of powder and applied it carefully to the sides of her face and as carefully avoided the tip of her nose. "Indeed it does!" she replied. "If one can't shut out everything but the thoughts one is told to think it is useless to try to become a screen actress. Here am I starting rehearsals on this Metro picture which means so much to me, and I'm having a regular fight with myself all the time not to jump up and run away. My sister Alma opens tonight in Marjorie Rambeau's part in 'Eyes of Youth' at the Maxine Elliott Theater and I'm so anxious to be with her and help her all I can! She took the part on short notice, you know."

Director Ince helped himself to one of the crackers that formed a part of the poor young artist's meager supper and smiled reassuringly at sister Olive: "Don't worry about your sister; she's one of the Tell girls and you can always tell about them beforehand."

"Thank you, Mr. Ince. I hope you can forecast a certain secret connected with 'Secret Strangers.'"

"It's no secret at all; you've never had a part like you better and you're going to be a success in it. . . . Got that candlestick fixed, electrician? Everyone ready, everybody."

Once more the opening scene was acted; this time accompanied by the steady grin of the cameraman, and the several pairs of eyes that were focused on the two people within the dingy garret searched hungrily for the slightest flaw to show itself, as a slice of life, a bit of human tragedy, was brought into being. And right here is a phase of screen acting worthy of being noted: Actors on the speaking stage are called upon to give the result of preparation before a theaterful of people who are in the most receptive mood and quick to show their approval when pleased. Every aid that can possibly spur an artist on to do his best is at hand. As the play moves forward, the men and women on the stage feel the subtle influence that comes over the footlights and lets them know, at each step of the performance, the sort of impression the play is making. With the fall of the final curtain comes a popular verdict that is not to be changed by the notices in the morning papers. The conditions under which the screen actor puts forth his best efforts are entirely different. He is obliged to throw himself into the strongest emotions for a very brief space of time, and always under the influence of human beings for whom the magic of illusion holds no secrets.

As the camera ceased grinding the indignant young woman whose husband just showed the villain the door instantly relaxed, nodded a smiling goodbye and hurried toward the stairway, followed by a chorus of good wishes for her sister's debut.

Horstmann and Schaefer Candidates

Boston and Chicago Men Rivals for League Presidency at National League Convention.

Boston, July 16.

T*HE annual convention of the Motion Picture Exhibitors’ League of America was formally opened at 11:45 this forenoon at the Lenox Hotel, where the candidates for presidency were present. The indications at the beginning of the session were that it would be an uneventful meeting.

The leading candidates for president were Horstmann, of Boston, and Schaefer, of Chicago. The St. Louis boosters for the 1919 convention were out in force.

Mutt and Jeff Open Booking Bases

Fox Company Announces That Beginning July 28 Eighteen-Week-Old Subjects Will be So Released.

A DEPARTURE in the policy of selling the Mutt and Jeff Animated Cartoons has just been put into effect by the Fox Film Corporation. Mutt and Jeff animated cartoons that are eighteen weeks old will be sold on an open booking, non-contract basis.

The first Mutt and Jeff cartoon to come under this ruling is "The Decay," which was released March 28. This film will be eighteen weeks old July 28 and will be open to non-contract bookings. After August 4, "Back to the Balkans" will be in the same category, and, of course, every week thereafter will see a Mutt and Jeff cartoon put on a non-contract basis.

This policy has been adopted as a result of a demand from exhibitors. There also has been a change in the nature of the cartoons. They are becoming more topical in their subjects; in fact, the most recent titles are as up to the minute as an afternoon newspaper. As examples of this timeliness these subjects are pointed out: "The Seventy-Five Mile Gun," "Meeting Theda Bara," "Hunting the U-boats," "Joining the Tanks," "Helping McDaroo," and "My Four Years in Matrimony."

GOLDWYN BUYS "A PERFECT LADY."

Goldwyn Pictures Corporation has just purchased from Channing Pollock and Renwood Wolf the motion picture rights to their stage success, "A Perfect Lady," and to, Madge Kennedy falls the good fortune of having this as one of her first big Goldwyn pictures of the fall season.

"A Perfect Lady" was one of Rose Stahl's biggest successes in recent years and enjoyed the advantages of a run in New York at the Hudson theater and was played in the principal cities of North America by Miss Stahl on tour.

Goldwyn plans to begin production of "A Perfect Lady" within the next few weeks.

As a play "A Perfect Lady" was first presented by the Henry B. Harris estate, and in Miss Stahl's supporting cast were such well known players as Ned Sparks, Harry C. Browne and Beatrice Noyes. Miss Kennedy's role will differ greatly from any she has had since her entry into motion pictures a year ago.

LESSER GETS ELEVEN WESTERN STATES.

Supplementing his former contract for eleven western states on "Hearts of the World," Sol L. Lesser, president of All Star Feature Distributors, Inc., has secured rights for the following additional territory on the Griffith subject: Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin and North and South Dakota. Mr. Lesser's territory on this production now includes all states west of the Mississippi River. This is said to include a return of rights granted for the fall season in the amount of territory involved, but also by reason of the prices paid.

HOSPITAL WINS RUTH ROLAND'S $300 AWARD.

Ruth Roland has received $300 from a New York fashion magazine in payment of designs of a riding habit made by her. Just to prove it was not stage money Ruth turned over the check to Fannie Ward's Convalescent Soldiers' Hospital.
Determined effort to wipe out the organized bands of film thieves who for years have caused an enormous loss to the industry as the result of their depredations is now being made by the New York Managers Organization, which expects shortly to have assembled ten machines of different types. In the wall cases there is a complete supply of lenses and reels. He now has in stock 30,000 carbons, part of which are in use every day in the rear of the salesroom, which faces Seventh Avenue.

Sullivan Retires from Mutual
Former Assistant General Manager to Take Last Before Deciding on Future Course.

Denis J. Sullivan, for three years an executive of the Mutual Film Corporation, has announced his resignation effective July 13. Mr. Sullivan had the title of assistant general manager, the title of general manager of the Mutual always being carried by the president of the concern.

"I shall take but a few weeks, probably a couple of months, of vacationing and then be ready to take up and decide upon a number of film offers which have been put before me," said Mr. Sullivan. "I am glad to say that I can look upon the strenuous years I have put in with Mutual and allied concerns with considerable satisfaction—and let me say I most sincerely and fully appreciate the co-operation, support and effective service of a force of able and capable men."

Mr. Sullivan first entered the employ of the Mutual Film Corporation as a salesman traveling out of the Milwaukee office. This was a sort of preparatory course planned by John R. Freuler, to familiarize him with the business so that he could go forward with the Freuler projects which were soon to be launched. In a few months Mr. Sullivan became general manager of the North American Film Corporation and was Mr. Freuler's chief executive in the distribution of the serial "The Diamond from the Sky." The selling of the serial gave Mr. Sullivan similar supervision of the campaigns on the Helen Holmes serials sold through Mutual exchanges.

Probably the largest single project with which Mr. Sullivan has been connected in the film industry was the marketing of the Charles Chaplin comedies.

Sheldon Negotiating for More Players
Mutual President Will Add to His Roster Other Names in Addition to Hayakawa, Kane and Goodrich.

With Sessue Hayakawa at work on the third of his series of eight special productions under direction of the Brawilworth Pictures Corporation, Gail Kane producing the first, her second serial "Minnehaha," and Karl Marlowe at a New York studio and Edna Goodrich completing her second picture in New York, James M. Sheldon, president of the Mutual Film Company, said that important negotiations are in progress which will bring other important stars into affiliation with the Mutual.

Mr. Sheldon, during his brief incumbency of the presidency of the Mutual, has been able to look after the most important operations of the concern. Among these he has been able to engage some really big financial enterprises, all of which have been successful. Among these he has been able to engage some really big financial enterprises, all of which have been successful.

Porter Using Illuminated Advertising
Simplex Distributor Follows Up Installation in New Quarters by Establishing a Supply Trade Precedent.

Following his recent removal from 1482 Broadway, New York, to the eleventh floor of the Godfrey Building, 729 Seventh avenue, B. F. Porter, the exclusive distributor for Simplex projectors in New York City, Long Island and northern New Jersey, instituted a mode of advertising used by no other accessory supply house in the picture industry, and one which is made possible by the recent installation on the roof of the Godfrey building of a large electric display known as the "Talking Sign."

Quick to seize upon the advantages afforded by this latest development of illuminated advertising signs, he arranged upon settlement in his new quarters for a series of messages to be flashed every night from the roof of the Godfrey building. The first announced his change of address and was followed by a double exposure of the crowds of the pedestrians at Broadway and Forty-second street, seven blocks away, of his progressive methods. People saw against a background of black sky announcements like "Porter Simplex, Department Five, 729 Seventh Avenue," and "Selling Simplex parts," or "Selling Simplex parts," which was followed by a double exposure shot of the building's facade.

As a part of his quick service idea Mr. Porter has installed a large show case for a complete display of all Simplex parts. In this silent salesman are seventy compartments where the exhibitor can see at a glance the six hundred machine parts. The customer who does not know their names can thus easily point out what is needed for replacement in his machine.

On the floor of the new salesroom are three Simplex machines equipped with the enamelled parts which the producers expect to have assembled ten machines of different types. In the wall cases there is a complete supply of lenses and reels. He now has in stock 30,000 carbons, part of which are in use every day in the rear of the salesroom, which faces Seventh Avenue.
Laemmle Goes After Summer Closers

Universal Executive Making Determined Effort to Reach Every Exhibitor Who Shuts Down in Warm Weather.

A NATIONWIDE campaign urging exhibitors to keep their theaters open during the summer months has
been inaugurated by the Universal Film Manufacturing
Company. Conducted under the supervision of Carl
Laemmle, a determined effort is being made to reach every
exhibitor who in years past has made a practice of closing
his doors with the coming of the first warm days and only
throwing them open once more after Labor Day.

It is Universal's claim that every man who shuts his theater for the summer gives aid and comfort to the enemies
of this industry. These ill-wishers of moving pictures are aid-
ing in a way those who would see them classed as non-
essential.

Particular attention is being paid to those exhibitors who,
according to the records on file at the various Universal
exchanges, are "winter showmen." To these men is being
sent literature outlining the harm they are unwittingly doing
to the industry. In addition to this Universal is dis-
tributing circular matter which undertakes to dispel the
fallacy that the moving picture patron ceases to care for
picture entertainment during warm weather.

Speaking to Universal, we heard so many negatives ahead that we could stop producing for six months without falling behind on release dates," says Mr. Laemmle. "But we're not going to shut up shop, because it would have a bad effect on our business. If anything, it probably brings others.

In scores of ways the war is causing us all to suffer hardships and losses but, after all, we are at
war and so have certain duties to perform.

"A straightforward, serious-minded, successful exhibitor, who has always given me the Simon Pure facts about the existence of the end of the moving picture business, recently told me that so far as he was concerned there is just as much profit to be made during the summer as there is any other

time. "According to this showman, any exhibitor who possesses real showmanship can make as much money at one time of the year as every other with the single exception of about two weeks in the spring.

"Universal has gone into the 'Keep-Your-Theater-Open' campaign with every ounce of energy it possesses. We pro-
pose to hammer away at this idea if for no other reason
than to give the Government a living screen on which to flash its win-the-war propaganda. Only those men who ardently desire to have the industry classed as a non-essential
will oppose this movement."

Rothapfel to Stage "America's Answer"

Government's Successor to "Pershing's Crusaders" Goes on
At the request of Charles S. Hart, head of the Committee
on Public Information's film division, S. L. Rothapfel
will stage "America's Answer," the Government war picture which is to be released as a successor to "Pershing's
Crusaders." The picture will be presented to the public for
the first time on July 29 at the George M. Cohan Theater.

The assembling and titling of the various scenes which show the progress of America's military activities have just been completed, and Mr. Rothapfel started work on the details
of his presentation on Monday, July 15. He will devise the
stage setting, create the lighting effects, and arrange the
music score which will accompany the picture. The notable
success which Mr. Rothapfel enjoyed in staging his
audiences at the Rivoli and the Rialto to enthusiastic
demonstrations during the presentation of war pictures and news events in general led the Committee on Public Infor-

Fairbanks to Make a "Pep" Film

It Will be for the Cantonnets and Will Show Relation of
Health and Courage.

DOUGLAS FAIRBANKS will stage a propaganda scenario
for the exclusive use of the various cantonnets and has
already mailed it to Washington, with the office of Mr. W. J. War Dam and as its destination.

Before starting production the Artcark star believed that inasmuch as his propaganda picture was requested by Major
General W. C. Gorgas, Surgeon General of the United States
Army through Major Snow of the War Department, it was
the proper procedure to have its approval and official sanction of the scenario before putting it into production.

"For weeks Joseph Henaberry and Ted Reed, with Doug-

las, have been building their story based on a theme that
athletes lead to clean living, which is of the utmost
mental influence," said John Fairbanks, business manager
of the company. "A man with a clean mind has a good
morale, which is nothing more than pep—enthusiasm and
real. To sum it all up, courage.

"This theme is applied to the soldier who deliberately
sets out to do himself an injury, that will prevent him from
taking part in military activities. This fellow is not clever.
His mind is unhealthy and through the lack of courage is a
coward."

Copies of this Fairbanks preachment, camouflaged in an
entertaining comedy-dramatic picture, will be shipped to
the various training camps of the United States armed
forces.

A special preview will first be held in Washington. Some
of the scenes will include views of the 40,000 troops sta-
tioned at Camp Kearney, California. Permission will first
be secured for this privilege to photograph Uncle Sam's
boys.

Frank Reicher Engaged by World

WORLD PICTURES points with pride to the engagement
of Frank Reicher, who is to direct Louise Huff in her
second World picture, "The Secret of the Heart." Frank
Reicher's career antedating his motion picture experience is connected with the brightest spots in the history of the
theater, covering the past fifteen years.

Beginning as a chorus boy in the theater, the young man
was an employee of the author himself.

Reicher's career in America, in one might say, began with the
presentation, at the Savoy theater, New
York, of Frances Hodgson Burnett's drama, "That Man and I," in which Robert

Hilliard was the star. Following this he was seen in over thirty-five
original Broadway productions, in which he
has been employed by Charles Frohman, David Belasco, Liebler & Son, the Shuberts and other prominent managers and
producers.

He then went on to being a stage director,

and played prominent roles in productions of the late Henry B. Harris, such as "The Heights," "On the Eve"; and "A Matter of Money." He directed Elsie Ferguson in "Dolly Madison" and Hedwig Reicher in "On the Eve." His greatest
piece of stage directing was in Percy MacKaye's fantastic
play, "The Scare Crow," which was adapted from Hawthorne's "Mosses from an Old Manse." This was the story of
"Frazier Top." Mr. Reicher not alone directed this, but
scored an enormous success in the title role.

On the death of Henry B. Harris he was engaged by
Jesse L. Lasky, from which time his moving picture experi-
ence dates. His record as a motion picture producer, the


Disney."

Frank Reicher.

GEFFEN—GREENFIELD.

Lewis S. Geffen, assistant publicity man for the Rivoli and the
Rialto, left Friday, July 12, on a confidential trip and
vacation in Kennebunkport Me. He was married on that
day to Miss Anne Greenfield of 830 Kelly street, the
Bnx. Mr. Geffen has been on Mr. Rothapfel's publicity
staff ever since the Rivoli was opened and has won a large
circle of friends in the theatrical and newspaper world.
British Notes

By J. E. Sutcliffe.

The advertising devices employed by exchanges for inducing exhibitors to attend competitive trade shows of forthcoming productions are often more ingenious and effective than those displayed by the exhibitor to attract the public. About the limit is reached, though, by an exchange holding a trade show in the West End a few weeks ago in offering first-run exhibitions of the films shown free of charge to exhibitors to attend the trade show. It is charming enough, but as a trade precedent dangerous. Publicity stunts of this character are best left to the tea trade.

An action is pending in the Chancery Division of the Courts of Justice to restrain the Famous Players Film Co., Ltd., from exhibiting a film representation of Daudet's "Sapho."

Film exports to Holland and Scandinavian countries from Great Britain may now only be sent by parcels post. Private shipment is entirely stopped.

"On Trial," the first of the G. K. Spoor super-features, enjoyed a cordial reception at the Alhambra when it was shown to the trade. The interest in the new series seems to center in "Raffles." Like other Essanay productions the Spoor specials will be distributed on this side by Film Booking Offices, Ltd.

Louis Zimmerman of Apex Films has acquired sole rights of Triangle and Keystone releases, both drama and comedy, for the South African market. In a recent letter he states that central premises have been opened in Johannesburg, which he intends to make his distributing center.

Hostile air-raids are a remote possibility in New York, nevertheless it is perhaps interesting to note that London exhibitors are acting in close cooperation with the Metropolitan police when occasion demands it. In all cases the word, "Carry On," is the exhibitors' plan, even if the barrage fire of surrounding anti-aircraft batteries do provide unexpected "effects" to the picture. During the several raids at night time on London there has never yet anything in the nature of a panic at picture theaters. The English cinema audience is perhaps too accustomed to "thrills" to treat air-raids with much more than contemptuous familiarity.

It is not unlikely that certain people in London inwardly rejoiced when the announcement that the filmed experiences of Ambassador Gerard, "My Four Years in Germany," appeared in the newspaper as having been lost in a torpedoed merchantman. Cold and fleeting comfort to the friends of the Fatherland, who declared that this film should not be shown in Great Britain so close upon the revelations of Prince Lichnowsky. One of five copies of the entire unexpurgated production as it appeared in the States has already been shown to Government officials and a few members of the trade.

The Italian film, "Christus," was shown at Christ Church, Westminster during Easter, the first time a production of this character has been shown in a London church. The Rev. R. J. Campbell handed over the collection to the exhibitors of the film at the Philharmonic Hall, not as a payment for the loan of the picture, but as a token of goodwill.

The Western Import Co. is an exchange much besieged by exhibitors nowadays. The special attractions of the moment are the first of the million-dollar Chaplins, "A Dog's Life" and the Sennett-Normand drama, "Mickey."

The Gaumont exchange has acquired the title in this country to the new Paralta Plays. They will be released on the Gaumont Gaumont program at regular intervals as the uncertain arrivals of film exports from America permit.

The most notable of the pre-war successes of the London Film Company, viz., "The House of Templey," "The Mid-

delman," "Prisoner of Zenda," "Bootles' Baby," and most likely others, are to be reissued on the home market by Jury's.

W. E. Burlock, the agent and impresario of D. W. Griffith, is back once more in London.

Members of the Exhibitors' Association in the Tyneside area are much perturbed that shownmen not identified as members of the association should reap benefits of its work and propaganda. Apparently they contemplate utilizing the exchange man as a cudgel, for the following resolution was passed and forwarded to headquarters: "In the opinion of members of the Kinematograph Exhibitors' Association, renters should be asked not to deal with non-members after August."

Recent shipments to the Vitagraph Co.'s premises in Charing Cross Road include the initial numbers of the Poite Comedies. Another line of short humorous subjects to arrive recently in London are the Pyramid two-reelers, secured by Mrs. J. D. Walker.

The Queen and members of the Royal Family visited the Philharmonic Hall during the showing of "Christus."

Australian Notes

By Thomas H. Imrie.

Sydney, N. S. W., Australia, May 14, 1918.

The officials of the Federal Censor Board are formulating a plan whereby all films will be personally viewed by a member of the Board before being passed for exhibition. Under the old system a detailed synopsis of each picture has sufficed, but the new procedure will require that the film be judged by that, though in doubtful cases a screening had to be given before the Board. According to Mr. Jensen, Minister for Customs, and chief of the censors, this system has been found unsatisfactory, and the new rule will take effect this month.

A War Precautions Regulation issued over a year ago prohibited the screening of any film showing the governments of any of the Allies in a bad light, or containing scenes likely to prejudice the public against the people of any of the Allied nations. Under this Act many pictures were banned, including among others "The Cheat" (Paramount) and "Sold for Money" (Triumph). The fact that Russia is now out of the war has allowed the release of several films dealing with the intrigue and atrocities in that country prior to the great conflict, and which were held up by the Customs and imported under the embargo.

To date "Anton the Terrible," "The Sowers" and "Panthea" have been released, while others will make their appearance shortly.

The Quarterly report of the Tasmanian Picture Censor Board states that during the past three months 300 films have been reviewed and registered, and no cause for complaint has been found.

The Sydney Lyceum, which has been taken over by Hoyt's Prop., Ltd., is undergoing extensive alterations, and will reopen in about a month's time, showing Standard super-features. The initial attraction is to be "Les Miserables," followed by "Cleopatra."

Changes in Regal Films Staff.

Regal Films, Limited, Canadian distributors of Goldwyn, World, Paralta and other pictures in the Dominion, have made a number of staff changes in the Canadian West. H. L. Nathanson has become manager of the Winnipeg branch, while M. Rose has become special representative for Western Canada. Manager Nathanson reports that prospects for the fall in his territory never looked better. A fine grain crop is expected, and conditions on every hand are prosperous. The exhibitors are getting good admission prices and patronage during the warm weather has continued fairly heavy.
**Spokes from the Hub**

By Marion Howard

"MISSING"—what a picture, best in months, and what lovely recall of scenes at the close with the allied flags coming over the top, as if to capture the house as they did, with applause seldom heard in a picture house. Well, it takes a Griffith, an Ince and a Blackton to take from the juvenile ranks such a man as Robert Harron, Charles Ray and now young Robert Gordon, of the "Huckleberry Finn" class, who is the hero in this tremendous picture distinctly English, in all its theme and photography. Being a picture in a way, it is good to see it so well done, and with new angles. It, too, is a credit to James Young, who directed it under supervision of Mr. Blackton, who gives us here his very best picture with, of course, the exception of "The Battle Cry of Peace," which was so special. One scene was most impressive—the convalescent ward in the home of a wealthy country gentleman, played by Thomas Meighan, who being a semi-cripple, turns over his estate to the heroine. She is a very fine, a very safe, acting. I, for one, fancied him "over there." To go back to the play! This is indeed a message to the women at home, but what a cat of a show! One man near me, usually hits after all. Sylvia Breamer as the heroine demonstrated the true spirit of loyalty, courage and sacrifice. What an inspiration this picture is, for war brides especially!

A trade showing of "A Romance of the Underworld" called us to the Fenway the other day, and for an hour or more we had quite an unusual series of pictures. For those who have never gone slumming in New York here we get it pressed true to life—the real-life stuff, a safe bet. Catherine Calvert, David Powell and Eugene O'Brien (some trio) were splendid all through. They depicted life as it is amid such surroundings, and through it all was the gentle influence of the sister who takes a home from a convent only to face a situation most trying. Whether or no this picture has any lessons is a matter of opinion, but it was so different from the average and so well done that it appeals and will make, perhaps, the public get a glimpse into the life of the working class. It certainly shows the evil of dope, and that is one lesson for the young men in front. With a comedy put on the same program to follow this very serious picture I should recommend it for city showings anyhow.*

So Ethel Barrymore is to be seen in Emma McCluskey. Good for Metro in doing this, for, as I recall the play, it will make some hit, especially as Miss Barrymore played it. I hope they will not cut this line relating to the business side of Emma: "Why, she could sell pretzels in London!"

I went twice to see "The Only Road" and enjoyed it better the second time, because at the first look at it there was a bunch of jibbering fans back of me, bent on disturbing the peace with which the ushers did not try to control. Little Dana has a good leading man in Casson Ferguson, and it was good to see Edythe Chapman, so long with Lasky, playing a sympathetic and somewhat dramatic part as the wife. She is very fine, altogether. Again, a special title? What had it to do with play, plot or surroundings? "A Long Lost Daughter" would have been better. However, the play's the thing, and this went well.

"Clove's Rebellion," an old picture, but ever good, filled the house on a recent Sunday night, for Anita Stewart is popular and has not been seen of late in new pictures as this was, to most of the house. To James Oliver Curwood be loyal credit for story and directing of details. This has some of the funniest scenes ever seen here, over the Ford machine, owned by the "poor hut honest" young doctor, played by "Kudy" Cameron. Here we have Charles Stevenson, the veteran stage player, once husband of Kate Claxton, and in support of Leslie Carter many years. He isjokes and fills in well. Eulalie Jensen and Julia Swayne Gordon, that pair of Vitagraph beauties; Brinsley Shaw and William Dunn were in the cast. Good for repeat years hence.

We all liked "De Luxe Annie" over here, for it was not only well directed and photographed, but it had good suspense, and the best of us like that sort of thing. Some did not like to have Eugene O'Brien play the tough, but he turned out a pretty good job of it, all the same. Milton Sils, a leading man who pleases all, and of course Normal Talmadge will put anything over. Here we get the book agent dope—that is, when it involves a pretty girl and a huge amount of work. Miss Talmadge in this does not win, as the number of work in a Jekyll and Hyde part, never slipping up. On the same program at the Exceter Mrs. Ayer gave us that fantastic little play, "Prunella," and this went strong with crowds, the lady house, in particular, taking it up. Strikes me this is rather better than "The Bluebird," done by the same master hand, yet differing somewhat. Marguerite Clark, who created the part in Winthrop Ames' "The Young Doctor," will miss it, I think, in the rendering? (always get them mixed) made a favorable impression, but it seemed a bit highbrow for the average. On the screen, however, we feel differently about it owing to the tremendous possibilities for visualization. We can see where this might not take in small communities, yet it should be shown as something vastly different anywhere.

"Cheating Cheaters" ought to be a fine picture for Clara Kimball Young and we are pleased to note that Otis Skinner has begun his screen work in "Kismet" out in Denver for the National Film. Glad also to note that Paramount has captured Fred Stone. He seems to give just about as much of a surprise as any leading man. The other picture is, of course, the happy ending. If this is not a go everywhere there is something wrong with the theater advertising it. Written as it was by a Harvard man during his college days and a prize winner put out by Paramount with a selected cast it is some picture.**

Clara Kimball Young, ever a picture, is more than that in "The Reason Why," though the title is misleading, for there was no good reason why the mother should hide the fact of her motherhood, it being legitimate, and it was a poor reason, considering the life of the child and nothing was gained by it. My companion, said: "What a little fool—why, Frank Losee would have forgiven her at the outset, as her beauty wins, anyhow." You see, folks in front use names of players rather than cast names and this is good, for we learn to know their faces as on the speaking stage. Louise Markrete was a likeable man, and it is good to see Milton Sils where he belongs and in support of such a star. This picture gives joy to femininity, as Clara wears many gowns straight from Fifth avenue. Glad to see Kate Lester amid such surroundings and in "Select" company. Fine photography. Little Eldean Stewart was a pathetic chap.

"True Blue," for William Farnum, had some good touches and a lot of wild and weird atmosphere in it of this Fox player, who is personally popular with all fans. On the same program at the Park we had an excellent Bushman and Bayne picture in "Social Quicksands"—a good picture story which should be something a hit new in plot. The society butterfly of the type disliked by the stumpy hero plans to convert him and make him look like her personally anyhow, so she goes at it with vigor, posing as the most socially winning. The poor fellow cannot only turn the tables at a social function. Good picture.

Madge Kennedy and Tom Moore make a dandy pair, and we are glad the latter is being appreciated by the powers, as he has never been a public favorite. The pair is a good farce with one or two melodramatic moments and a mild satire on the society bluff. Director Miller has done his best to make it go and preserved the atmosphere well. Good, clean picture and diverting these days, when we see so much depicting the man.
Rambles 'Round Filmtown
With WALTER K. HILL.

SPECIAL DENOUNCEMENT.

THE GEORGE CREEL of this shop having declared RAMBLES one-third of the employees who have purchased tickets for a three-act farce may remain as our guests or get their money back at the box-office. This switch in program crowds out some excellent features we had promised—but if you will tolerate Mother Poodles and Vincinity in this issue and ride in the Rubberneck Wagon you will wonder where we get the luck to save even our job.

—W K H.

Margarette Courtot Adopts a Batter.

—Moving Picture World Heading.

Shocking!

—W K H.

"To the Manner Born."

In its Publicity Number the World spoke of Geo. Wash. Landon as "an alumnus of Grammar School No. 68 of Harlem, New York City, where he was born.

Small wonder that Nicholas Power, Inc., has such excellent publicity.

—W K H.

MacLaren Looks Us Over and Stays Dry.

—Moving Picture World Headline.

Holding Broadway as the horrible example?

—W K H.

Jovial Joe Farnham, being a publisher, does half his work by elision methods... but it's different when one is not publisher... of one's own paper.

As You May... Have Observed.

—W K H.

Brooklyn man, said to be a "movie actor," was fined $300 for snatching a German paper from the hands of a street-car stranger. The guilty man told the Judge it was worth more. Promptly the Judge released the agent to a ten-spot. Enter a new "drive" for a "fund-to-finance" etc, etc.

Borrowing from the Profiteer.

Promoters of many advertised articles of commerce, in other lines of industry, have out-thought the picture magnates in one seemingly important essential. Catch phrases, or selling slogans, are identified with many trade marks, very often suggesting the advertised article without even recalling to mind the brand name.

For instance: a certain outstanding of concentrated milk (we can't for the life of us think of the brand), hails from "Conte- tented cow, who do half her work by elision methods... but it's different when one is not publisher... of one's own paper.

The Full Measure of a Screen Queen.

"The formidable ability of Miss Glaum to convey in pantomime the every emotion of womanhood and passion, established her as the stellar actress of the silent drama."—J. Hesser Valravan.

—W K H.

Publicists who struggle against odds in the heat of radio, when it wins out will take courage in the fact that Justin Fair has been given charge of Pathe's publicity department, displacing the gentleman who was first announced as on the job. It was Justin Fair, you will remember, who got his toe-hold in the Pathe organization because of a series of sensible suggestions to publicists, printed in the justly-celebrated Moving Picture World, while Mr. Fair was only a "column conductor," specializing in "movie" news, on a Newark, N. J., daily paper.

Congrats! Palm-Side Up! Shake!

—W K H.

Although the W. K. Industry has been justly characterized as being in its entirety we still hold that UPPERCASE in press copy is non-essential.

—W K H.

"My Four Year in Germany." Stolen from Brooklyn. This week was "What's Headline. The thief of time has always been procrastination. Better keep an eye out for that Greek."

—W K H.

Certainly Pays to Advertise.

"No matter how good your position is to-day it can be better tomorrow if you sell your name before the right people."—Wib's. Right—of Contribute to RAMBLES.

—W K H.

It was a moment of peril for the Fifth Industry when the Kaiser's Evening Mall was commandeered by the authorities and forsook the plan of clean hands. That $10,000 Motion Picture Lovers' Contest had one mighty bad forenoon.

—W K H.

"This prayer for relief (income tax reduction), grows out of the enormous expense entailed on Uncle Scrooge in conducting business in the dozen productions that she makes in a year."—Moving Picture World.

Blaming Old H. C. L. for It.

"Britain's Bulwarks" Winding Up.

—Moving Picture World Headline.

May they never run down!

—W K H.

Blackton's Next Films to Feature Big Names.

—Morning Telegraph Headline.

Can you guess one of them?

—W K H.

Now you see it and now you don't:

"Hands Up" (Pathe).

"The Hidden Hand" (Astra).

"The Unveiling Hand" (World).

—W K H.

West and Northwest Favor Patriotic Films.

—Morning Telegraph Headline.

With the East and South joining in a dead heat.

—W K H.

Joseph O'Sullivan, director of music service for Mutual, remains in Chicago, where he will cue Montreal productions, as in the past—Morning Telegraph.

Distance lends Enchantment.

First Aid to Press Agentry.

Copy desk asserts that the P. A.'s are making a big play for it and are just lately. Suggest that good, usable words be allotted to certain months, switching seasonality to something else. Let "inducted" go for the rest of July with the following runners-up: August, formidable; September commensurate; October, histrionic; November, homogeneous; and so forth.

—W K H.

"From some of the movie ads," the New York Evening World concludes that "It is evident some of them have put the cutting in the Kitchen," for "he can better stand cursing than he can Pershing.

—W K H.

Speeding the Wave of Novelty.

"Rocking Chair Movies" have, for two seasons, been in vogue at Brighton Beach. "Rolling Movies" are now hailed as an invention of the resourceful Goldwyn press department.

Going on from a good start we may now look forward to "Snowbank Movies" for the entertainment of the Elk's Lodges, "Hammock Movies" for the verandas of summer hotels and boarding houses. "Chase-line Movies" projected in back yards of tenements.

Any further suggestions?

—W K H.

"The state rights field," says Arrow Films Bulletin, "is father of open bookings and open bookings has always been with us. Why not identify and credit the mother?"

—W K H.

Plinn Speaks at the Hundred for One City Dinner.

—Morning Telegraph Headline.

If he gets a hundred for every one he makes, it's no wonder he can live in Yonkers.

—W K H.

Dittmars Completes Another Animal Study.

—Moving Picture World Headline.

Looker over the "bull" in Henry MacMahon's publicity department?

—W K H.

Dorothy Green Leading Woman for Love. Moving Picture World Headline.

Getting salaries down within reason?

—W K H.

Scenario—Take Warning.

The way they are acting in Washington their ground gained in films will be surrendered when some省份 dry. Plots that hang on booze-fighting, crimes committed in the name of John Harleycorn and marriages performed under the influence of strong drink have been getting by under legalized rum-bartling—but how can a man get drunk in American moving-pictures if the stuff is not for sale?"

—W K H.

Ed Rosenbaum, Jr., tipped us to the newest form of war profiteering and we investigating the things we heard in the Longsere Building where many film-folk commercially congregate. Conductorlets have lately taken up the place of people in running the lights and who was first to find it out?" Harry Reichenbach, to be sure.

Now the creator of "Tarzan" hires a blond car by the hour and rides up and down.

—W K H.

Proving how little dependence may be placed upon the average mimeograph here is one of our leading publicists advancing us concerning Viny Ridge, "bloody battlefield of the Aztecs and the Americas" and expatiating on "the life idyllic in the neighborhood described as America's latent quarter."

Must Mean Latin to Anzacs.
Rambles 'Round Filmtown

Cigarettes will win the war.
About all the boys do "over there," back here, or on the high seas, is smoke the paper package.

We know this because we read the advertisements in daily papers. In these works of art Uncle Sam's land and seas forces are illustrated as heroic background for the close-up of a cigarette package.

In the first place public men, Chesterfield store owners and Yanks who have sailed their Bull Durham to the needs of better shooters. They will turn with delight to the cigarette announcements as they sense the imagination of the pen-and-ink illustrator of Canal Street Expedition bovine.

Their penance makes every bag of Bull a trophy of the publicist's Prettiest sacrifice in foregrieving their Dieties—the Bull, rampant. There's nothing Pleasure about press agents' hearts. The press agents have long ago been many Mogul of filmdom may attribute his success to his Lucky Strike in landing the right tobacco.

In the win-the-war "drive" cigarette advertisements are featuring the big guns on the home front. Known to the film industry, there's the Monroe Salisbury brand, pictured in the foreground with a doughnut acting as target for bursting shells; "makes it more pleasant while you wait" declares the text. The Meece Bulldog Brandi (touch!), appear as life-buoys for the gun-crew on a ship! The same is listed in Bayonne. Richmond Straight Cuts (smoked by film editors), do similar service to the marines, according to the near-tobacco nearer-artists.

The advertisements recall that soldiers are like a Camel in some respects—they can go many a Molo without a drink but they must be accompanied by their Fatima. That's Natural. The boys go Pull Mali (London pronunciation, please), "over the top" and are never in serious straights if they have their smokettes.

There Hassen't been a case recorded where the Black and White soldiers of the General Smokes
Sins have failed or failed to make good. It's only fair to attribute a share of the cause to cigaretters.

And when the word, "kamerad" (conningly thinking the Yanks will believe they are offering a new brand of "smokes") the Yanks know how they are not selfish—they give the Hun the "butts"—of their guns!

What's the Answer? Ask Dad. He Knows.

"I have no idea," contributes Joe Lee, "of trying to break Eddie Foy's record. I think this one "Special Feature" will be all I can handle."

"The world knows," adds the father of the Blue-Byed State Rights Baby, "what native political members of the party have done to some well organized film concern."

Seven Deadly Sins in Foreign Markets—Motion Picture News Headline.
Trading with the enemy should be discouraged. If they have their smokettes, it must be enforced with extreme vigor.

Romayne Completes "Me Und Gott."—Motion Picture News Headline.
Finishing something else the Kaiser started.

Nagging Led Parsons to Screen—Motion Picture News Headline.
"Still" indicate that posies as well as nags have a certain influence in making him stay led.

Wag's Tale of Comedy Prep.
"When it's all over, I hope to say "Wow." This is occasioned by the news that "Luke," Fatty Arbuckle's comic creation, has just signed a new contract calling for fifty bones a week. This is an increase of five bones and is a reward for his recent work.—Morrie Ryskind, in Progress-Advance.

Add to your preparations for the heat term.

Geraldine Farrar, in "The Hell Cat," "Hell's End" (Pathe).

Exposing Political Trickery.
Window Display Without Mention of These Facts—A Woman Exhibitor.—Motion Picture News Headline.
We know the chap who wrote this headline and he voted "No" on the question of equal suffrage in the last election. Now he takes delight in playing up a bit of female anti-mindlessness.

Pathe Avids "Heavy Stuff" for Summer.—Motion Picture News Headline.

Cold Wave Signal Makes Good.

The exhibitor in Washington who has the Winter manner about his house declaring it to be the "coolest spot in Washington" is playing a joke on himself just now, for Washington is almost frozen to death.

Her Neglected Education.
Star of many, many features—wicked girl in some and appealing heroine in others.—Leah Baird finds that the entire mental development of her characters has not been run. Miss Baird finds that in order that the role of the serial heroine for which she is now cast it is necessary for her to go to school. In fact, two shuttlecocks are sent to him the point motor driving and swimming.

Mable Normand is a stickler for truth-telling. She will not equivocate even when asked a question she has a right to refuse to answer.

On her recent trip to Washington, where she met Mrs. Woodrow Wilson at a performance of "Joan of Plattsburg," a child asked the Goldwyn star her age.

"Honey, I'm as old," said Miss Normand, "as there are minutes in the Vespasian Model," divided by 29 and multiplied by 2. Here's a nickel for a pencil, and write me the answer.

Bathing Suit Figures Don't Lie.

John Stewart Robertson Directs Brady.—Motion Picture News Headline.
Give him credit, boys.

Shy and elusive Mae Marsh wants to be "a white lady" in what she is not in real life. She wants to "do something Oriental and be like Cleopatra," as she says.

Well, stranger things have happened. The whim girll of the screen is soon to be transformed into a clay gravity by design.

In her forthcoming Goldwyn production, "Money Mad," she promises to disclose herself swathed in veils, smothered in pearls, and clamped by snaky armlets and anklets.

Whatdya Mean—Dissolve?

Expert Opinion of Great Work.
Last week's issue of the Gibraltar of picture-trade journalism, titled our publicity number, has drawn opinions from the "ins" and "outs" of the profane. As usual the "ins" have the best of it.

When production and an honor to the craft, is that the ultimate opinion.

Industry, why? What a fine opinion those guys have of themselves, is the general plaint of the "outs."

Or words to that effect.—W.s.s.

Fox Acquires Rights to Two Selzer Stories—Exhibitor Herald Headline.
Getting the jumped on the Prohibition movement.

Reissue and Not Retitle.
"Arms and the Woman" (Pathé).
"Arms and the Girl" (Paramount).
"Exhibitor and the Gringo" (Majestic).
All of which would be appropriate in these militant times.

We need an overlooked "Arms and the Man" (Alliance).

Screen comedies are making weekly releases of "Legs and the Woman."

Tom Kerrigan, Able Seaman, in Town.
Tom Kerrigan, a Metro player, but now actually in Uncle Sam's Navy, is getting a lot of playing by this port and France, dropped in on the boys along the Eiltio line. He's looking fine and is "every inch a sailor."

Working in World's Garden.
Frank Mayo, who was once associated with June Elvidge in the "Love Wraith," has a home out in the suburbs of New York City. There's a gardener who is a rather unique character—slow, but very experienced in the ways of gardening.

In cutting a patch of lawn a space of ground Mr. Mayo was undecided whether to have it made at a right angle or diagonally with the main path.

"If you wuz to ast me," said the old fellow, "I'd hev it out dangly." At another time, speaking somewhat slightly of a landscape gardener who had offended him, he said: "I don't much opinion of them ther landscippers who come out here and git their wages and git stuck up over an' call em sail'ry."

"Third and Last."—"To Hell with the Kaiser." ("Snipe") used by the Broadway theatres.

Vengeance Is Short But Sweet.

Finally the exchequer gets into the moving picture business: "An Old Exhibitor,"—Dramatic Mirror. "Exhibitor to Exhibitor."—Motion Picture News. "This Sounds Good."—Motion Picture News Headline.

"Music for the Pictures."
Ethel Lynne and Jay Dalscope, Leota Lorraine and Pauline Godard are principals in the newly-made Christie comedy in which a piccolo, victrola, an automatic dinner and a ukulele are principal roles.—Mabel Condon's News Letter.

"The Birth of the Nation."

Both Ends Against the Middle.
When Universal abandoned the original name of Mary Roberts Rinehart's "K" for "The Doctor and the Woman" they lost the personal interest of a whole lot of people right in their own line of business. Namely, he, there's: George K. Spoor, James K. Hackett, clown, Robert Travers, Charles K. Harris, Edward K. Lincoln, Eugene K. Allen, Eastman K. Oak, well K. Industry And least of all, THE RAMBLER.
Scene from "A Flying Start" (Universal).

"A Flying Start" Gets Away for Universal August 5

The first episode of Universal's newest serial, "The Brass Bullet," entitled "A Flying Start" heads Universal subjects scheduled for release during the week of August 5. According to the announcements by Universal its newest serial effort literally lives on the title of its initial chapter in that it gets off to a flying start.

The cast assembled for "The Brass Bullet" is said to be easily the strongest that has yet appeared in a Universal serial. The players appearing in the stellar roles include such performers as Juanita Hansen, Jack Mulhall, Joseph Gerhard, Ashton Dearholt and Hal Crocker.

Among the comedies which are programmed for the week are "It Can't Be Done," a Nestor, featuring Lee Kolmar, the popular vaudeville artist; "Fools and Fiends," an L. K., which gives Billy Arning and Rube Miller an opportunity to display their amusing talents, and "Don't Shoot!" a Lyons-Moran Star Comedy.

Another of the two-reel western productions which Universal reports as meeting with hearty receptions and scheduled for release during the week is "The Trail of No Return." This short subject features Neal Hart and Eliven.

Sadegwick, and is a fine example of the frontier story.

Special announcements concerning the Bluebird and Special Attraction features for the week will be issued by Universal shortly.

"Secret Strings" Chosen for Olive Tell's First

MAXWELL KARGER, production manager of Metro's eastern studios, has selected "Secret Strings" as the initial production for Olive Tell. Originally a short magazine story from the pen of Kate Jordan, it was later converted into play form for Lou Tellegen, and its serialization has been made by June Mathis.

"Secret Strings" is a story that is rich in adventure, romance, intrigue, with a strong love interest throughout. It is one of the best screen mediums that Metro has yet secured.

John Ince has been appointed by Mr. Karger to direct Miss Tell and her company, and actual work before the camera has begun.

William J. Kelly has been engaged to play opposite Miss Tell. He will have the role formerly played by Lou Tellegen in the stage production.

Continuing Demand for "Zeppelin L-21"

"The Last Raid of Zeppelin L-21" continues to set the fast pace it established some weeks ago as a most timely short-length war feature, says General Film Company. It pictures the aerial raids on London and the sensational manner in which Zeppelins were eliminated as a vital factor in the war by a daring British aviator.

Big Advertising Campaign for Pathe's "Hands Up"

CONTRACTS just signed by Mr. Paul Brunet, vice president and general manager of Pathe Exchange, Inc., assure to "Hands Up" the new Pathe serial in which Ruth Roland stars, and which will be released on August 18, the most pretentious direct-to-the-public advertising campaign which has ever been conducted on a Pathe serial.

Practically every city and town of any size in the entire United States will be extensively posted with what competent critics declare to be a model twenty-four sheet printout to set the pace. It is designed by Burton Illece. The poster shows the Phantom Rider, the imagination captivating mystery character he created, with Ruth Roland in his arms, escaping from pursuing Indians, his big black horse coming at top speed almost directly at the observer. To illustrate the care used to make this poster the best of its kind it is only necessary to state that 100 printings were necessary to bring out the proper shadings of color.

As the posters will all be on the boards by the 5th of August this will assure a sufficient amount of time prior to the release to arouse public interest in the serial. Present indications are that many exhibitors will take the advantage of the campaign to tie it up to their own theaters through advertising in local newspapers and bill posting of their own, thus following the example of successful merchandisers in other lines who make use of national advertising on goods they stock to direct buyers to their establishments.

The list of advertising material includes three and six-sheet posters on each episode; the usual photographic lobby display; a general herald in two copies for each week of the serial; and a large newspaper cut-out as the herald which was so successful on "House of Hate"; one column newspaper cut-outs of the Phantom Rider; photo cards of George Chesebro and also mats; a two color cut-out of Summer, a mat; scene cuts and mats; black and white photos of Ruth Roland, George Chesebro, Easter Walters and the Phantom Rider.

Essanay Issues Block of Snavkeville Comedies

BEGINNING August 18, Essanay will become a new distributor of the Snakeville comedies. This is the third block of ten pictures put out on these Western comedies, featuring Slimy Slim, Mustang Pete, and Sophie Clutts.

They will be released through the General Film Company. The first twenty now on the market have been received with much enthusiasm, according to exhibitors and the releasing organization, that it was deemed advisable to issue a third set.

They are swift moving slapstick comedies of fifteen minutes in length, and have been found excellent subjects to run in combination with feature productions to enliven a night's program.

Among those to be issued in the third are "Snakeville's Beauty Parlor," "Snakeville's Twins," "Snakeville's Beauty Parlor," and "Versus Sledge Hammers."
Universal Working to Get Negatives Ahead

A CTING upon instructions issued by Cari Laemmle the producing units at Universal City are hard at work on subjects which are to be scheduled for release during the coming autumn and winter. With all plans for the most aggressive sales drive in the history of that organization already completed, it is the desire of the Universal executives to be even further ahead in negatives than is now the case.

The report issued from the office of the general manager at Universal City states that Monroe Salisbury now has a new director, William Wolbert, and a new leading woman, Adda Gleason. The picture on which Salisbury is at work has been given the title of "That Devil Bateese," and affords the Universal player an opportunity to return to his most congenial roles.

Edith Roberts, having finished "The Deciding Kiss," is at work on a screen version of "The Doings of Diana," by Rex Taylor.

The working title of the production in which Mary Pickford is starring under the direction of Robert Leonard is "Merry Mary McGuire," and among the cast will be found William V. Mong.

Bath Clifford has started a production under the direction of Rupert Julian, the tentative title of which is "Mating Time." The story is by Elliot J. Clawson, Rupert Julian and Fred Myron. Kenneth Harlan is the leading man.

Eddie Lyons and Lee Moran have a new leading woman in Dot DeVore, a former musical comedy singer.

Little Zoe Rae has been started in "Sinbad, the Sailor," a unique story adapted from the Arabian Knights. Priscilla Dean is working as the star in a story entitled "Joan of the Apaches," written by Harvey Gates and produced by Joseph DeGrasse.

Allen Holubar has started production on a story of his own for Dorothy Phillips. It is entitled provisionally, "Till We Meet Again."

Douglas Gerrard is at work on a sensational subject which has not been named as yet. The story was written by Sidney Toler.

Scene from "Petticoats and Politics" (Plaza-Hodkinson).

Anita King in "Petticoats and Politics" Is First Plaza

T HE home office of the W. W. Hodkinson Corporation announces that Anita King is to be the first star whose productions are to be released under the new section of Hodkinson service as Plaza Pictures. It has been published that the addition to Hodkinson service would consist of three star series.

The Anita King series, which, it is understood, will consist of eight pictures, commences with "Petticoats and Politics."

This production is a particularly happy one for Miss King, inasmuch as it gives her an opportunity to display that athletic ability which has won her fame in the past.

In "Petticoats and Politics," which is a satirical comedy on the development of woman suffrage in a small Nevada town, Miss King is given an opportunity of handling her six-shooter and racing over Western deserts, as well as participating in several tense scenes. A thread of humor runs through the story.

Several other productions following Miss King in special offices, and heads called, and the Hodkinson Corporation assures exhibitors that there will be no chance of a delay in release dates.

Diamond Comedies Shown at New York Theater

T HE Diamond comedies released by General Film Company, produced by Diamond Film Company of New Orleans, and directed by Frank P. Donovan, have been booked over the Leow circuit, two playing a New York theater on a recent Saturday and Sunday. The Saenger Amusement Company in the South has also booked these comedies for their fifty-two theaters for a week run.

These comedies have a small exclusive foreign agency for these comedies, and is now offering them to European buyers from his office at 591 Fifth avenue, New York.

The Diamond Film Company has a large daylight studio situated on the famous Bayou St. John. The studio is capable of accommodating ten directors, all working at one time. They have laboratories, projecting rooms, cutting and negative departments, jungles, carpenter and property shops, water tanks, and practically everything that a modern studio should have.

Director Donovan and General Manager William J. Hannon are installing new ideas in the plant that they gleaned in a recent trip to New York. Mr. Hannon has had picture experience, having been a producer and the owner of the Nola Feature Company, which the Diamond Company bought, although this company has no connection whatever with Nola. The Diamond is desirous of obtaining good scenarios from experienced writers, for which they will pay the regular rates. They want stories that feature a girl and comedian of the better class, with a little farce comedy intermingled. William Morgan Hannon is scenario editor of the Diamond comedies, and was formerly editor of the Nola Films. He is also the author of books on scenario writing. Scripts should be addressed to him.

Miss Fisher in Comedy of Clothes Heads Mutual List

M ARGARITA FISHER heads Mutual's schedule for the week of July 22 in "Isabelle Susan," a typical five-reel Fisher comedy-drama, dealing cleverly and originally with the question of whether a woman makes the clothes or clothes makes the woman. The picture casts Miss Fisher as an unsophisticated, completely awkward country girl, who, upon the death of her father, turns to a London dressmaker who has been for years housekeeper to a rich young bachelor. The relative secures the consent of her employer to bring Susan into the home, and he, convinced that "clothes makes the woman," agrees with an intimate friend a tailoress to fashionable women, to test his theory.

"On Her Account," the Strand comedy released on July 22, is a clever attempt for money for the American Red Cross. It deals with the troubles of an unbusinesslike bank balance is constantly overdrawn. Her husband lets her go to jail to teach her a lesson, but he gets a $190 fine from the court when it is revealed that the offending check has been drawn in favor of the American Red Cross.

"A White Wilderness" is the fifth of the outstanding Chester adventure pictures of the series popular at Mutual exchanges. It is scheduled for July 28. The picture is of a cameraman's visit to the ice fields of British Columbia, two hundred square miles of snow and ice, glaciers, towering mountain peaks and unexplored wilderness.

Screen Telegram, Mutual's twice a week newssheet, is to be released hereafter by exchanges, upon receipt. It carries the latest events up to the hour of closing in New York, where the editorial offices of the news weekly are now located.

Goenese Handing Laugh to Islanders.

Chaplin every day for sixty days! That record has been established by Paul Goenese, a Coney Island exhibitor, who has booked the twelve Chaplin-Mutual specials continuously for the summer season at New York's famous playground. Every twelve days all summer Mr. Goenese will repeat a Chaplin-Mutual. His summer booking gives him a total of twelve repeats on the entire series, a total of 144 days for twelve pictures.
Fay Tincher Says Writers Are Overlooking Comedies

FAY TINCHER, the famous comedienne, who is producing a series of two-reel comedies under a distribution by World-Pictures, says that everybody writes for five-reel features and overlooks the great chance for comedy stories, for which there is a great demand.

"I am reliably informed," says Miss Tincher, "that a thousand stories find their way into the hands of scenario editors each week and out and of this great number of manuscripts only a few are produced. Everybody who has seen a half dozen pictures is positive that they can write as good, if not better stories than are shown on the screen.

This peculiar mental process is true of the screen as well, and my only regret is that these same writers do not turn their efforts toward the comedy end of the industry. The hardest thing in the world to find outside of sudden riches is a good script that can be converted into a two-reel comedy. I can assure any writer that he will have an immediate reading of any script he sends me, and I am sure that other stars appearing in comedies will do the same. The one thing for the author to bear in mind is to confine the scenes to a limited number of sets, as a two-reel comedy has to operate in situations instead of scenic environments."

Butte’s Rialto Pulls Chaplin Stunt.

A novel publicity stunt put over in conjunction with the showing of Charlie Chaplin’s initial First National attraction, “A Dog’s Life,” was the means of securing considerable space in the new columns of local newspapers for the Rialto theater of Butte, Mont. The stunt consisted of holding a “Charlie Chaplin Imagination Contest” following a performance of “A Dog’s Life.” Scores of Butte youngsters responded to the invitation of the Rialto’s manager to compete for the prizes which were offered for the three most accurate imitations of the famous Chaplin eccentricities, the merits of each contestant’s performance being decided by the audience’s applause.

The stunt was a big success from a business-setting standpoint, for friends and relatives of the embryo comedians turned out en masse to cheer their favorites.

Irene Castle Leads Pathé

For the Week of July 28

IRENE CASTLE’S “The First Love” is the important feature of the program released for the week starting July 28. Antonio Moreno is Mrs. Castle’s leading man in this picture. “The First Love” is based upon the novel written by Gibson Willits, who wrote “Hands Up,” the new Pathé serial, and who is now regularly engaged by Pathé. The story is swiftly moving, and has to do with a girl who marries a scoundrel, believing herself in love with him. This marriage is kept secret, and only becomes known when the girl, realizing the madness of her step, confesses to the man she comes to love. She is attacked by her husband, and shoots in self-defense. She believes she has killed him, and falls an easy victim to the scurrilous machinations of a villainous detective. How she escapes from her predicament is cleverly and ingeniously told in the concluding part of the play.

The comedy feature on the program is supplied by Toto and a bevy of girls in “Heath Nuts,” which abounds in mirth-provoking situations.

The twelfth part of the west coast series is called “The East Indians in British Guiana.”

The week’s part of the Post Travel series is called “The East Indians in British Guiana.”

The Hearst-Pathé News No. 62 will be released on July 31, and Hearst-Pathé News No. 63 on August 3.

Famous Players-Lasky Plans Exploitation of Lila Lee

THAT within three months Lila Lee, the new Paramount star, who is now appearing in her first motion picture, "The Cruise of the Make-Believe," will be as well known as any star of the screen is the promise of the Famous Players-Lasky Corporation.

In the next months every man, woman and child in America will know who Lila Lee is, will know her story, will know her picture. She has already displayed her, said one of the executives of the Famous Players-Lasky organization last week. "And not only will they know about her, but they will flock to the theater that shows her photoplay. Over a dozen national magazines have already displayed her picture on the front cover and last week her picture was on four different publications on the newsstands."

"A big exploitation plan, details of which we are not in a position to give at this time, is now well under way for Miss Lee. There are several new things in the way of publicity which are being used and designed to make her name a house-
Lockwood to Appear in Screen Classics, Inc.

That Harold Lockwood's appearances in the productions of Screen Classics, Inc., distributed by Metro, under which banner future Lockwood vehicles will be patiently completed, "A King in Khaki," are to be presented, will be made under the most auspicious conditions, is a fact that is indicated in an announcement of the arrangements which have been made to cover Mr. Lockwood's visits to the Cast, where he arrived with members of his company last week for an indefinite stay.

The Lockwood company is occupying the Baconer-Backer studios at 230 West Thirty-eighth street, New York. It is a new plant with a faculty known to modern picture making.

"Fa's First" has been selected as the next vehicle, and the production of it has already been started. "A King in Khaki," is a romantic drama, based on Francis Perry Elliott's novel of the same name, and is recalled as having been presented on the speaking stage, with William Courtenay and Thomas A. Wise playing the leading roles, in an adaptation of the printed work prepared by Leon Wilson Dodd.

The production of the picture is in charge of Edwin Carewe, who has staged many Metro releases and who is considered one of the genuinely successful directors working for the company. He is also "Corra," starring Emily Stevens, the first Metro picture to be marketed, and has been with Metro primarily ever since.

Anthony Adami, Gaudio's efforts in photographing Lockwood's Metro releases in the last two years have won him wide recognition, will act as cameraman.

Miss Kenyon Honored at West Point.

Doris Kenyon, star of De Luxe Pictures, Inc., took time enough off from the screening of "The Inn of the Blue Moon" at the West Point show to attend a photographing Miss Kenyon was championed by Brigadier-General and Mrs. Eil Hoyle, of the Coast Defense. General Hoyle was formerly a staff officer at West Point. The entire cadet corps was turned out to honor the star, and the moving picture star. Miss Kenyon was the guest of honor at a dinner party followed by a dancing at the base by General Hoyle and Miss Kenyon, in charge of the caviar at West Point.

Von der Goltz Should Be Authority on "Prussian Cur"

Captain Horst Von der Goltz, who appears personally in the William Fox production of "The Prussian Cur," and upon whose revelations of the German spy system in America the picture is largely based, has had a career that fairly bristles with intrigue. Von der Goltz, during a period of ten years, served the Kaiser as a secret agent in Europe, Mexico, South America, and the United States, and, in the "The Prussian Cur," he exposes the whole vast system of intrigue and espionage to which he formerly belonged.

The former secret agent, in the role of Otto Stoermer, is the source of the sly inside workings of the "invisible embassy" which Couth von Bernstorff left in America with his home, as the insidious propaganda which was set on foot by the ex-ambassador while he was representing Germany in the United States.

Von der Goltz, according to his own confession, the secrets of the spy system in this country, the more closely associated in these intrigues with Franz von Papen, formerly German Ambassador to this country. It was because Von Papen betrayed him to the English Government and almost caused his execution as a spy that Von der Goltz, as he declares, turned against his former masters and determined upon a complete exposure of the secret methods of Berlin.

Coming to America at the time of the Madure uprising in Mexico, he entered the United States army, later deserting and joining the Mexican revolutionists. He eventually drifted into the service of Villa, and left the forces of "Pancho" only when summoned to Washington to take up the work of Bernstorff and Von Papen in "Educating the American Public."

When the plot to blow up the Welland Canal in Canada was hatched, Von der Goltz was the man chosen to lead the expedition. The attempt ended in failure and Von der Goltz fled to England on a forged passport bearing the name of "Bridgeman Taylor." Later, when Von Papen was sent home to Germany, papers found on him by British officials implicated Von der Goltz in alleged acts of espionage against England, and the spy was arrested and thrown into the Tower of London. For fifteen months he faced the penalty of death, but was finally released in order that he might go to America and testify against his former colleagues in the trial of Capt. Tauchurer.

Captain Von der Goltz has laid bare, in "The Prussian Cur," the huge mass of secret information which he gained during his long period of service with America's arch foe.

Scene from "False Ambition" (Triangle).

Roy Stewart Is Cupid's Messenger in Triangle Western.

The first release on the Triangle program for July 21 is "By Proxy," third in a series of the Henry Wallace pictures. It tells of the clean, clear, brisk West, with lots of fun, and a romance in which, through mistaken identity, "Red" Saunders, the friend of a pal in distress, at last wins for himself a bride. Roy Stewart is again "Red." Saunders, with Maude Wayne as Lindy, the heroine. Like its predecessors this play was directed by Cliff Smith, with photography by Steve Rouns.

The second release on the Triangle program for the week features Alma Rubens in a production directed by Gilbert P. Hamilton, "False Ambition," from a story by E. Magnus Ingleton. It is a story of alternating personalities, of conflicting emotions. The mysteriously attractive personality of Judith is her misfortune. This independent wild girl unconsciously creates her own calamity only to be saved from ruin by the decree of fate. And finally in the solution of the mystery reveals her to a realization that she possesses a soul.

Alma Rubens is Judith, and she is supported by a cast of unusual length including Peggy Pearson, Edward Peil, Lee Phelps, and Lee Hill. The photography of this production is said to be exceptional. Jack McKenzie was the cameraman.

Entertainment Needed for Soldiers' Families at Home.

It is announced by General Sales Manager William Steiner of the American Standard Motion Picture Corporation that several new and important releases will shortly be added to the company's program.

"I find," says Mr. Steiner, "that the demand for domestic subjects is strong. There is a revolution among exhibitors against war stuff, as it is called, unless it is of an exceptionally interesting and important nature.

"These remarks of mine," continues Mr. Steiner, "are based upon reports from our exchanges. While it is true that war is the uppermost thought in all our minds, it is also true that the mind needs relaxation and relief. Look at the efforts that are being made to amuse our soldiers in France. Do you not also think that the people at home need to be entertained and amused? I do and so do most of us, I think, who give the matter a little sober reflection.

"Peace hath her victories no less renowned than war, and there is much mental suffering at home of a hero nature to be alleviated. I would like to take the opportunity of stating that the American Standard stands only for clean subjects. The screen must be kept pure, inspiring and uplifting in teaching. Sex subjects as such no longer find a place in the adult theater. We must all endeavor to show the finer and nobler things of life in our pictures. This is not for derogating human nature, but rather one for endeavoring to exalt it."
Local Color Rampant in Pathe's "Girl from Bohemia"

SINCE newspapers of general circulation and the nationally sold magazines have been very generous in the past two or three years in awarding gratuitous publicity to the alleged Bohemians who inhabit Washington Square, McDougal Alley, West Fourth street, Sheridan Square, and many other parts of old Greenwich village in New York the interest in Irene Castle's Pathe play, "The Girl from Bohemia," will be by no means local. New Yorkers who know their New York are inclined to scoff at the stories of the peculiar patrons, poets, and posturers who live in old Fourth street.

All that as it may there is a certain glamour still hovering over these men and women who propose to live the life idyllic in the neighborhood described as America's "Latin" quarter. The scene of "The Girl from Bohemia" is laid in the neighborhood of Greenwich village, and pictures "The Girl from Bohemia" will follow

Mrs. Castle's "The First Law." Further interest centers about both these pictures, for they are the last to be taken in which the widow of the dancer-aviator appears.

Coombs to Support Catherine Calvert.

Guy Coombs, formerly leading man for Madame Petrho and other stellar luminaries of the screen, will appear opposite Catherine Calvert in "The Girl with a Post." by Paul Armstrong, now being produced by the Frank A. Keeny Pictures Corporation. Miss Calvert is Mr. Armstrong's widow and starred in some of his most successful dramas, including "A Romance of the Underworld." She is now being featured in a screen adaptation of his play. All of the interiors of "The Girl with a Post" are being taken in the biograph Studios in the Bronx. Some picturesque exteriors have been filmed in the last fortnight in the northern part of New Jersey. The story is a romantic one, replete with thrills and dramatic incident.

Julius Stern Engages Avery to Direct L-Ko's

Julius Stern, president of the L-Ko Comedy Company, announces that Charles Avery has been engaged to direct some of the forthcoming pictures to be filmed by that organization. Avery is one of the industry's veteran comedy directors and comes to L-Ko with a long string of screen successes to his credit. Given his original opportunity by H. W. Griffith, Mr. Stern's new producer later became affiliated with the Keystone organization.

No less than thirty-one of the vehicles in which Roscoe Arbuckle has appeared were directed by Avery. He also produced the Hogan series in which Charlie Murray was starred. Probably the most notable comedy for which this director was responsible was "The Blockade Pirate," in which was featured Sid Chaplin, brother of the famous Charlie, Sid Chaplin appeared in six other Avery-directed pictures.

Immediately prior to his L-Ko connection Avery was affiliated with Mack Sennett. The name of his first picture, which is now in course of production, has not as yet been announced by the head of the L-Ko company.

Paramount Issues Five Productions in August

FIVE feature productions, in nearly all of which comedy is the dominant element, are established in the Paramount release schedule for the month of August. Three of them are Thomas H. Ince productions starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the respective stars of the others.

"A Nine o'Clock Town," issued August 5, in which Thomas H. Ince presents Charles Ray, was both written and directed by Victor L. Schertzinger. Jane Novak again appears as Mr. Ray's leading woman, and the supporting cast includes Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews.

Victorien Sardou's famous play, "Fedora," first played by Mme. Bernhardt in Paris and later in this country by Fanny Davenport and in grand opera by Mme. Cavallari, will be found to be admirably suited to the dramatic talents of Pauline Frederick. This August 12 release was directed by Edward Jose. Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkly comprise the cast.

Billie Burke's starring vehicle is "In Pursuit of Polly." Izola Forrester and Manna Paine wrote the story from which Eva Parnell adapted the scenario. Thomas Meighan appears as Miss Burke's leading man and in the cast are Alfred Hickman, Frank Losee, A. J. Herreid, William Davidson and Ben Deely. Chester Withey directed.

Under the supervision of Thomas H. Ince, B. William Neill directed Dorothy Dalton in "Green Eyes," which will be released August 26. In the cast are Jack Holt, Eddy Johnson, Nels Hae, Robert McKim and Clyde Benson.

In "Coals of Fire," also set for release August 26, in which Thomas H. Ince presents Enid Bennett, Fred Niblo makes his screen bow in the leading male role. Victor L. Schertzinger directed. Melbourne MacDouwell, Billy Elmer, Virginia Southern, John P. Lockney and Donald MacDonald are in the cast.

"Smiling Sammy" a Near-Star.

Smiling Sammy, the colored lad who has been so prominent in recent Baby Marie Osborne pictures made by Dia, attains almost stellar importance in "Winning Grandma," the Baby Marie picture to be released by Pathe August 18. To see this little tike beating the beautiful grand square piano in the home of a wealthy granddame is a circus in itself.
Mutual Reports Advance

Bookings for Hayakawas

Samuel Rork, general sales manager of Haworth Pictures Corporation, who is selling direct to exhibitors in the more important United States markets for its first-run release in leading theaters the Hayakawa series of eight specials in five and six reels, to be released by Mutual, points to bookings already contracted as evidence of the Japanese star's popularity.

"Hayakawa is the best of the big theater managers of the country with whom I have come in contact," said Mr. Clune.

"A short time ago I booked the series of Hayakawa specials with W. H. Clune of Los Angeles, and was told by him that he considered Hayakawa the most finished actor on the screen, and his opinion is supported by most of the big theater managers of the country with whom I have come in contact. Mr. Clune said: "Hayakawa has been an instantaneous success in my territory, and the reason isn't hard to establish. I doubt whether there is a man in America who would have won recognition so wide as that he now enjoys had he appeared on the American screen, because there is no interpreter of Japanese drama, though his success in Japan was as complete as has been his triumph in the United States."

"The first two of the Hayakawa series, 'His Birthright' and 'The Temple of Dusk,' have been completed, and the star is now at work in Los Angeles on his third picture."

What Fox is Doing at Studios East and West

FIVE William Fox productions are now at work in the East and at the Fox West Coast studios at Los Angeles. The films are being worked on in the West Director Robert Thornby has just taken Jewel Carmen, the Fox star, and a company of players to Huntington Lake, where scenes will be filmed for "Lawless Love," which is adapted from a magazine story by Max Brand of the same name.

William Farnum and Director Frank Lloyd and a company of thirty are now in the Grand Canyon in Arizona filming scenes in the Zane Grey story, "The Rainbow Trail" and the story of the Purple Sage," another Zane Grey story just completed by Mr. Farnum.

Director J. Gordon Edwards has started on "The She-Devil," his twenty-eight production for William Fox, and while Gladys Harkiew is on "The She-Devil," his twenty-eight production for William Fox, while Director Edward LeSaint is busy cutting "Kulu." Director Lynn Reynolds is in the second week of the filming of "Mr. Logan, U. S. A."

Kerrigan Reissues Sold For Several Territories

A n indication of the demand for short length subjects in which stars of present day popularity appear, the Arrow Film Corporation points to the fact that the following buyers have already contracted for the series of ten two reel and thirty single reel reissues of J. Warren Kerrigan subjects: Benjamin Amster-

dam of Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and

southern New Jersey; Quality Film Service, Pittsburgh, for western Pennsylvania and

West Virginia; Standard Film Service, Cleveland and Detroit, for Ohio, Michigan and

Kentucky; E. & H. Film Distributing Company, Atlanta, for Georgia, Florida, Alabama, Tennessee, North and South Carolina, and V. H. Hoppd, Inc., Indiana, and for Indiana.

Dr. W. E. Shallenberger, President of Arrow, announces that a novel method of sales and exploitation is being pursued by this organization. Before accepting a series of reissues, inquiry is made among theaters and exchanges as to the popularity of the productions, and based upon the answers received, the policy and method of sale is determined. If the answers indicate that any specific star or character of productions is not in demand in more than two-thirds of the United States the Arrow does not exploit the release.

Essanay's "Young America" Strikes Patriotic Keynote

YOUNG AMERICA," the George K. Spoor feature which now is in the course of production at the Essanay studios, is a particularly timely play, inasmuch as it strikes the patriotic keynote of the American youth.

It shows that inherent love for the flag and country in every boy's heart no matter what his condition or station in life. While it deals with particular boys, yet they are emblems of the typical American youth, full loving, of full mischief, and sometimes overstepping the boundary lines, yet concealing an undercurrent of honor and loyalty that quickly responds either to individual kindness or to the great moments such as call the boys to service of the nation.

The leading character is the village bad boy, a lad who has run wild since early boyhood, seemingly impossible to train or control. According to conventional standards he appears to have no code of honor or loyalty, yet there is hidden in his heart a love for his dog, for which he is willing to risk his life, and a devotion and loyalty to the "country in name," for which he is ready at all times to throw down the gauntlet of battle or to sacrifice his liberty.

Then comes the touch of the woman who understands him, and the blossoming of all the idealism and manliness of a boy rapidly approaching mature years springs to the front in the determination to protect his flag and his country against all enemies at all costs.

Nothing more typical of boyhood and of the life and psychology of young America could be exemplified than by this photo-play. The boys in the picture are as truly alive and human as are Huckleberry Finn or Tom Sawyer, given to the same mischievousness, and stimulated by the same motives to good or evil.

Pathe Plans Sales Reel for "Hands Up."

Pathe will issue a special sales reel on the new serial "Hands Up." It is announced that this will be shown to exhibitors throughout the United States the latter part of July. It comprises views of the special paper and other advertising aids, scenes from the opening episodes of the serial, which is the first one of western atmosphere to be issued by Pathe, and shots of the stars, Ruth Roland and George Chesbro, and of the heavy exterior sets are included.
Sherry to Release Keeney's "Out of the Night" Aug. 4

AUGUST 4 has been tentatively set as the date for the third release of the William L. Sherry Service, "Out of the Night," by一by-wright Sherry, for a Frank A. Keeney production. Mr. Sherry is distributing all of the Keeney pictures and all of the releases which have been produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc. The picture which Ms. Kenyon is said to be one of exceptional interest, and is alive with thrilling incidents and highly dramatic situation, is to be the first other Keeney picture thus far produced, Catherine Calvert is featured. Herbert B. Sargent is the best known leading man of the screen, plays the part opposite her. The production was made under the personal direction of James Kirkwood, who directs all of the Keeney pictures. Mr. Sheldon was the author of "The Forbidden Walls," one of Theda Bara's greatest successes.

The service newly organized by Mr. Sherry is the second company under the name of Miss Kenyon as the head of her own company, "The Street of Seven Stars," was released. The demand for both pictures has been uniformly good. Mr. Sherry says, in spite of the general lassitude of the summer season, "Reports from exhibitors show that the class of pictures I am now handling are going over big with the public," says Mr. Sherry. They are dramas, south-western pictures, but pictures with a punch and a real human appeal. I had been assured by other companies that exhibitors even before I began actual distribution that exhibitors were clamoring for high-class productions, and that the public, judging by the number of circulars they got the goods. My whole effort was directed to the end that exhibitors should be supplied with the kind of films that are more intimately familiar than anything else with the kind of picture the public is clamoring for. This distributor may have his own opinion as to what the people should have, but he cannot feel the pulse of the public as exhibitors can. Therefore the least criterion of the proper kind of picture for the exhibitor's district to handle is to be found in the needs of the exhibitor, and the general purveyor of public opinion needs the most carefully is the one who meets with the greatest success.

The next Kenyon release will be "The Fedora" With Frederick
To Be Released August 12

With the release of "Fedora" on the Paramount schedule on August 12 the public again will have an opportunity of seeing Pauline Frederick in a Sardou role. The prestige of Sardou as a contributor to the French stage may be compared to that of Shakespeare as a creator of English drama. "Fedora" was written for Mme. Bernhardt, and was produced by her in Paris in 1882. Fanny Davenport produced the play with a cast at the Fourth Street, New York, on October 1, 1883, and it was her starring vehicle for four years thereafter. Subsequently it was set to music and Mme. Cavalieri sang the title role at the Metropolitan Opera House in New York, 1906. An tragic portrayal of the intrigue which permeated Russian court life during the last century. The work of adapting title is "A Law unto Itself," by Charles E. Whittaker, who spent many years in Russia. Finally, the direction of the show was in the hands of Edward Xen, Edward Jose, the veteran French actor and stage director. The result of their combined efforts is a production said to be of the greatest dramatic intensity and supremely artistic in every respect.
Atlantic City Backgrounds
for Emmy Wehlen Subject

DIRECTOR Charles J. Brabin has taken Emmy Wehlen and the Metro company supporting her in "The Bonded Wife" down to Atlantic City to film several scenes depicting life at one of our American seacoast vacation resorts. Lois and Arthur Zeiller wrote "The Bonded Wife" and June Mathis made the scenario.

It is these particular scenes upon which the whole crux of the play hinges. It is here that Doris Morse—Miss Wehlen—comes incognito after leaving the wealthy home of her father, Digby Morse, which is played by Frank Currier, tired of the luxury with which she has been surrounded and desirous of just being one of a group for a change; and it is here that she meets Phil Hazzard, impersonated for the screen by Croighten Hale.

Miss Wehlen, during this portion of the play, will have an opportunity for that beauty of costuming for which she is so well known, and included in her list of distinctly smart and charming frocks are some recent Paris importations; and Miss Wehlen's bathing suits are really a whole picture in themselves, the star having had them made and hand-painted in accordance with her own original designs.

Chaplin Gets Australia's Cake.

For the first time in its history The Green Room Magazine of Australia has given the historical "Green Room cake" to a man in appreciation of his work. That man is Charlie Chaplin, the famous million-dollar comedian; the work, "A Dog's Life".

The Green Room cake is a real cake of huge proportions, which for a number of years has been given to an actress, either of the stage or films, for some special achievement in her art. The oation given to Chaplin was recently in Sydney was so great, however, that the proprietors of the magazine decided to depart from the usual custom of giving only to an actress, and so Charlie "took the cake."

The cake is on its way from the Antipodes, and its arrival at the Chaplin studios is looked forward to with keen interest.

"The Fallen Angel" (Fox).

Depicting the temptation, the fall and the disillusionment of溺妇, the preferred luxury to honor. "The Fallen Angel," with Jewel Carmen as the star, is announced as the latest of the Fox's Special Feature releases. "The Fallen Angel" is based on one of the most famous of Courvoisier's stories. "You Can't Get Away With It," which created a sensation recently when published in magazine and book form. The scenario was written by Bennett Cole and the picture was directed by Robert Thornby, this being the first production directed for William Fox by Mr. Thornby.

Miss Carmen is supported by a particularly capable cast in "The Fallen Angel," the other players being Charles Clary, L. C. Shumway, Herbert Heyes, Daisy Robinson and Lavine Monsch.

Snappy Titles for Outing-Chesters.

"Entertainment value," the well-known punch, has been put into the series of Mutual's one-reel Outing-Chester adventure pictures with clever and original subtitles. These titles were written by Katharine Hilliker on the order of the present-day popular magazine caption. The conventional dryly worded descriptive matter of this type of picture is disguised in clever, entertaining chatter, which tells the audience as much as the more laborious and serious caption did, but in a much more vivid way. The titles are semi-humorous and snappy.

"Pershing's Crusaders" Runs Month in Boston

The first United States official war film, "Pershing's Crusaders," compiled under the direction of the Division of Films of the Committee on Public Information, has completed an engagement of four consecutive weeks at Gordon's Olympia Theater, Boston. The run of the big war film at the Boston theater proved an emphatic success, capacity business having prevailed throughout the entire engagement.

N. H. Gordon, who controls the New England franchise of the First National Exhibitors' Circuit, has made arrangements to feature "Pershing's Crusaders" in the entire string of theaters which he operates throughout the New England states, after which he will distribute the picture generally throughout his territory.

Mr. Gordon reports keen interest among New England showmen in "Pershing's Crusaders," and declares that he anticipates a record-breaking demand for the picture, basing his judgment upon the scores of inquiries that are pouring into his office daily from exhibitors in his territory seeking booking reservations for the film.

Oakdale Announces First Release.

A definite release schedule for the Oakdale productions featuring Gloria Joy is announced by General Film Company. "The Licked Heart," the first subject in the series, will be issued the week of July 20, and the five remaining subjects will be released at fortnightly intervals. The second release of the series will be "No Children Wanted," following which will come "Miss Mischief Maker." The titles and order of the three remaining subjects will be announced shortly by General Film Company.

Pathé Issues Publicity Book.

As a help to exhibitors who book Pathé's first fall special, "The Woman Eternal," starring Elaine Hammerstein, Pathé's publicity department will issue an elaborate campaign book for advertising and publicity.

"The Woman Eternal" will be released September 5.
Author of Fox Picture Praises Gladys Brockwell

On learning that William Fox intended to star Gladys Brockwell in "The Strange Woman," the Broadway stage success the picture rights to which Mr. Fox has just bought, William J. Hurbut, the author, wrote a letter to the Film Corporation stating that he could think of no screen actress whom he would rather have interpret his play than Miss Brockwell. Work on "The Strange Woman," for which, it is understood, Mr. Fox paid many thousands of dollars, will begin soon at the William Fox studios in Hollywood, Calif.

When "The Strange Woman" was produced three years ago it ran a full season on Broadway. Then it duplicated its New York success on the road, playing to capacity audiences in all the big cities. So successful was it as a stage production that several motion picture producers tried to buy it.

In his letter Mr. Hurbut said he had seen Miss Brockwell in nearly all of her pictures and had been struck with her ability to portray her roles in such a manner that every side of the character was made to stand out vividly.

Louise Glaum Finishes "Wedlock.

Louise Glaum's Paraltla Play "Wedlock" is an original story written for her by Denison Clift.

In many of Miss Glaum's former subjects she was handicapped by her roles being of such a nature as to create a distance in the minds of her audience, but in "Wedlock" she portrays a character which holds the sympathy of the audience throughout the entire action.

The production was made at the Brunton Studios in California, under the direction of Wallace Worsley, who has surrounded Miss Glaum with an exceptional cast in a production mounted in the same lavish manner which has won praise for Paralta Plays.

Pirate Chief Plays in "Pirate's Gold.

Albert Hart, who claims to have played more pirate roles on the legitimate stage than any other actor, is cast for his first pirate's role on the screen in the new World-Film, "Pirate's Gold," in which Montagu Love is starred. Before Mr. Hart entered pictures he was constantly playing the part of a bold buccaneer, and in fact returned to the stage for production which had a part for a disciple of the skull and crossbones was considered as complete unless Mr. Hart lent his presence to the Broadway production.

Lee McIntyre, casting director, a great deal of satisfaction to engage Hart for the part of the pirate chief. Hart, too, was pleased, and remarked that after being pictured in a hundred roles this was his first chance to get back to first principles.

L-Ko to Feature Chinaman.

A genuine Oriental makes a bid for popularity in the comedy field in the L-Ko comedy, "A Clean Sweep." His name is Chai Hong, and according to Julius Stern, head of the L-Ko aggregation, he is due to make a decided impression on photo play fans. Chai Hong has a style peculiarly his own. More important is the fact that he admits never having been filled with the ambition to imitate Charlie Chaplin.

The L-Ko's new comedian enacts the role of a celestial laundry magnate, who helps to run smoothly the course of true love as it exists between the daughter of a neighboring "lady barber" and the son of a nearby butcher.

A series of other comedies with L-Ko's Oriental comedian in the stellar roles are now in course of production.

"That's Him" Lloyd's Next.

Pathe announces "That's Him" as the next Lloyd released after "Kicking the Germ Out of Germany," which has a heavy advance booking. Other coming Lloyd comedies are "Irrade and Gloom," August 15, and "Two Scrambled," on September 1.

Chambers' Novel for Elsie Ferguson.

Elsie Ferguson will be seen in a picturization of a widely discussed novel, "The Danger Mark," released by Artcraft July 29. Robert W. Chambers, the author, based his story upon the delicate and often abused subject of heredity, and his method of treatment of the topic which has proved the undoing of so many of the foremost writers of fiction is declared to be both novel and original. With the added skill of Charles Maigne, who wrote the scenario, and Hugh Ford, who directed, the picture promises much.

There are many capable players who appear in Miss Ferguson's support. These include Milton Hamilton as leading man, Gertrude McCoy, Crauford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlton.

Norma Talmadge Cast Complete.

Director Sydney A. Franklin has completed the cast of principals for Norma Talmadge's Select Picture, to follow "The Safety Curtain." Miss Talmadge has been at work on this production during the past two weeks, the first week having been spent in studio work and the second partly upon location.

Supporting Miss Talmadge in her role of Lucille Westbrook, a small-town girl of gentle birth and breeding, will be Eugene O'Brien, as leading man; Ramsay Wallace, in the heavy role; E. A. Warren, in a character part, and Johna Howland, in the role of a smart society vamp.

Next week Miss Talmadge and her company will be working at Iinar Mountain, on the Hudson.
THE MOVING PICTURE WORLD

Alperstein Closes Big Deal with Sidney Garrett

THE entire foreign rights to the Leah Baird serial, now in the making, were disposed of recently. In the closing of the contract for the world rights, exclusive of the United States and Canada, A. Alperstein, president of the Western Photoplays, Inc., announces that the entire transaction involves a sum of $110,000 to be paid in the closing. In addition to the above sum, Mr. Alperstein claims to have set a mark for other screen darlings to shoot at for some time to come. His athletic feats in water and up mountain sides are spectacular in the extreme.

A trade report on the first five episodes of the serial is now being arranged. This will be held under the joint auspices of the Western Photoplays, Inc., and Mr. Alperstein. The serial is the peer of any previous production in the serial line. Leah Baird's well-known presence will be an attractive award. The serial is the last he will make for the company. In the future, he will be under the same director as himself. His production will be made, for the time being, in the face studios until such time as a personal studio can be set up.

The Hampton-Kerrigan productions will continue to be released through the Hodkinson Corporation as part of the Hodkinson service.

Mr. Hampton, believing that story is what should be foremost, capable stories in addition to capable and intelligent direction, states that he has his plans for Kerrigan's product made and ready for the last two years in advance. He intends to give him a perfectly balanced program of release.

The second story is a New York comedy drama, the third is a heart-interest story of the Wisconsin-Canadian woods, the fourth is of New York City, and the fifth an Alaskan drama. Mr. Hampton's idea in producing the Kerrigan series with the other stars which he will acquire later, are in accord with those of W. W. Hodkinson.

First Moreno-Holloway Serial Started

Work is already well started on the Vitagraph serial in which Antonio Moreno, Eugene and Coronado appear. The story, according to Albert E. Smith, president of Vitagraph, is a factual story of the last week in June and plans for starting work, under direction of Paul Hurst, were so arranged that little time was lost in getting under way.

In this serial a large number of the players who figured in "The Woman in the Weh," the greater portion of which was directed by Mr. Hurst, will be included. The cast will include some of the leading players, including the principal players Chet Ryan, brother of Joe Ryan, and a noted rider, Barney Furey and Frank Jonsasso.

Farrar Off to Wyoming to Make Goldwyn's 'Hell Cat'

FOR her second Goldwyn production Geraldine Farrar makes the longest of her career, 14 weeks, going direct from New York to Cody, Wyoming. On Sunday, July 14, the intercontinental celebrity left on the Twentieth Century Limited, accompanied by Lou Tellegen, her husband; Reginald Barker, her director; and E. Frank Brockliss, her publicist, and her personal attendants.

Goldwyn sent a man ahead to select locations and to make all necessary arrangements, enabling Miss Farrar and Mr. Barker to begin work the day of arrival. Geraldine Farrar is a star who abhors rest and inactivity, and it is at her expressed wish that no time be lost.

She is enthusiastic over the prospect of the long stay in the Far West she adores and is equally sanguine over the success of the play chosen for her. It is "The Hell Cat," written especially for her by Willard Mack, editorial director of Goldwyn Pictures.

The story is described as absolutely modern in treatment and theme, and provides Geraldine Farrar with a strenuous role highly charged with emotional crises. In no sense is the star restricted in the matter of clothes, for the action of the part and the attire of today for which she is famous.

The strongest cast to be obtained will surround Miss Farrar as "The Hell Cat," chief of whom will be Milton Sills and Thomas Santachi, engaged by Samuel Goldfish, president of Goldwyn, on his recent trip to the Coast. They will come from Los Angeles, meeting Miss Farrar and her company in Cody.

What National Aims to Do in the Next Twelve Months

WILLIAM PARSONS, creator of the National Film Corporation of America, has announced that his company, under the title of Capitol Comedies, will be made, for the time being, in the face studios until such time as a personal studio can be set up and ready for the last two years in advance. He intends to give him a perfectly balanced program of release.

The second story is a New York comedy drama, the third is a heart-interest story of the Wisconsin-Canadian woods, the fourth is of New York City, and the fifth an Alaskan drama. Mr. Hampton's idea in producing the Kerrigan series with the other stars which he will acquire later, are in accord with those of W. W. Hodkinson.

Johnson's Cannibal Pictures To Be Shown on Broadway

A MOST STARTLING series of film presentations will soon be shown to Broadway audiences when the Martin Johnson picturization of life in the South Sea Islands will be presented at the Rivoli, starting Sunday, July 21.

Probably no more hazardous adventure has been in her career than the one which Mr. Johnson was accompanied by his wife, into the heart of the cannibal region of this enchanting tropical country.

Truly remarkable as these pictures are said to be from the artistic standpoint their greatest merit lies in its startling portrayal of actual living conditions and customs of those queer peoples who are the only known race of cannibals now living, and it was only after being captured, wounded several times, and finally rescued through the medium of a British man-of-war, that Mr. Johnson and his wife were able to emerge alive. Mr. Johnson will lecture at each presentation.

"More Trouble" a Clean-Up

Reports from Pathe's thirty branches throughout the United States indicate a cleanup on "More Trouble," the feature play in which Frank Keenan is said to have made the hit of his screen career. "More Trouble" is booked for every one of the big houses in Pacific Coast cities.
State Rights Department
Conducted by C. S. SEWELL

Great Loyalty Parade Pictured in Gaumont News Reel

Graphic Shows Many Scenes of Fourth of July Celebration and Grand Splash of Nearly One Hundred United States Vessels on Same Day, While News Contains Views of New York's Former Mayor Who Met Death As An Aviator.

GAUMONT GRAPHIC No. 13 pictures the great loyalty parade in New York City, when thousands of foreign born residents of the United States pledged their loyalty to the country of their adoption, and their willingness to fight side by side with native born Americans to free the world from Prussian militarism.

Another interesting feature shows scenes of the "greatest splash" in the world's history, when on the release of approximately 100 vessels of various types from the submarine chasing "eagles" to larger war vessels all cargo carriers were launched in the United States. The operation of the new anti-loading law is also described.

No. 16 of the Gaumont News shows a photograph of Major John Purroy Mitchell, former mayor of the city, who was one of the first to his death at Gerstner Aviation Field. Major Mitchell was a skilled aviator, but through a tragic accident he became a martyr to the cause of civilization.

In this same issue are shown many scenes of the training of aviators at Idaho Park, California, also many other news subjects recently headlined in the daily papers, the wreck of the excursion steamer "Columbia" near Peoria, where a hundred lives were lost; the successful test of a giant bombarding airplane equipped with 400 horsepower Liberty motors; the visit of the Mexican Cabinet to southern California, where the representatives of the Carranza administration will learn their birthplace. The Carranza administration will learn up-to-date agricultural methods to be applied to Mexican farms; the entertainment by the National Guard of thousands of navy lads; the scattered of hundreds of records in California; the movement of the Army, Navy and Air Force.

Among the Official War Pictures is a subject which shows how the trench fever, contracted from the bite of the "cootier," has been overcome by inoculation, also the splendid care taken of our wounded soldiers is shown in an American Red Cross hospital situated near Neuilly.

"My Husband's Friend"
Now Handled by Arrow

THROUGH arrangements with the Ri- chter Film Corporation, a revised edition of the original "Cootie," "The House of Mirrors," now entitled "My Husband's Friend," with Frank Miller in a prominent role, is being offered to State Rights buyers by the Arrow Film Corporation.

The addition of this production to the list of attractions exploited by the Arrow Film Corporation makes a total of seven five or more reel photoplays offered to State Right buyers by the Arrow Film Corporation since the middle of June.

"My Husband's Friend" under the title of "The House of Mirrors" was released by the Mutual Film Corporation as a special.

Of the fourteen territorial State Right Divisions in the United States, nine have already been disposed of. The Arrow Film Corporation is also offering the attraction to foreign buyers.

Author of Novel Had
Photoplayer in Mind

WHEN Zane Grey wrote "The Light of Western Stars," he is said to have had in mind as his cowboy hero Dusty Farnum. The author's own words state: "The man was a cowboy, and his entrance recalled vividerly that of Dusty Farnum in the first act of 'The Virginian.'" When the motion picture rights to this story were secured by Harry A. Sherman, it was obvious from the foregoing passage that he who should select as the star of the production. And it is claimed that Dusty Farnum has realized Zane Grey's conception of him in the film production that has now been completed. Every scene in the picture is enacted in the exact location described by the author.

Bernstein Reports Sales
on "A Lion of the Hills"

BERNARD H. BERNSTEIN, offering the William S. Hart production, "A Lion of the Hills," on the state rights market, announces that the following additional territory has been disposed of on this production: Colorado, Wyoming, Utah and New Mexico, to Ben Cohen, Foursquare Pictures; Denver, Colorado, to G. R. Johnson; Kansas City, Missouri, to Superfilm Attractions, Washington, New York and northern New Jersey, to Matrix Photoplays, New York; North and South Dakota, Minnesota and northern Wisconsin, to J. M. Kuhn & Co., Minneapolis; Kansas and Western Missouri, to Emerald Film Service, Inc., Kansas City, and New England states, to Major Film Co., Boston.

Brady Film Sold for
Four Western States

J. W. Burke, President of the Mid-West Greater Feature Co. of Denver, has signed a contract with William A. Brady, whereby he has secured the picture, "Stolen Orders," for Colorado, Utah, Nevada and New Mexico.

Mr. Burke, thoroughly versed in the art of showmanship, plans to begin immediately an extensive campaign of exploitation on this production.

A number of offers have already been received by Mr. Brady for foreign rights to "Stolen Orders," but negotiations are still pending, and an announcement will probably be made within the next few days.

Petrova's W. S. S. Tour
Shows Wonderful Results

ACCORDING to a report rendered to the National War Savings Stamp department, Madame Petrova on her personal appearance tour of the principal cities has already sold $242,000 worth of War Saving Stamps. In Houston the crowds attending the Liberty and Queen Theatres are said to have been so great that an entire block was roped off in front of the Hotel Rector. Madame Petrova sold stamps from a fire truck, mounting a ladder to indicate the progress of the sales. At Fort Worth, she was presented by Manager Levy of the Hippodrome with a diamond and platinum brooch. Manager Levy also turned over the entire proceeds of both afternoon and evening performances to the purchase of war saving stamps.
Tourneur Protests Use of “Photoplay” Promiscuously

Maurice Tourneur, the independent producer, has conceded his objections to the indiscriminate use of the word “photoplay.”

“Personally, I don’t think photoplay is the word we have been awaiting to describe the motion picture drama. Why not try to get a better one?”

“The movies have brought many words and new uses of old words to the language, as fade-out, switch-back, cut-back, iris, register, shoot (otherwise to photograph), scenario, cinematic, script and continuity, and we need a bigger word to describe the output.”

“Moving pictures, of course, hardly a word to be used professionally. It only indicates something that moves. Surely the screen drama leads the public, but not. Not that I dislike the Americanism of the word. It is rather a term of endearment, indicating the charm of motion picture play upon the heart of the masses. We will never be able to get away from it.”

“The Hand of Vengeance” Is a Red-Blooded Serial

In a recent statement attributed to Edward L. Hyman, who is engaged in the patriotic work of training camp activities at Camp Gordon, in the manner of training camp activities in a motion picture theater, the remark that solid boys are the hardest critics, that is on the clear-cut, straight-talking, hard-nosed, no-nonsense side.

The Gaumont company claim in this connection, realizing the appeal of the better class of pictures to real men and their families, the film is a successful one. It is in no way a mere exploitation of the public, but a real picture that will appeal just as strongly to a man’s wife, his children and his parents; that it is red-blooded, absolutely clean, and the principal character is a man who befriends the oppressed.

Dustin Farnum Competes In Rodeo at San Jose

Dustin Farnum was among the participants at the Fourth of July rodeo at San Jose, Cal., where he proved to be a formidable competitor in the way of frontier sports and pastimes. Mr. Farnum’s decision to enter the rodeo contests was a last minute effort. His horse, which was chartered in Los Angeles, and Mr. Farnum’s rodeo horse, “Majesty,” was started on his horse, but the horse was second to the advance. Zane Grey, the novelist, whose book, “The Light of Western Stars,” has just been released, is also entered, and the entry list, including part, and Harry A. Sherman made the trip in Mr. Farnum’s car.

Newspapers Praise “Stolen Orders.”

“Stolen Orders” has just completed a successful week’s engagement at Polli’s theater in Washington, where many favorable criticisms of the production were published in the daily newspapers, calling attention to the sensations and thrills, together with the patriotic appeal which it carries.

Clever Punch Paragraphs In “Topics of the Day”

Weekly Issue of This Short Novelty Film Contains Bright Sayings, Coupled with Patriotic Propaganda—Now Showing at Strand Theater, New York, for Tenth Week—Also at Other High Class Houses.

The Topics of the Day Film Company, producer of two hundred foot novelty films, “Topics of the Day,” which is issued weekly, and has been called “photoplay tragedy,” and so on, all of which are as wrong as the theatrical use of drama comedy, drama for the “intelligent public” will be. Why not photofarcce, photocomedy or other combinations?

Against the use of ‘photoplay’ to cover all forms of silent drama, from that written originally for the screen to the adapted idea, a major is drarmed.

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“Photoplay” Has New Title For Second Production

IN THE NAME OF HUMANITY is the title of the newest story which will be produced by the Harry McEldowney Webster Productions, Inc. The production is under the direction of Richard Field Carroll, and the Dr. Richard Field Carroll, author of “Undenied,” is jointly responsible for the story and scenario, and they promise a surprise combination of photofarcce and photocomedy.

Two prominent stars have been selected for the leading parts, and they will be supported by a cast of well-known players.

Stoermer’s Estate Will Be Used for Locations

THE beautiful estate recently bought by William Stoermer, the sales manager of Standard Motion Picture Corporation, will be used for locations in connection with forthcoming features to be made by this company.

Mr. Stoermer’s estate is picturesquely located on the outskirts of the West, in New York, and is known as Stormcress. It is situated on a wooded slope and affords beautiful views of the Hudson River towards Storm King, all at the valley of the Croton.

William Epstein Buying State Right Features

William Epstein, well known on account of his activities in connection with the Royal and Princess theaters, has recently disposed of his interests in these houses and expects henceforth to concentrate his efforts upon the theater field. He is now en route to New York, where he anticipates remaining for several days looking over the theater property to secure territorial rights on a number of special feature productions.

Good Business Reported On “Hearts of the World”

D. W. Griffith’s latest big production, “Hearts of the World,” which is being handled in Indiana and Kentucky by the Doll-Yan Corporation, has completed successful engagements of three weeks at English’s theater in Indianapolis and two weeks at the Mary Anderson theater in Louisville.

The Indianapolis company, under the management of Arch McGovern, will open in Gary, Ind., at the Gary theater, week of July 27, and will be followed by the company under the management of Daniel O. Martin, who will make a tour of Kentucky, starting at Hermitage, where his company will carry complete symphony orchestras.

The Doll-Yan Corporation, located in Merchants Bank Building, Indianapolis, is highly pleased at the manner in which this production is being received by the public, and has received many letters of commendation, including ones from Governor Jewett of Indiana.

Sales of the Week

Activities in State Right Sales Market During the Past Seven Days.

A ROW Film Corporation announces sale of following territory on series of J. Warren Kerrigan reissues: To Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey; To Quality Film Corporation, Pittsburgh, for western Pennsylvania and West Virginia; To Standard Film Service, Cleveland, for Ohio; Michelin, for Kentucky and Missouri; The J. W. H. Hodapp, Inc., Indianapolis, for Indiana.

Announcement of sale of Illinois rights on “Raffles” to Central Film Company, Chicago; New Jersey rights on “Eye of the World” to Jacob Fabian, Newark, and Delaware, Maryland, District of Columbia and Virginia rights on series of four Allison-Lockwood reissues to Bernard Depkin, Jr., is announced by Arrow Film Corporation.

W. H. Productions Company announce the following sales of territory on the following reissues: Series of Arbuckle one-reelers for William Collier, Head of the Bee-Hive Exchange, Chicago, and for Canada to Superfectures, Limited, Toronto. Series of Shorty Hamilton two-reelers for Eastern Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey; Chaplin reissues fora “Doll-Van” company, Kansas City; and five Barriscare features to Max Herring for West Virginia and western Pennsylvania.

Boston Photoplay Co. have secured from W. H. Productions Company the New England rights to the following reissues: Series of Arbuckle two-reelers, Shorty Hamilton two-reelers, and William S. Hart feature, “Staking His Life.”

Good Business for New Graphic Film.

The latest Graphic production “When Night Comes,” starring the leading man, Irving Abramson, is said to be enjoying exceptional summer bookings. Gail Kane, the leading woman, has a large cast including Robert Elliott and Stuart Holmes. The story deals with the handling of the man with the self-punishment of such transgressions.

Title of Sixth Jester Changed.

Jester Comedy Company has discovered that the title, “His Day Out,” under which the sixth of their Comedies was to be released, has been used, and to avoid confusion, the release will be titled “Oh! What a Day.”
Trade News Brevities

Interesting Film News from New England

Two Thousand Sailors from U. S. S. Georgia See "Hearts of the World" at the Majestic in Boston—The Beacon Theater Property

Purchased by C. B. Sherwood.

By Robert N. Howk, 89 Summer Street, Boston, Mass.

C. B. Sherwood Buys Beacon Theater.

BOSTON.—The Beacon Theater property has been sold to Clinton B. Sherwood. The A. H. Houghton Realty Company put through the transaction which involved more than $1,000,000. The property was owned by Alfred Douglas of Brookline. The property covers 6,538 square feet of land valued at $325,000 and the tax valuation of the property is $652,000. The deal is said to involve only the title to the real estate and it is expected there will be no change in the Beacon Theater which is under the management of Jacob Lourie.

2,000 "Jackies" See Griffith Picture.

On the arrival of the U. S. S. Georgia from foreign service, the management of the "Hearts of the World," the mammoth Griffith production now in full swing on the fourth floor of the Majestic Theater, arranged a "battleship night" at the theater. Over 2,000 "Jackies" attended the theater and thumbed the thrilling war scenes to the echo. The success of the "Jackie night" was so great and the number of men who wished to see the film was so great that the "battleship night" was extended for three night performances.

Rogers Succeeds Farrell at Select.

Charles R. Rogers is now manager of the Select pictures in New England, succeeding Edward Farrell who recently resigned. Mr. Rogers has been with the Select for two years and has had supervision of the Buffalo office of the company for that time. He will now have charge of the Boston and Buffalo offices with his headquarters in Boston. Since Mr. Rogers has been in charge of the Boston office he has made several changes having added two additional roadmen to their present large salesforce.

Mayer Aiding Food Administration.

Louis B. Mayer, district manager of the Boston office of the American Feature Film, has been appointed chairman of the National Motion Picture Committee of the Food Administration for Massachusetts.

Sherry Opens Boston Exchange.

The Boston exchange of the newly organized William L. Sherry Service has been established at 70 Boylston street, with Aaron Corin as manager. Mr. Corin was for many years connected with Paramount's New York exchange and for the last two months with the United Picture Theaters of America.

New England Briefs.

Wilmington, Conn.—A. P. Dorman, manager of the Gem Theater in the town has recently undergone an operation, losing his right leg.

Boston. James Larnard, head book-keeper of the Metro交换 has been drafted for the National Army and leaves the middle of July. He has been with the Metro exchange for four years.

Boston.—W. L. Jennings, of the General Film Company, who enrolled for service in the Y. M. C. A. War Work Council, received his appointment and left the General Film July 12.

Boston.—Danny O'Brien, of the General Film Company in this city has enlisted in the Merchant Marine Service and is now waiting to be called. He has been with the General Film Company for three years.

Indiana Trade News Letter

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

Fitting Exchanges to Meet New Edict.

INDIANAPOLIS, Ind.—Jacob H. Hilkene, director of the new Fire Prevention Bureau, which was created by an ordinance recently passed by the city council, in his report to the Board of Public Safety states that fire exchanges are nearly all making preparations to comply with the provisions of the new ordinance. These following exchanges have, he said, are building firproof vaults for the storage of films: The General Film Company, is at 46 North Main street; the Coburn Photo and Film Company, 338 East Market street; the Ideal Curtain Company, Willoughby building, 235 North Meridian street; the Pathe exchange, 52 West New York street; H. Lieber & Company, 287 New York street; the World Film Company, 232 North Illinois street; the Universal Film Company, 113 West Georgia street, and the Doll-Van Film Company, Wimpy building, Illinois and New York streets.

Farm Labor Film for Theaters.

Huntington, Ind.—A Government moving picture for the purpose of showing the remainder of the United States how Huntington County met the farm labor problem was taken in Huntington County, all the way from Warren township to Union township, last Saturday and Sunday. Arrangements are now under way to show the picture to local theaters at an early date. The film was taken by Dr. G. A. Gergens, who came from Washington for the purpose, and who is operating in connection with the agricultural school that has been conducted at Purdue University.

Gary Celebrates First Birthday.

Gary, Ind.—Flowers, music, and speeches featured the celebration of the first successful season of the Gary theater, a local vaudeville and motion picture house, which was held at the theater last Friday night. A packed house helped the management to observe the day with plenty of enthusiasm and general F. T. Turner, a local attorney, who was one of the speakers, gave a stirring patriotic address. The congratulated Manager Werner, who is operating the theater, on the success of the house and the patronage of high-class pictures and vaudeville.

Organize Peoples Theater Company.

Indianapolis, Ind.—The Peoples Theater Company is the name of a newly organized concern which was incorporated here last week for the purpose of conducting motion picture theaters. The capital stock is $100,000. The directors of the new company are F. H. Grunenberg, O. H. Olson, J. H. Rohr, F. H. Grunenberg, Jr., A. P. Brentlinger, and Pierce Maguire. The proposed plans of the new concern have not been announced.

To Operate Only Part of Week.

Bloomington, Ind.—During the months of July and August the Prince theater here will be open only on three nights a week—Thursday, Fridays, and Saturdays. Matinees will be given on each of these days. Robert Harris is the manager of the Prince.

News From Maritime Provinces

By Alice Fairweather, Care "Standard," St. John, N. B.

Imperial Entertains Children.

ST. JOHN, N. B.—A fine entertainment was held at the Imperial theater when a special naval program was given for the children of the city. The program was held Friday, June 29. The place was filled with children, and many became members of the Imperial. The closing scene of the affair was held. W. G. Golding, who is an enthusiastic member of the league, made the announcements, and had much to do with the arrangement of the affair. The theater was loaned for the purpose after the afternoon show.

Gaiety Theater Gives to Soldiers.

At the Gaiety theater, Fairville, the management, T. J. O’Houke, gave to the United Soldiers’ Helpers, of Fairville, half of the proceeds of his performances on Thursday and Friday nights for the benefit of the Fairville soldiers to whom this society send comforts.

Visitors in St. John.

Edward Auger, traveling sales manager of the Vitagraph, paid a brief visit to St. John.

Mayer Herschorn, of the Imperial theater, Halifax, was in the city recently. Mr. Herschorn has been in Quebec, and later visited Don McCrea in Montreal.

Another visitor was Fred Mack, manager for J. M. Franklin, of the Strand theater, Halifax, who was on his way to Boston and New York.

Still another film man here was A. Gordon, of the General Film Company, Montreal, whom I am told is here seeing about the reopening of a local branch of that firm company in the city.
Cincinnati Theaters May Raise Admissions

Downtown Houses Consider Making Prices Fifteen Cents Including War Tax—Due to Increased Cost of Operation—Looking Forward to Heavy Winter Expenses, Especially in Heating

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

A change in the theater situation in Geneva, announced recently by Mr. Proctor, manager of the Regent Amusement company and the playhouse on Saturday July 20 as a first-class picture theater. L. G. Brady will manage, and it has been arranged with orchestra, with him from the Geneva Strand, which theater he has been managing up to the present time. The Regent company announces that it will install a pipe organ this fall, to be used in connection with the orchestra. Geneva is the largest city in Ontario county and the Regent has been classed as a fine theater.

Rochester Manager Goes to Cleveland

William B. McCallum, until recently manager of Fay's Theater, Rochester, has assumed the management of the Liberty in Youngstown, Ohio. He has left for Youngstown. Rochester is the largest city in the state and is widely known in many other sections of the country. He has been associated with the Liberty for many years, and has left here years ago. During his absence he owned and managed theaters in several cities. When he was induced to come back here to manage the Avon, now Fay's, he did what it was said no one else could have done; that was to turn the tide of public patronage back to the Avon and put the house on the road to success again.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Goldberg Mistaken for James Gerard

LOUISVILLE—Joe Goldberg, of this city, who has long been associated with amusement enterprises and the local picture theaters and exchanges, for several years has been associated with the state and other states in which the Big Features Rights Corporation has state rights on features. For some weeks he has been presenting James Gerard’s “My Four Years in Germany,” and in that connection he has appeared on the stages and given a preliminary talk concerning the picture. However, upon mounting the stage and the house of the Grand theater, he was greeted with loud and long applause. He was at a loss to account for it. He then learned that when he had been presented with the rumor the rumor had been passed through the city that Gerard himself would deliver a talk, and that he had been mistaken for Gerard.

St. Louis Man Takes Over the Star

Clinton, Ky.—J. F. Lee, of St. Louis, has taken over the management of the Star Theater, at Clinton, and has arranged for the presentation of every picture starting at 8.15 and running continuously.

New Theater Doing Good Business.

Lothair, Ky.—The Pauline Theater, of this city, was recently opened by E. L. Speaks, and is handling business in the coal district. The theater is named after Mr. Speaks’ daughter.
N EW ORLEANS, LA.—The Strand theater celebrated its first anniversary with an elaborate program which attracted an audience that jammed the spacious theater and extended far onto the pavement, where hundreds stood patiently awaiting an opportunity to gain an entrance. Many talented persons of the city took part in the allegorical tableau representing the musical program under the direction of Don Philippianni. It was presented. The feature photographic with ‘The Kaiser’s Shadow’, with Dorothy Dalton in the leading role, and the entire program took on the nature of a patriotic testimonial. One of the most impressive ceremonies in connection with the celebration of the Strand’s natal day was the unveiling of a bronze tablet erected by the Saenger Amusement Company in honor of the employees of the company who have served the face of their country. There are forty-seven names of men and women of the Saenger organization on the tablet. The unveiling occurred after the regular show of the evening, and D. J. Moore, editor and manager of the Strand, made the principal address, paying a high tribute to the Saenger Amusement Company and its loyal employees.

Kelly Now With Triangle.

New Orleans — Robert A. Kelly, for a long time booking clerk at Mutual Film exchange, has resigned his position with the Triangle exchange under Manager W. J. Pope.

To Build Theater in Carrolton.

New Orleans — Plans have been completed and the contracts let for the erection of a modern and high-class suburban theater in Carrolton, the fastest growing district of the city. The chief projectors are the St. Charles Amusement Company, composed of prominent business men who represent the following two popular theaters, one in the downtown section, and the other near the site of the new theater. The structure is to have a seating capacity of 1,200, and it will be fitted in a substantial and completely equipped manner.

Fire Damages Louisiana Theater.

Baton Rouge, La. — Fire a few days ago damaged the Louisiana theater, owned and operated by the Louisiana Amusement and Realty Company, to such an extent that extensive repairs to the building are made imperative, and the manager has determined to embrace the opportunity to plan practically a new house of the building. Manager Joe announces that the theater will be extended some distance toward the front of the theater, and spacious rest rooms will be included both for actors and men. The contemplated remodeling will occupy several weeks.

Saenger Company Has House Organ.

The employees of the Saenger Amusement Company has commenced the publication of a house organ devoted exclusively to the interests of the employees and fostering a stronger spirit of loyalty to the company. It is called the "Saenger Herald," and it is edited by Gannon J. Durre, Jr., as editor-in-chief.

Arthur Lucas Visits New Orleans.

District Manager Arthur Lucas, of the Goldwyn Pictures Corporation, arrived in New Orleans last week and remained until after the close of the first week and after the close of the second week, and it is very likely that an exchange for Goldwyn pictures will be established here.

Strand Celebrates Its First Anniversary

Was One Year Old on July 4 — Program for the Day Patriotic in Nature — Saenger Amusement Company, Operating Theater, Unveils Bronze Tablet in Honor of Its 47 Employees in Service of Uncle Sam.

By N. E. Thatchers, $301 Canal St., New Orleans, La.

Buxbaum Institutes Changes.

H. B. Buxbaum, special representative of exchanges for the Famous Players-Lasky Corporation, has arrived at the Strand and installed some important changes of system in the local exchange.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Hicks Succeeds Fox at Goldwyn.

MINNEAPOLIS — The coming of July First was the big event of the week for Mr. Richard C. Fox as manager of the local Goldwyn exchange and also Harold C. Bolster as head of the receipt in Minneapolis in two months. Mr. Fox’s successor is John W. Hicks, Jr., former General exchange manager of the company. Mr. Fox is to go into the New York Goldwyn exchange. Mr. Hicks, though he has seldom been to the city, is already well known to the exhibitors of this territory, due to his success at the Omaha General office.

Flashbacks from Minneapolis.

Fred C. Hinds, chief yeoman for the local exchange establishment for six months past and at the same time press representative for the Strand theater, has gone east to perform press duty for the company.

War Savings Stamps committees of St. Paul and Minneapolis are busy planning their drive for Madame Olga Petrove when the noted star arrives here July 16 for a two-day campaign in connection with the national War Stamps drive. Miss Petrove will be met at the Minneapolis depot by a hand, escorted to the St. Paul Theatre, where she will speak and sell stamps, and in the evening she is scheduled to speak and sing at the New Garrick theater here.

On July 17 Miss Petrove will speak and sell stamps at Rice Park, St. Paul, and in the evening take the stage from the stage of the New Garrick theater.

Madge Kennedy, Goldwyn star, paid Minneapolis a visit last week when she accompanied her husband, Harold Bolster, to this city on a business trip.

Systematic head of the executive committee of the Affiliated Distributing Corporation, arrived in Minneapolis last week to begin the work of organizing a northwest unit.

Louis H. Coen, manager of the Universal exchange, and H. K. Evans, Jewel manager, will arrive in Minneapolis to confer with middle west Universal and Jewel exchange managers.

Harry Hoftag, the Vitagraph salesman, has joined the naval detachment now in training at the Dunwoody institute here. A. H. Hoftag is in the service of Mr. Hoffman’s territory for Vitagraph. Harlin Ball, former shipping clerk for the Universal, has gone to Dunwoody to join the naval reserve and is now in training for naval aviation service.

Manager Frank Phelps of the Four Square exchange spent a few days in Chicago last week confering with District Manager Melvin Smith for forthcoming Four Square attractions.

Manager Frank Phelps of the New Palace exchange was in Chicago last week and Duluth was a visitor at Minneapolis film exchanges last week. Daddy R. C. Gliba of the Majestic in Duluth was another distant exhibitor who called upon exchange men. George Fowler, owner of the Grand and Orpheum theaters in Fargo, N. D., called upon local exchange men last week and stated that he had sold his theatrical interests in the Dakota metropolitan to McCarthy Bros. Mr. Fowler and his family left Minneapolis for a long vacation trip through the east.

Sommerville Runs the Drury Lane.

H. A. Sommerville, recently manager of the Grand Theater in Cleveland, and a well known and respected exhibitionist has been appointed manager of the Drury Lane Theater, Detroit, to succeed Dave Bylyte. Mr. Sommerville has only recently returned from a trip to New York, July 8 and also has has changed prices to 10 and 15 cents and eliminated the 25 cent seat. Mr. Bylyte, who recently resigned, Mr. Sommerville believes that the house can be put over successfully.

Gilhagh Recovers from Operation.

Exhibitors will be glad to learn that A. Gilhagh, manager of the Detroit, Detroit, has sufficiently recovered from his recent appendicitis operation, to leave for Maribor, N. J., for the effective of the Atlantic City, where he will undergo a rest for two or three weeks.

Kirchner Gaining in Health.

Ed Kirchner, manager of the Family Theater, Detroit, who has been sick for the past six weeks, is slowly gaining back his health, and he is expected to be back in the 15th of August before he will be active daily around the theater.

McLaren Back from Eastern Trip.

W. S. McLaren, of the Majestic-Colonial Theaters, Jackson, is just back from an extended eastern trip, taking in New York, Providence, Boston and Philadelphia. What he has to report, but as the number of the exchanges, producers and some of the studios.

DEPARTMENT STORES

Bert Delner, recently with the Universal, and formerly with the Standard and the Universal, has been appointed manager of the Film Company, Filin building, Detroit.

The Blackstone theater, 30 Michigan avenue, Boston, has been in charge for business. R. H. Ramsay, formerly salesman for the General, has taken charge of the building.

The De Luxe Theater Company, Parkview and Kercheval, Detroit, has increased its prices to $1.05 and $1.25. The theater will be open about the first of next October.

J. G. C. Field, formerly with Fox in Dallas, has been appointed manager of the Detroit branch of the William L. Sherry Service. succeeding E. H. Wells.

At Lichman, of the Famous Players-Lasky Company, and Harold Bolster, of Goldwyn, were recent Detroit visitors.

Buy

W. S. S.
Buffalo News Letter

July 27, 1918

THE MOVING PICTURE WORLD

Capital City Complains of Express Delay

Washington Exchange Managers' Association Says Service to Certain Virginia Towns is Worse Since Companies Amalgamated—Suggest Shipment of Films by Boat to Several Points.

By C. L. Linz, 622 Haga Building, Washington, D. C.

WASHINGTON, D. C.—The members of the Washington Exchange Managers' Association, while expressing difficulty in getting films to and from certain Virginia towns, more so now since the amalgamation of companies, are asking the exhibitors to cooperate with them to the fullest possible extent, so that a schedule will be possible in handling the situation.

The association has been informed that the best way to move films to these Virginia points is to have them properly marked. If merely turned over to the express company the films will go via all rail, and several days of delay ensue in getting them to destination. Each exchange has been notified by the association to send films to Phœbeu, R. J., Fort Monroe, and Newport News marked "Via Norfolk Will Call," for Hampton Point Comfort—will call," for Portsmouth State College, "Via boat to Norfolk," and for Norfolk, "Via boat."

Under this arrangement it will be necessary for the exhibitors to call for their films at the boat, but they will get quicker service as the Exchange points have also that in returning films to the exchanges exhibitors carry the films to the boat and mark them for Washington "Via boat."

There are many exhibitors who believe that the parcel post will give better service, but it must be remembered that mailed matter goes all rail, and the same delays as rail service as when films were sent via the Southern Express.

Lust Issues Stock Lithographs.

Washington.—To meet the needs of the exhibitors in this territory, Sidney B. Lust, of the Super-Films Attractions, Inc., has recently had a new stock of Lust's "Social Lust," consisting of 50 copies, sent to the Players-Lasky Corp., Buffalo. Earl R. Brink, former booker at this exchange, now a member of the Lust division, 153d Depot Brigade, Barracks B, Camp Dix. Mr. Brink was with this exchange since its opening.

Buffalo Short Items.

Charles Rose, city salesman for the Pathé, Buffalo, has begun his two weeks' vacation. He will motor to the Adirondacks, Lake Champlain and Atlantic City. The Wilkay Theater, Erie, Pa., recently had a free showing of an 8,000 foot film, "Social Briars," belonging to the Mutual, Buffalo, was destroyed. No one was injured.

Edward Balsew, shipping clerk for the Buffalo, Mutual, joins the colors July 22d. He is the only employe in this city to go into service.

O. A. Siegel, formerly with the George Kleine Syndicate as Buffalo booker for the Select Exchange, this city.

R. B. Matson, formerly with the Vitagraph, is now booker for the Select, Buffalo. Sherman Webster, manager of this exchange, was recently visited by Mr. Matson, manager. Mr. Rogers is head of the Sales exchange in Boston.

Report of Theaters in W. S. S. Drive.

BUFFALO—Reports showing the part which the members of the theaters played in the recent W. S. S. campaign in Buffalo have just been printed. Women at the theaters and offices of the companies. Charles P. Charpin, reported 1,767 pledges for $33,760.50, and made cash sales of $5,708.81. Charles P. Carpin, Boonston Avenue, received $100; Circle, $275; Columbia, $330; Frontier, $416; Marlows, $429; Max- Line, $100; New Arcadia, $796; Elmwood, $4,232; Olympic, $429; Palace, $5,020; Pas- time, $1471; Plaza, $1,352; Regent, $870; Rialto, $60; Shea's Theater, $80,589; Shea's Hippodrome, $27,316; Sylvia, $180; Vic- toria, $6,356. Clarence MacGregor, chairman of the W. S. S. four minute men, re- ported that during the drive fifty-six speakers made 257 addresses in sixty-five theaters. The total audience of the theaters, according to the theater's report, was 150,600 persons, delivering the message of thrift and participation in the war savings campaign.

Shea's Theater Has Anniversary.

Anniversary week has just been cele- brated at Shea's Theater, Buffalo. Henry Carr, manager, has put the house in a holiday atmosphere. The vaudeville, vaudeville, ticket system has been installed for the hot weather. When there is discomfort from the heat the showing of a special adaptation of "The Honeymoon" says his house is twenty degrees cooler than out of doors.

Young Goes to General Film.

Arthur W. Young, who was with the Universal, Buffalo, seven years, has been appointed booker and assistant to L. D. Wolfe, manager of the General, Buffalo. Fred Flatow, manager of the last-named exchange, is a member of Co. B, 4th Training Engineers Regiment, Camp Humphreys, Va. Mr. Flattow is working hard for a commission. He re- ports that he likes military life, which was what he always wanted, "is more exciting than the film game."

Barnett Becomes Booker at Famous.

A. T. Barnett, former road representa- tive of the First National, Buffalo, has been appointed the Famous, Buffalo. Fred Flatow, manager of the last-named exchange, is a member of Co. B, 4th Training Engineers Regiment, Camp Humphreys, Va. Mr. Flattow is working hard for a commission. He re- ports that he likes military life, which was what he always wanted, "is more exciting than the film game."

Dallas Trade Letter

By Philip E. Fox, Times-Herald, Dallas, Texas

Gerard's Picture Going Strong.

DALLAS, TEX.—Gerard's "My Four Years in Germany" is still going strong, according to Dallas Circuit leaders. President E. H. Huley reports an even better business and larger list of bookings on this feature. Dead with the announcement of the release of "Fershing's Crusaders" through First National. The picture was shown in Dallas, Texas at Del Rio and Amarillo, with other dates in the big towns closely following.

Valdez Reports Business Good.

L. M. Valdez, of the Royal opera house, Laredo, Tex., passed through Dallas dur- ing last several months, and booked some future attractions while here. He planned to remain in the East for some two weeks on a business mission. He says border conditions are much more satisfactory, with a far more pacified and settled charac- ter prevailing.

Many Bookings on Metro's War Film.

Dallas.—Manager Lalford Bickel, of Metro, is all "hopped up" over the picture. With the Kaiser," and reports bookings on a brand new feature just rolling into the office. A private showing of the picture was put on locally during the last week in June, and the impression created was in full keeping with the ad- verse notices telegraphed Dallas exhibi- tors from the East a week earlier. The feature was shown first at Dallas and Houston among Texas houses early in July, and made a distinct hit.

Dallas Vitagraph Office Wins Cup.

Dallas.—The Vitagraph general manager's cup, a massive piece of gold and silver art work, is resting on General Manager's desk in Dallas. The Dallas office won the recent contest open to branch offices in the United States.

The Vitagraph office staff, by the way, will have a big fried chicken and water- melon banquet next week at the expense of the Vitagraph branch. This was recently challenged any Western branch for an eight months' business contest to end July 1st, but the Vitagraph branch, and a $50 purse was agreed on. The Dal- las branch won in a walk, and the "eats" and "drinks" a success.

Abandon Cross Country Auto Trip.

A transcontinental automobile trip from San Antonio, Texas, to New York, by William Epstein and Walter McComb, has just been completed. The trip of the Texas exhibitors to New York was started as a way of making an inspection of the Empire, are going into business in Mexico, so it is rumored. They started for New York overland early in July.

The motorists got as far as Waco, when they were overtaken by a swift running street car. Their automobile was badly broken, and had to be abandoned long dry dock, but they luckily escaped in- juries. Driving on to Dallas they nar- rowly avoided another trip to a shipyard. They were so disgusted that they put the car in storage here and bought railroad tickets for New York.

With the Exhibitors.

C. J. Musselman, of the Grand theater, and John Paxton, of the Parishian theater, of Paris, Texas, passed through Dallas last week motoring to south Texas. They will end their tour at the State Exhibitors' Convention at Galveston.

W. J. Lytle's big Empire airdrome at Del Rio, Texas, has recently been opened. The theater in the border city is well patronized by United States troops stationed there.

Charles Kimmell, of the American the- aters, McKinney, was in town a few days ago looking for locations.

C. H. Cornes, of the Palace, Farmers- ville, was a film row visitor. He booked the Vitagraph serial, "The Fight for Millions."

E. J. Lampkin, of the Colonial, Green- ville, and R. L. Moore, of the Willow, shook hands along film row last week.

E. J. Jefferson theater, Dallas, Roy Stinnett, manager, which has run vaude- ville and pictures during the season, will keep running through the summer with pic- tures only.

Ed. Eames has opened the Liberty thea- ter at Austin. He will run pictures with vaudeville.

San Angelo has a new Liberty theater. It was opened by Sam Nester last week.
TRIANGLE EXCHANGE TAKES LARGER QUARTERS

Increase in Business Necessitates Moving Into Bigger Offices—Now Occupies Entire Second Floor of Building at 86 Golden Gate Avenue—Is Under Management of Ben F. Simpson.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The Triangle Motion Picture Corporation has moved from the quarters at 111 Golden Gate avenue, which it has occupied since entering the business, to a splendidly appointed new home at 86 Golden Gate avenue, where the entire upper floor of a two-story building has been taken over. The structure was built especially for the film trade, and the Triangle offices represent the most desirable location before construction work on the building was commenced, permitting the incorporation of machinery to take care for comfort, cost, and efficiency.

The cashier’s office, stenographic rooms, reception room, and the private office of Manager Ben F. Simpson extend the full length of the Golden Gate avenue frontage, and may each be reached independently by an outside passage way, or directly from the office of the manager. The lighting facilities are ideal, the rooms handsomely decorated, and all have been kept in mind.

The shipping room is located at the head of the stairs at the rear, and off this is the inspection room. The latter is lighted by a large window on the Jones street side, augmented by a large skylight. The entire height of electric fixtures above the tables will afford perfect artificial lighting when night work is necessary.

In the center of the big room is located the advertising department, with facilities for accommodating postcarding, mailing, and all other necessary materials.

The company has planned a branch of the Studio Pictures, Ltd., which will be conducted by Seitz Shurman.

Parex Films Open Office.

The Parex Film Corporation has opened an exhibition office at 106 Golden Gate avenue in San Francisco, and is already being patronized by the Western Feature Picture Company under the management of Charles J. Lunts, until recently with the Fox Film Corporation. The first releases of this concern are at hand, and several bookings have been made on the “Romance of the Underworld” following a trade showing.

“Pershing’s Crusaders” Going Big.

The limited engagement of “Pershing’s Crusaders” at the Columbia theater, the only film attraction booked for the season at this house, has been a great success, and inquiries are pouring in from all parts of the state in regard to where and when it can be booked. The fact that it is being booked throughout the country, with the exception of California, by the first National Exhibitors’ Circuit is causing some confusion, but exhibitors are being advised through the press and otherwise that this and other productions of the Parex Film Corporation may be secured through the Film Division of the State Council of Defense, Sol L. Levine, manager, or by depositing at the Miles B. Merwin office, the old Triangle office, and having the wholesalers handle the sale of admission tickets. The price of admission to the theaters will be set at 10 cents, and the exhibitors will receive 20 cents for each playing.

Sample of Photo-Posters Used by California Theater, San Francisco.

News From Seattle

By S. J. Anderson, East Seattle, Wash.

Draft Taking Film Employees Fast.

EATLE—As prophesied in last week’s News, the high demand for young men by the Government will soon leave Seattle exchange people except for the managers and the road men, and the women are already beginning to take a lot of those two jobs. Miss Donnelly, of the Bee Hive Exchange, represents the women in the manager’s class, and the only girl now on this exchange was employed this week by Melvin G. Weinstock, manager, of L. J. Schlafner’s Attractions, with a promise that the woman can do at selling film in the Pacific Northwest.

The film managers are losing more than their usual number of office help this week. W. R. Merwin, Mutual manager, loses two women, I. Arnold, his assistant manager, and Miss A. A. Mead, Universal manager, one. Emil Erickson, the “U” man who is leaving, has been summoned in the draft, and expects to be assigned to Camp Lewis. B. Rubin came up from the Paramount office last week, and a place, Mutual’s shipping clerk, A. R. Hampton, has joined the Merchant Marine and has been replaced by a young man named “Turandot.” Mason Noise takes his place. R. A. Landstrom, who has been booker at the Seattleex for about two years, leaves this week for a two week’s stay at the Non-Commissioned Officers’ Training Camp at the University of Washington, before being assigned to Camp Lewis.

Vaughn, a Progressive Exhibitor.

C. G. Vaughn, manager of the Vogue Theatre, has been in Seattle for a few days to see several Seattle exhibitors exchange this week. Mr. Vaughn is the kind of exhibitor the exchange wants around to quell serious competition; for, besides having a pleasing personality he runs his theater in an efficient, business-like manner and is always willing to give the exchange a square deal, even though he controls his town. Before Mr. Vaughn opened a house in Kelso, which has only 2,500 inhabitants, very poor prices were paid for the films, and the results of the best pictures were never shown there. After he became a factor in the business of the town, the prices went up; for he was ready to pay a reasonable price for them, and ran his business in such a live manner that he soon put the competitors out of business. He shows the best, and the results fully justify his predictions.

Winstock Buys 14 Ivan Films.

Melvin G. Winstock, manager of the L. J. Schlafner Attractions, has bought 14 Ivan films for distribution in the Northwest territory. Mr. Winstock also announces that he has engaged traveling representatives to sell his pictures, one for Oregon, one for Montana, and one for Idaho. Besides Miss Ahlgren, the other two representatives are Arthur Winstock and Aubrey Chester.

Parex Opens Office.

The Parex Film Corporation, which has been handling Sherry Service, has opened an office at 2215 Third Ave., Seattle, under L. A. Todd, who is the Parex manager.

Arnold Adopts Policy of Second Runs.

J. Lewis Arnold, manager of the Star Theatre, Tacoma, has declared as the policy of his organization that films which have run straight will be available at a reduced price for a second run.

Charged 50 Cents to See Gerard Film.

W. S. Quimby charged 50 cents admission to “My Four Years in Germany” at his Liberty Theater in Bellingham, but the crowds waited in the foyer from one show to the next.
East Seattle Short Items.

George Kleine's personal representative, D. H. Bergh, is visiting the Seattle office this week. Mr. Bergh will spend the remainder of this week from the Salt Lake Kleine office to take charge of the booking in the Salt Lake city.

Miss Dorothy Jaquish, who became manager of the Dreamland theater, Seattle, during her father's two months ago, is spending her vacation in Seattle.

W. A. Graper, manager of the Union Avenue theater, one of Portland's representative suburban houses, visited Seattle this week for the purpose of taking a look at this city. This is the first time Mr. Graper has ever booked a serial. He expects to "keep them coming" during the summer with this one.

Mrs. E. C. McKee is managing the Orpheum theater at Everett during the absence of Mr. McKee, at the convention of Rotary Clubs in Kansas City.

J. D. Fink, manager of the Dream theater, Chehalis, is now alone in the town, the last competitor having given up this week.

Visitors in Town.

Among the out-of-town exhibitors visiting film row this week were: Ben Abbott, Princess theater, Portland; Al Woolley, Messrs. Hastie and Hastie, hotels; Fred B. Walton, American, Bellingham; W. G. Porter, Northern Amusement Co.; Fred Merc, Mary, Colby, Yakima; Mme. Stella B. Paul, Shelton theater, Shelton; E. D. Stuller, Glendale; H. T. Moore, Colonial, Tacoma.

Cleveland News Letter

By M. A. Mallaney, 667 Belmont Blvd., Cleveland, Ohio.

Alhambra Theater Being Remodeled.

CLEVELAND, O.—The Alhambra theater, one of the big first run houses of Cleveland, will be remodeled this summer, beginning the middle of August. The principal improvement will be a balcony to seat 400. The work was started July 15, and in four weeks' time the management hopes to have the house open again.

Grabe and Sweek Home on Furlough.

Two Cleveland boys in the service of Uncle Sam were home for short furloughs this week. J. Grabe, who is in the transport service between Wash- ington and Philadelphia, and Joe Sweek, formerly of Kleine's, who is now in the Marines, are back for a short vacation.

Tom Colby Promoted to Sergeant.

Word has also been received from Tom Colby, formerly with the Universal exchange, who is in Co. B, 6th Ammunition Train, A. E. F. He stated he was leaving soon for "somewhere," and sent his regards to all the boys. Tom has been promoted to a sergeant.

Shows the Spirit of Victory.

The war should bring every man able to work in the field, it says Mark Greenbaum, of Cleveland, who when his son went to Camp Sherman with the national army was asked to take his son's place as manager of the Alhambra theater.

"While I really hadn't quit work entirely, I was taking things easy," said Mr. Greenbaum, "so when Jack said he was going in, right away I gave him my place. There are thousand of men all over the country who have retired, and could be living somewhere nice, but my place is a good one, and I want to keep it for the boys who are now in the big fight.

"I propose to these men that they show their patriotism by getting back into the harness. The funny part of it was that while I was taking it easy I got rheumatism. Since I have been working hard again, that malady has not bothered me."

Allen Employes Get Instruction Book.

Ben Cronk, general supervisor of theaters for Jules and J. J. Allen, the Toronto moving picture theatricals and exchange proprietors, has issued a book of instructions for the guidance of all employees of the Allen Theaters in the Dominion. In various ways the book is a remarkable document. Mr. Cronk says he has been writing the book for each employee of a moving picture theater. He speaks to the cashier, the door- man, to the chart-boy, the janitor, the maid. He places himself in their positions and his instructions are pointedly given. The book is issued in service,.

Fire Film for Firemen's Benefit.

The members of the Montreal Fire Department have had a photoplay taken for presentation at the annual Firemen's Ben- efit Night. The picture is written by Mr. Cronk, and the key scenes are presented in previous years. The feature was directed by Armand Robil who was also the writer of the play, and the cameraman was Bert Mason who is associated with the Specialty Film Import, Limited, a company that has been rendering good service to both English and French. The translations for the latter were arranged by Albert Bonsall, secretary of the Montreal Ex- hibitors' Association. Scenes were "shot" at different parks around the city including Parc Lafontaine, L'Hermitage, and Dominion Park where the firemen went through various thrilling stunts which were later woven into the thread of the story.

Judge Denton Dismisses Ryan Suit.

Judge Denton dismissed the suit brought against the directors of the defunct Canadian National Features, Limited, by Sadie Winegard, who claimed she was due for salary under a contract by which she was to receive $75 per week for the first 12 months of the Canadian National Features built a studio at Trenton, Ontario, and almost completed two big pictures before it went into bankruptcy.

Watts of Palace Called to Colors.

Manager Harry Watts of the Palace theater, Des Moines, Ia., has been called to the colors by the local draft boards, and expects service soon. He will return to Omaha, where he desired prior to taking charge of the local theater. During the war he developed that A. H. Blank and his asso- ciates of the General Amusement Com- pany had purchased the Palace theater, one of the largest and finest of the local houses, for $300,000. Mr. Blank had purchased the house over from J. Milewskowski sev- eral weeks ago. Before the opening of the fall season Mr. Blank had some improvements in one house. He now controls eight of the finest theaters in the middle west, three at Des Moines, one at Marshalltown, two in Des Moines and two in Omaha.
Army Men at Showing of “The Unbeliever”

Management of Forrest Theater Entertains Officers at Initial Presentation of George Kleine's Production in Philadelphia—Patriotic Prologue to Picture Receives High Praise.

By P. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA—The initial presentation of "The Unbeliever" at the Forrest Theater on July 1, was marked by a most impressive attendance and the introduction of a patriotic introduction to "The Unbeliever," an Edison production, played to remarkable business during the past week and the procedure of the prologue as arranged by J. Berger, manager of the Kleine Exchange, was as follows: First: Dim house lights—roosters, crowing effects—sustained with rising of curtain. Second: The orchestra, also "cleaned up" for a picked team in a baseball game.

Steve McEwen Receives Promotion.

Steve McEwen, who for the past few years has been in charge of the booking department was promoted to the position of booker, due to the resignation of Gus Krug, the former booker.

Boosting Metro's Special Feature.

"To Hell With the Kaiser," Metro's new screen Classic, is to be boosted to the skies by the local branch of the organization. The Philadelphia office. Publicity Manager Maurice L. Meyers is instigating a special campaign for the picture, which is based on the new picture. In addition to the special cards being distributed through the elevated and trolley system of Philadelphia, large broadside "Kaiser" cards are to appear in other mediums which reach the people and the exhibitors will have no cause for complaint as to lack of advertising.

Baltimore News Letter

By J. M. Shellenby, 1802 Mt. Royal Terrace, Baltimore, Md.

Wonders Has Fine Record.

BALTIMORE—Someone asked Guy L. Wonders, manager of the Wilson Theater, 418 Baltimore Street, recently how few he liked Baltimore. Mr. Wonders answered, "How can I help but like it when I have had some of the best years of my career in Baltimore!"

Mr. Wonders came to Baltimore about seven years ago, and took hold of the Wilson after he had been opened for six months. He has successfully managed this playhouse for that length of time despite the fact that he has been in competition with two large houses and has been cut down in price and has been cut down in competition on all sides.

In addition to his duties as manager of the Wilson, he acted as excuted ruler of the Baltimore lodge of the Elks for several years, has charge of the arrangements for bringing the pictures of ten film companies before the Maryland Censor Board for censoring and is the Baltimore representative of a Philadelphia lithographing company.

When he retired as excuted ruler of the Elks, he received his membership card in a neat silver case. He was the Baltimore representative to the Elks Convention recently held at Atlantic City.

As his most recent honor, he has been appointed by the Automobile Commission by the Maryland Censor Board for censoring and is the Baltimore representative to the Elks Convention recently held at Atlantic City.

New Pilot for General Film.

The management of the Baltimore General Exchange is now in the hands of Herron Edmonds. Mr. Edmonds has been associated with General's Baltimore office for six years in various capacities. When L. Rosenthal resigned several weeks ago he was succeeded by J. E. Flax as manager of the branch. Mr. Flax recently left Baltimore Exchange to take charge of a South ern territory and was succeeded by Mr. Edmonds. Mr. Rosenthal is now associated with the American Grocers’ Association.

Price Has Unique Advertising Scheme.

Everybody on the street laughed. They couldn’t help it when they saw Arthur B. Stettin, the manager of the Represen tative, riding down the street with, "To Hell with the Kaiser," pasted on the windshield of his car. It is said that he originated the idea when he clipped the page bearing the title of the picture from "The Daily News," and after trimming the title, pasted it on the windshield.

"I am trying to get the phrase in the minds of the public," said Mr. Price, "so that when the play is put on in Baltimore, the title will be familiar in the minds of the people.

Pinched in the Finish.

The above caption might very aptly be used concerning the person who acted the part of the Kaiser in "Advertisement." The "My Four Years in Germany," which was booked by L. A. DeHoff for a return week’s engagement at the Gar den Theater, Lexington Street at Park Avenue, during the week of July 8, Mr. DeHoff had his "lame-duck" be cause of receiving the streets as usual when the following, as told by the Evening Sun, happened on Wednesday, July 10:

"The Kaiser,’ who has been riding around town this week in an iron cage, was arrested this afternoon and transferred to a more substantial cell at the Central Police Station. His real name is Teddy Hitzelberger, resident of Lexington Avenue. He has been acting as an advertisement for a local theater, and was arrested at the suggestion of Charlie A. Mahone (head of the compulsory work bureau of Maryland), who charged him with being in the city for 30 days in which to get a job."

Gerard's Film at Patriotic Fete.

At a big patriotic celebration which was held on the Fourth of July by the citizens of Towson, Md., which began at about 4 o’clock in the afternoon and ended after twilight, Gerard’s picture, "My Four Years in Germany," was given before a crowd of about 5,000. The picture was loaned for the occasion through the cooperative work of the local theater.

Clever Feature at the Parkway.

Between Bernard Depkin, Jr., the supervising manager of the Parkway Theater Company interest and Harry Levy who takes care of the advertising duties, there is a very clever feature has been instituted at the Parkway Theater, 3-5 West North Avenue. Just after the setting up of the news film, the screen remains blank for a few seconds. The audience gets impatient and is stating that the audience is requested to wait a moment that the feature is on the way, but has been cut out, and all is quiet in the exchange. The screen is blank for a few more seconds then the news film is flashed. It shows a small boy getting the film from the exchange—he goes to street scene—125th street—police stop—hose—bursts—all over kid and film—flash of Mr. Depkin in front of Parkway is shown—and film is cut—kicks starts fighting—gets into sport—flash of Mr. Depkin film out of box—bowed with hurt—police are pushed aside and the whole picture shows the film in the operating room being put on the projection machine and then the show in the theater resumes.

DeHoff Gives Lawn Party.

L. A. DeHoff, manager of the New Theatre, 519 North Ave., home at Regal Heights on the Fourth of July to which he invited many of his most intimate friends. A special program of pictures was screened for the occasion.
Film Trade Notes of Week from Kansas City


By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Newman Has Novel Advertising Stunt. KANSAS CITY, Mo.—Something new in the way of summer advertising is being used in the Regent and Royal theaters. Two paddle fans under each canopy bring a delightful breeze to hot pedestrians as they pass under the cool wave of air and the hanging baskets of ferns and the canaries in white wicker cages are enticing to weary shoppers.

Death of J. E. Storey’s Father-in-Law. J. E. Storey, manager of the Kansas City office of Pathe, has spent a while at his desk this week on account of the death of his father-in-law, William C. Hinkle, on July 2. Mr. Hinkle, who was a life-long resident of Jackson County, died at his home at Sixth and Walnut streets after a six weeks’ illness. The family on both sides were among the earliest pioneers in Missouri and Jackson County. Mr. Hinkle served in the Civil War and was farming largely on the Waldo farm, owned by Mrs. Hinkle’s father.

Famous Players-Lasky Managers Meet. A local managers’ meeting of Paramount-AERTICAL Associates was held in the office of the Kansas City Feature Film Company, July 2, for a discussion of next season’s opening pictures, covering the territory of the St. Louis branch; G. E. Akers, Omaha, Neb., manager; R. C. LaVeau, manager, and Charles J. Bower, assistant manager, were the Kansas City exchange managers who attended the meeting and the opening of the Columbia Theater building will be leased by Sanford & Company, brokers, and will be remodeled.

"Bill" Smith, of Tulsa, Okla., motored through Kansas City recently on his way to the Pacific coast. Mr. Smith plans to spend the summer looking over the Clara Kimball Young releases.

Mr. Duncan, manager of the Colonial theater, Lincoln, Neb., will spend two weeks in Omaha, Neb., with Frank L. Newman, owner of the Royal and Regent theaters, has left on a trip through a number of theaters in Chicago for the purpose of observing innovations in photoplay houses. The Newman theater to be erected at 1118-12 Main street is now under way.

Mr. Fred Schlosser, chief accountant for the Kansas City branch, has been leaving, leaving for Chicago, for a brief business trip to the Des Moines Paramount exchange.

Among the producers in Hollywood who recently visited the Kansas City exchanges were Arthur Ford, Wichita, Kan.; George No, last a-Galanta, Kan.; Jesse H. Marshall, Manhattan, Kan.; John Kindale, Baxter Springs, Kan., and Mr. Filizolla, Fort Scott, Kan., managers.

Changes and Promotions. R. E. Tannenhall, advertising manager for the Standard Film Corporation, has appointed a position with the Potter-Turnbull Advertising Company, and Frank Warren, treasurer of the Standard Company, will take charge of the business. R. E. Recob has been transferred from booker to salesman for Select Pictures in the Missouri territory. Miss Nadine Simpson is acting as booker.

J. E. Finch, Southern salesman, is no longer with the George Kleine System. His position is being filled by Miss Washington, formerly with the Triangle at Detroit.

Miss Agnes Kemp, formerly assistant bookkeeper at the Universal, is now with the Standard Film Corporation.

Universal Notes. Milton Feld, manager of the Universal Film Company, has left for Chicago to attend the managers’ meeting, which was formerly held in the Universal supply department at Kansas City, and now in the Canadian army station of Quebec, is spending a week here on furlough.

D. B. Lederman, special representative from the New York office of the Universal, has gone from Kansas City to Oklahoma City.

Tallon, of the Universal Theater Company, is installing a new looking and office system.

Theater Changes in Nearby Territory. Florence, Kan.—Mr. Raymond Gear has sold his theater, located near the railroad track, and will operate it under the name of the Universal Electric theater.

Wichita, Kan.—At a meeting of the stockholders of the Wichita Theater Company, the following directors and officers were elected: A. Roy Crawford, vice-president; L. M. Martin, treasurer, and J. S. Martinson, secretary.

Sulphur, Okla.—J. D. Ramsey is preparing plans for a new theater here. It will be one of the largest and most modern in the state, with a capacity of 1100 seats, one story high, and a balcony.

Cleveland, Ark.—The Universal Film Exchange of New York, which has permission to operate in Arkansas, T. W. Sharp, of Fort Smith, will be the agent.

Hilton, Ia.—The Scene theater will be remodeled very shortly.

Chariton, IA.—J. Adams has purchased the Lincoln theater.

Marietta, Ga.—Charles S. Tripp has succeeded H. L. Conner as manager of the Orient theater, owned by the Real Amusement Company.

Purgio, N. J.—George Fowler has sold the Gospel and Organ theaters to McCarthy Brothers.

Wahlsten, N. D.—The Brown theater has been badly damaged by fire.

PARADIS ACQUIRED GIVES PICTORIAL ACTION. WILSON, N. C.—In the North Carolina news letter, published on page 1879 of the June 29 issue, space was given to an item to the effect that H. Paradis, proprietor of the Oasis, Wilson, N. C., had refused to allow four-minute pictures to be shown in the theater under the auspices of the United States Government and that his attitude had brought about a meeting by the members of the Wilson Chamber of Commerce. It was further stated that the Wilson Daily Register, a daily newspaper, had carried editorial campaign in condemnation of the theater manager’s action.

The Wilson Chamber of Commerce investigated the report, and Mr. Paradis was acquitted by a majority of the members. Col. John F. Bruton, director of the Chamber of Commerce, president of the First National Bank of Wilson, was appointed by the Federal Reserve Bank of Richmond, Va., chairman of the committee that made the investigation. It was also charged that the local press jumped at conclusions and worked up sentiment against the theater manager.

PICTURE THEATERS PROJECTED.

DEMOPOLIS, Ala.—Si-Noon Theater Company has been incorporated with $7,500 capital.

HOPE, ARK.—J. W. Rodgers will erect a $25,000 theater here.

LEACHVILLE, ARK.—Leachville Theater Company will erect theater building.

LOS ANGELES, CAL.—Fred Miller is erecting theater at Eighth and Main streets.

LOS OLIVOS, CAL.—D. D. Davis plans to open moving picture theater here in near future.

SAWTLELL, CAL.—Crow theater has been leased by William R. Swickhard.

TULARE, CAL.—Management of Tulare theater has been purchased by Frank Lind. It has been named the Majestic.

PEETZ, COLO.—N. G. Brewer of Kimball will open moving picture theater here.

PENSACOLA, FLA.—Frank Travis of Chicago is planning to erect moving picture theater here.

TAMPA, FLA.—Rivoli theater, at corner Fifteenth and Seventh avenues, will be opened shortly.

TAMPA, FLA.—Famous theater located in negro district has been opened by J. S. Matthews.

BRUNSWICK, GA.—H. N. King, Jr., has let contract to J. W. Collins to remodel Dillon building into moving picture theater.

MERIDIAN, IDAHO.—New $8,500 moving picture theater here has opened under management of R. L. Bellflower.

FLORENCE, MISS.—Roy B. Ray has purchased moving picture business from Innis & Son.

CHICAGO, ILL.—Garfield Theater Company has purchased building at Cedar and Fourth, 4600 Prairie avenue, for one-story side addition.

Kewanee, ILL.—As soon as improvements are made the Kewanee Theater will reopen under management of C. W. Rapp and L. Stoneham.

RICHMOND, INDI.—G. Murray has retired, leasing his two theaters to the Merchants & Bankers’ Theater Company of Chicago.

NEW ORLEANS, LA.—Arenson & Brown, Mobile, Ala., will erect moving picture theater, to be known as Pavilion theater, with seating capacity for about 1,400 persons.

NEW ORLEANS, LA.—Liberty theater has been opened.

BALTIMORE, MD.—Northeastern Amusement Co., care Frank Durkos, Gay and Hollins streets, has plans by T. F. Pietsch, American building, for one and two-story Palace moving picture theater, 75x100, to cost $25,000.

BALTIMORE, MD.—Forest Park Moving Picture Company has plans by E. H. Glidden, Garrett building, for theater on Gallery avenue, south side. Libby & Forebrick and stucco moving picture theater, 50 by 90 feet, to cost $29,000.

LEHIGH, MICH.—Arcadia Amusement Company is having plans prepared for an amusement and concert building to be erected on Woodward avenue and Simpson place.

CALUMET, MICH.—Laurium Amusement Company has purchased Playhouse theater.
Critical Reviews and Comments

UPON CURRENT PRODUCTIONS

"THE DECIDING KISS"
Five-Reel Bluebird Offering Features
Edith Roberts in Original Story.

Reviewed by Robert C. McElravy.

THERE is something distinctly novel in this amusing little story adapted by Bernhard McConville from a book written by Ethel M. Kelly, and directed by Tod Browning. It is a gentle satire on a theory called "co-operative parentage," one of the numerous new methods of child-rearing usually indulged in by people who have no children of their own. At the same time it is delightfully human and intermingles humor and pathos effectively.

Edith Roberts, who got her early schooling in pictures with Eddie Lyons and Lee Moran in comedies, is here given her first opportunity in a longer picture. She plays the part of a young orphan girl living with her aged and infirm grandparents. As they are too old to look after her properly the girl, whose name is Eleanor Hamlin, is taken in charge by Belaiah Pace, who desires to try out her theories on raising children.

Miss Pace is a rather severe young woman, and is engaged to Peter Bolling. The girl, having spent years and his fiancee, also take part in the experiment. Eleanor arrives at her new home poorly dressed and pathetic in her distress over leaving her grandparents. In the course of the story Jimmy awakens her dormant womanhood with too fervent Kiss, and matters are complicated by the fact that she already thinks Peter is in love with her. After generous effort and hardships she returns to her grandparents, but later returns to forgive and help her former sweetheart. The story is splendidly presented, and Miss Roberts does well in the semi-juvenile role of Eleanor.

Others in the cast are Winifred Greenwood, Hattie Cooley, and Thornton Church.

"LOVE WATCHES"
Vitagraph Screen Version of French Society Drama Proves Mildly Amusing.

Reviewed by E. D. Welszels.

BILLIE BURKE created the part of Jacqueline Carjaret when "Love Watches" was produced in this country on the spoken stage. The play belongs to the class of artificial French comedies that are nice without being naughty, and are dearly beloved of the matinee girl and others who are entertained by seeing the heroine display the most charming innocence while clad in an equally charming pair of silk pajamas. No better way to indicate the standing of the play can be employed than to again quote Abraham Lincoln's familiar remark, "If you like this sort of thing, this is the sort of a thing you'll like." The story is always well-bred, nothing rude ever intrudes, and the characters lead their small lives and suffer their little worries in a mildly amusing fashion. In its original form certain bits of native wit gave it considerable additional flavor, but the screen version, "Blue Ribbon Feature" may be safely recommended to young persons of both sexes.

"Love Watches" was directed by Henri Henry, and acted by a cast with Corinne Griffith as Jacqueline. Good taste marks every detail of the picture. The locations, photography and general atmosphere are in keeping with the subject, and the acting is always up to requirements. The story is a familiar one. Treated seriously, it furnishes the grounds for two-thirds of the drama seen on the Paris stage. Pitted to the lives of a number of rather negative persons the result is comedy.

Jacqueline has been given more than her share of aunts and uncles and money and influence. When she first appears and it is believed that she has determined to pay back to the bookworm he tried to kiss her, and she slaps his face. Her husband proves to be a snob, and she learns to hate him more dearly when she learns the name of the man that his wife selected as his rival. Jacqueline is as wonderful in the character of the Girl in Love, and all is well with the young couple.

WEDLOCK.
Louise Glaum Featured in Five-Part Paralta Melodrama with Plenty of Action.

Reviewed by Edward Weltszels.

ACTION and plenty of it must have been the idea when J. F. Reddenson produced the five-part Paralta melodrama directed by Wallace Worsley and featuring Louise Glaum. The part of menservants who look for revelation of character in a photoplay will be disappointed, but those who want a thrilling melodrama, the product of the "Wedlock" will be thrilled. Most of the material has been honored service, and is still true for those who are interested in the fashion of the dramas of Theodore Kram and "The Fatal Wedding," the world for herself. Grace and her support give an earnest and effective performance, and the direction is of great assistance to their efforts.

The author starts off by making trouble for Margery Harding, his heroine, and naive. If she were advertised so that prospective patrons will know just the class it belongs to, it would have a wider appeal. Grace and her support give an earnest and effective performance, and the direction is of great assistance to their efforts.

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THE SERVICE STAR

Madge Kennedy Does Compendious Work in Goldwyn Patriotic Comedy-Drama.

Reviewed by Margaret I. MacDonald.

The story written by Charles A. Logue and on which the five-part Goldwyn production of "The Service Star," is based covers a situation which might or might not happen in real life, but which many entertainers fear that if you don't think too hard. Madge Kennedy is the featured member of the cast, and don't overlook the other parts which give her ample opportunity for the display of versatility—she is truly charming in the more developed stage of a persecuted country orphan. The character, original in outline, is skilfully drawn, and the acting brings praise due Charles Miller for clever direction of a picture in which smoothness of action leaves no loophole for the development of awkward interpretation. Clarence Oliver plays opposite Miss Kennedy, and Maude Turner Gordon appears successfully in the role of the mother.

The story, which shows how an orphan girl who has all her life been ridiculed partly because of her awkwardness and partly because she has never had a sweetheart, starts when Sam Thornhill, the father of the familiar worm, and develops an unbelievable trait of character in which she poses a real problem. The idea of a relationship becomes entangled in the meshes of an absorbing lie. Finally dragged by force of his own weakness, he entraps his angry daughter, and becomes the aviator's mother she uncovers the secret of the young man who, branded for an attempt on his own life, he has sent another man to France in his place, while his mother hangs a service star from her window. It proves to be a false flag, and he is exonerated, but before he has become betrothed to the girl whose presence on the scene he finds instrumental in bringing him to his senses. The picture forms a good patriotic number.

A PAIR OF SILK STOCKINGS

Constance Talmage Is Fitted Perfectly in Select Production of Clever Comedy.

Reviewed by Edward Weitzel.

It is not every stage play that lends itself to the screen so easily and enterprisingly as "A Pair of Silk Stockings," written by Cyril Harcourt, and played with great success for an audience by Kena Hamilton in the New York, New York. Bright, well mannered and unconventional, it shows what a deal of innocence can do when the correct number of surprising situations when good taste rule the entire proceedings. "Believe Me, Xanadu" is the only comedy that compares with "A Pair of Silk Stockings" in amusing qualities and its ready adaptability to the shadow stage.

Edith M. Kennedy, who made the scenario, has shown but one error of judgment: in not allowing Miss Hamilton to connect with the Thornhill divorce case is entirely too long, and the trial scene is altogether too serious. It hurts the comedy air that should always be present. In the spoken play the divorce was explained briefly and humorously, but in the photoplay it was never lost. Once past this opening situation the screen version strikes the proper gait and strides smoothly along on its merry way.

The real interest in "A Pair of Silk Stockings" is theimers and the wife of the divorced man, finds himself a member of a house party and his wife turns up at the same party. The result is a very fine comedy. He is made-up to partake in an amicable theatrical performance when the happy thought strikes that a small fortune has been left to the room and pledge with her to forgive him. Mollie is occupying the room of an absent friend of her husband, and a forest officer enters the room by the window, not wishing to disturb the house at midnight, and is found there by his sweetheart, Thornhill is discovered hiding in a closet, taken for a burglar; a cloth is fastened over his head and his hands are tied with a pair of Mollie's stocking. The comedic center of the film, George Mathews, and have been devised with great cleverness.

Constance Talmadge fits the part of Mollie perfectly, and the other members of the Select cast are equal to all demands. The fact that not one of them is well known is not overlooked. Harrison Ford as Sam Thornhill, Wanda Hawley as Pamela and Louis Wolheim as Captain Jack Bagnal lead the supporting company. Walter Edwards' splendid direction and the artistic photography of Messrs C. Van Trees should not be forgotten.

A FIGHT FOR MILLIONS

First Two Numbers of New Vitagraph Serial Pack with Thrills.

Reviewed by Edward Weitzel.

On of the days the ancient order of thieves and cutthroats will stop trying to kid William Duncan. Albert E. Smith and Cyrus Townsend Brady have started him off again in a death-defying career in a new Vitagraph serial, "A Fight for Millions," and the first two numbers of the series pack a guilt of thrills that will chase a continual procession of delightful shocks and thrills and a considerable number of the most hardened serial fan. Edith Johnson and Joe Ryan are the leading members of themotion picture, Duncan is directing the photoplay.

The first number is called "The Snare." The part played by Edward Weitzel is known as Bob Hardy, a mining expert who is in love with Jean Benton, the character played by Doris Dawn. Jean's father left a fortune in mining property, when he died, and two of the girl's distant relatives are anxious to marry her and get possession of her money. One of the men, Jacob Lawless, is a western outlaw; the other, Walter Hyde, is a product of the East, outwardly a gentleman, an scoundrel at heart.

All these concerns come east to hear the Benton will read. Everything is left to Jean provided that in one year she marry either one of her cousins. The reading of the will over, the villains start to get busy. Lawless has a letter from Jean that he thinks he must see, so he gets a wire round the Westerner's neck, in a novel manner, and the unknown Bob Hardy is the cue after that, and the second part fairly hums with it, "Flames of Peril." It is called, Bob is shot with a revolver and rides a horse across a narrow bridge over a gorge and takes a long drop into the water below. Edith Johnson and Joe Ryan are the leading members of the motion picture, Duncan is directing the photoplay.

THE CITY OF DIM FACES

Sessue Hayakawa the Star of Paramount Pictures of San Francisco's Characteristics.

Reviewed by Edward Weitzel.

EVERYTHING in the way of correct atmosphere and competent acting has been done for "The City of Dim Faces," a Paramount photoplay featuring the Japanese tragic actor Sessue Hayakawa. Written by Frances Marion and directed by George Mathews, and was designed to hold the attention of all classes of spectators, whether or not they approve of a love affair between an American girl and a half-breed Oriental. Most persons will accept the story for the sake of Hayakawa's dramatic impersonation of Jung Lung, a young Chinese-American who first answers to the call of his Oriental blood when he is fitted by Marcel Mathews, and tries to sell the girl into virtual slavery. The instinct of the white race, inherited from his mother, triumphs in the end, and he saves Marcell at the cost of his own life, promising her that their souls shall be united in the future beyond the grave.

Elizabeth Mendoza, the mother of Jung, was a government in the home of Wing Lung and greatly attached to Wing's motherless little girl when the wealthy American realized that his daughter was accepted and a son was born of the union. This son fulfilled his father's wish, and of the house of the best traits of both races. He is taken away from his mother when very young, and never-reared he is in America. And just before his death. After Marcell crosses his path, his life become a tragedy. He loves her and wins her, but he is a young man, and his veins keeps them apart, although the girl returns his love at first.

Doris Dawn, Marin Sues, James Cruse and Winter Hall are the chief members of the supporting company.

THE DANGER MARK

Elise Ferguson Splendid in Fine Artcraft Production of Robert W. Chambers' Story.

 Reviewed by Edward Weitzel.

TIME was when a Robert W. Chambers story meant a novel of excellent writing and imaginative dramatization. The modern writer has been concerned principally with the quantity of his output. "The Danger Mark" does not belong to the latter. The period of his best production, but the plot has considerable strength, and the acting of the actors demonstrates the best traits of the drama, affords Elise Ferguson an opportunity for fine emotional acting. Directed by Charles Maigne, this Artcraft picture production never loses the air of good breeding and refined quality.

To sum the matter up in a few words: Elise Ferguson, Hugh Ford and the Artcraft crew have done more for "The Danger Mark" than the Chambers story has done for them. It is by no means a perfect piece of construction. The latter half of the story sags badly, but the star almost succeeds in concealing this defect by the force of her acting and the charm of her personality. "The Danger Mark" is temperance propaganda. Geraldine Seagrave comes against a line of wealthy but dissipated ancestors. She and her brother are brought up in contact with each other. The character of Geraldine first shows her craving for alcohol by pouring cocaine on lumps of sugar and eating them. The night of
her coming-out party she is induced to drink champagne to excess, and almost
loses the man she loves in consequence.
At the party itself she has conquered her appet"

itself that she has conquered her appetite and then only will she consent to renew
her engagement. The story, which takes us a large por-
tion of the action and concerns a young girl who
is the hero, is a strong one. Mr. Langdon's
woman's honor and is saved from disgrace by
the determination of Geraldine.
Mrs. Mallett is played by Gertrude McCoy, and
Maud Turner Gordon, who portrays Burns as Scott Seagrave, and W. F. Car- 

ton as Colonel Mallett complete a strong cast.

"HER PRICE"

Virginia Pearson Featured in Five-Reel Fox Offering of Emotional Type.
Reviewed by Robert C. McElravy.

This five-reel Fox subject featuring
Virginia Pearson in the role of Mar-
cia Calhoun, is a story of woman's
ambition, her weakness in the hour of
temptation, and her subsequent bitterness
over her own course, followed by hatred
and desire for revenge. That happiness
comes to her at last is perhaps not
exactly her due, but the average observer
will be pleased and interested to
find that her happiness is after all a woman. Then, also, the
close brings out the picture of a real man who tries to
right a wrong committed by his own brother.

In the opening scene Marica is seen in
New York, where she has been carried from
the South. It is the story of a woman who
loves her voice. She is a delicately reared girl and prac-
tically without funds. Her brother promises her a
contract if she will procure a year's training
in Italy. At her wits' end for money to do so there, and with the
ambition to become a great artist, she yields
to the advances of Philip Bradley. The latter
promises to take her to Europe with him, and after
the months that pass she marries him. Marica
struggles with her own, and wins success. In Paris, however, her new life seems
fatigue and her voice loses its beauty. He
leaves her, and after her marriage she
wants to return to the old scenes of her life. Her
brother returns for her, and brings her back to her
own. Her voice returns to her, and she wins her
ambition.

"HILL'S END"

William Desmond Shows to Advantage in Five-Part Triangle Reforma-
tion Story.
Reviewed by Edward Weitzel.

This five-reel Triangle subject, "Hill's End,
which deals with the experiences of a young
woman in the days of the Reconstruction
era, has a great deal to recommend it. It is
a well-written and well-acted piece of
work, and will be of interest to those who
enjoy this type of story.

The story is told in five parts, each
part dealing with the experiences of one of
the characters. The first part is
"Hill's End," and it deals with the
experience of Miss Mary Hill, who is
a young girl of the Reconstruction era.
She is the daughter of a poor
farmer, and she is forced to work to
support her family. She
meets a young man, Jack
Baker, who is also
poor, and they fall
in love. But
their plans are
ruined when
Jack is
robbed of
his
money.

"THE TWO ORPHANS"

Fox Releases Five-Reel "1918 Version"
of Famous Old Heart Interest Story.
Reviewed by Robert C. McElravy.

This first five episodes of the new Gau
ontown Twenty-Two Serial Thrill-
ing Addition to State Right Market.
Reviewed by Margaret I. MacDonald.

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"MARKED CARDS"

Five-Part Triangle Photoplay Presents
Margery Wilson in Her Debut Role.
Reviewed by Edward Weitzel.

W RITTEN BY Adela Rogers St. John, the five-part Triangle play-
"Marked Cards," may be described
as a sensational society drama. Its
heroine, Ellen Shannon, is the daughter
of a wealthy social climber, and she has
difficulty in finding her way in
society.

Margery Wilson plays Ellen,
and she is one of the most
eloquent actresses on the screen. She
is a woman of great charm and grace,
and she brings a new note of
sensationalism to the screen.

"THE HAND OF VENGEANCE"

The story of the serial series for the first
part deeds of vengeance on the part
of the hero, and the
"THE HAND OF VENGEANCE"

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"THE HAND OF VENGEANCE"

The story of the serial series for the first
part deeds of vengeance on the part
of the hero, and the
left him to die on the desert and stolen the riches that were to have been divided between them. As the story proceeds through love, hate, greed, and hair-raising adventure, the French girl is murdered by one of the avenging gang who has proved a traitor to his chief, and all his comrades are captured. Into this story the “gray lady” enters, daughter of the courier, and one of the “League of Roumanian Avenging Girls.” She is the chief avenger, and makes him chief of their league, with the object in view of avenging the death of her lover. And so the story rushes along carrying the interest of the lover of pure melodrama with it.

"HER MOMENT"

General Film Presents Anna Luther in Author's Photoplay Feature.

Reviewed by C. S. Sewell.

Anna Luther is the star in “Her Moment,” the seven-reel feature made and released by General Film Company. It is not a pleasant story, but, as a whole, it is entertaining. The story is one of love and a new home, and is the story of a young girl named Katinka, a Roumanian peasant, who is forced to go to Paris to support her father, who is financially ruined.

The story is a romance, and is told in a simple, direct manner. The acting is good, and the photoplay is well directed. Anna Luther is attractive as Katinka, and gives an excellent portrayal of the role in which she is cast. The story is well adapted by William Garwood, as her peasant lover who afterward achieves success as an engineer. The photography is good, and the photoplay is well directed. Frank Beal directed the production.

"THE FIREFOX OF FRANCE"

Wallace Reid Dashing Hero in Paramount Picture Descriptive of the War.

Reviewed by Edward Weitzel.

A well-told, well-acted, and well-directed yarn about an American aviator and his adventures on his way to join the Allies, and called “The Firefox of France” Margaret Turnball has put it into a magnificent manner. The story is told in a manner that makes it easy to follow, and the acting is good. The story is well adapted by William Garwood, and the photography is well directed. Frank Beal directed the production.

"A MAN'S WORLD"

Emily Stevens Featured in Story Based on Double Moral Standard.

Reviewed by C. S. Sewell.

"A MAN'S WORLD," released by Metro, presents Emily Stevens in a story having as its foundation the theme that where a woman deviates from the narrow path society condemns her, while the man goes scot free. It is an interesting and able di rected production, but furnishes no solution to the vexed problem.

Frankie, a French novelist in Paris, aids an unfortunate girl who dies after giving birth to a child. She adopts the child, and returns to America. Follows his career and finds he has been killed by the sheriff. Then he goes to New York, is arrested for attempting to speak to her former lover, and is turned over to a society which endeavors to reform girls. Her lover finds her and marries her.

The story opens in Roumania, and there are some attractive peasant scenes. The photography is good, and the story is well directed. The acting is good, and the story is well adapted by William Garwood, as her peasant lover who afterward achieves success as an engineer. The photography is good, and the story is well directed. Frank Beal directed the production.

"THE DECIDING KISS" (Bluebird). — A pleasing five-reel subject, based on a novel by Ethel M. Kelly, with Ethel Roberts in the role of a young girl who is killed by two engaged couples, who desire to experiment in “co-operative parenthood.” Some amusing and pathetic complications follow when both men fall in love with the girl, but the ending is a happy one all around. Reviewed at length elsewhere.

"THE FIREFOX OF FRANCE" (Paramount), June 23.—Wallace Reid is the star of this five-part photoplay that treats of the great war entertainingly and is cleverly put together. A longer review is printed on another page of this issue.

"THE CITY OF DIM FACES" (Paramount), July 15.—Susse Hayakawa has a strong role in this five-part play of San Francisco’s Chinatown, written by Frances Marion and directed by George Melford. It is reviewed at length on another page of this issue.

"THE DANGER MARK" (Artauf). — Taken from a story by Robert W. Chambers, this five-part picture is so finely played by Ethel Ferguson and skillfully directed by Hugh Ford that is vastly entertaining. It is given a longer review on another page of this issue.

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Comments

General Film Company.

H HER MOMENT.—The first offering of the Oakdale Productions made by Balboa and starring the child actress, Gloria Joy. This picture is in five reels and will be of especial interest to children. In addition to the attractive little star there is also a clever little negro boy, who furnishes a considerable part of the action. The adventures, which are descriptive, are full of interest, and the story is so graphically told that it is sure to be popular with its young audience.

Bluebird Photoplays, Inc.

THE DECIDING KISS (Bluebird).—A pleasing five-reel subject, based on a novel by Ethel M. Kelly, with Ethel Roberts in the role of a young girl who is killed by two engaged couples, who desire to experiment in “co-operative parenthood.” Some amusing and pathetic complications follow when both men fall in love with the girl, but the ending is a happy one all around. Reviewed at length elsewhere.

Famous Players-Lasky Corporation.

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Fox Film Corporation.

HER PRICE (Fox), July 14.—A well-built five-reel offering of the emotional type, with Virginia Pearson in the leading role, assisted by Edward Rosen and Victor Sutterlin. The heroine is a well-born girl whose ambition to become a great singer leads her to yield to the advances of a designing man. She pays in bitterness and tears for her moment.

He thinks he's hidden...
of weakness, and only attains happiness through the brother of the man who ruined her. Reviewed at length elsewhere.

THE TWO ORPHANS (Fox).—This is a reissue of the famous old melodrama, abounding in genuine heart interest. Theda Bara and Jean Sothorn appear as the orphans, supported by a strong cast. The number has been carefully staged throughout and has numerous big moments. Reviewed at length elsewhere.

Goldwyn Pictures Corporation

THE SERVICE STAR (Goldwyn), June 28.—An excellent five-part patriotic comedy-drama, featuring Madge Kennedy. The story is unique and entertaining, although not wholly convincing. A full review is printed elsewhere.

Greater Vitagraph, Inc.

LOVE WATCHES (Vitagraph), July 15. Billie Burke did the stage version of this play for the French. It is a fine example of artificial French comedy, and Corinne Griffith plays the lead. The picture will please the matron and Chas. and has been well produced under the direction of Henry Houry. A longer review is printed on another page.

A PLACE IN THE SUN (Vitagraph).—A new serial, William Duncan the star and director. This Vitagraph feature starts off with a bang. The first two episodes are reviewed on another page of this issue.

W. W. Hodkinson Corporation

WEDLOCK (Patha), July 27.—Melo-
drama of the most vigorous kind is to be found in this Patha photoplay, featuring Louise Glau. It was written and directed by Denison Clift. A longer review is printed on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM No. 38 (Mutual), July 19.—This issue of Screen Telegram contains an excellent animated picture of the late Major John Parrott's, Mitchell, and also shows his body beneath a hat and his mother's home. At St. Louis we see wagwagging and holographing used in signaling in the very best of ways. A chimpanzee entertaining children by smoking a cigarette and doing various other stunts, and also a showing by competitors from Fort Grant are good features. Picking, packing and canning peaches is a sight to behold. This number, as is also the stocking of fish hatcheries at Cress Lake, Mich.

LIKE MOTHER MADE (Strand), July 14.—This issue of Screen Telegram brings a humorous picture of a woman who will please the average audience. A young wife, unable to please her husband with her style of cooking, is helped out by his mother when she comes to the home of the young couple and cooks a disgusting meal, in which kerosene and soap form the principal flavors. The wife then learns how to make a good pie and wins her hubby's confidence in her culinary ability.

ZUNI KICKING RACES (Outing-Chester), July 21.—An interesting illusion

struation of the annual kicking races prac-
ticed by the Indians of New Mexico. This race is performed annually, and has been a custom of the Zuni for over one hundred years. It was appeared in the Motion Picture Educator of our last issue.

Pathé Exchange, Inc.

THE HOODED TERROR UNMASKED (Pathé), July 11.—Episode No. 19 of "The House of Hate." This number at last gives the observer a look at the real hooded terror. The events of this number are exciting in the extreme and far from directed. While there are still further incidents to come, the solution of the mystery is practically reached in this number, and is both logical and convincingly.

BRITAIN'S BULWARKS, No. 11 (Pathé), July 21.—An enjoyable five-reel number, telling a very human little story about two families living next door to each other. One family gets rich and the other remains poor, but the friendship continues after some exciting interruptions. Baby Mary Osborne is featured in the leading juvenile role, which suits her nicely. Reviewed at length in last week's issue.

BEACH NUTS (Rolin-Pathé), July 25.—This one-reel comic features Toto as asort of a leader of the beach bums and stirs up all manner of trouble among the attendants and guests. It is reviewed as a novelty with much story interest.

BASSE-Terre (Post Film-Pathé), July 25.—Scenes taken in the French West Indies, which comprises the islands of Martinique and Guadeloupe. The city of Basse-Terre, on the latter island, yields up some highly picturesque views. The native belles and Guadeloupe soldiers, some of the latter having fought valiantly against the Spaniards. The market place is also pictured.

Select Pictures Corporation.

A PAIR OF SILK STOCKINGS (Select).—A new comedy from the studios of Pathé featuring a young girl and a young boy. This cast give an amusing performance of this bright little play, which has been a great success on the stage. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

MARKED CARDS (Triangle), July 14.—Written by Ada Rogers St. John, this five-part photoplay tells a girl of the people who loves a young fellow in high society who has handled her father's money. Margery Wilson is the featured player. The picture is reviewed at length on another page of this issue.

World Pictures Corporation.

JOAN OF THE WOODS (World-Pictu-
re), July 22.—A five-reel picture, written by Louise Yale and directed by Travess Williams. It features a young girl in various roles—first as a mountain girl who marries a city lawyer, and later as the daughter of a rich and powerful mountain man. The story is thoroughly original, though there is plenty of plot interest. Reviewed at length in last week's issue.

Universal Film Company.

REPEATING THEIR HONEYMOON (Nestor), July 22.—A comedy number, by Capt. L. T. Peacock, featuring Eileen Sedgwick and King. A young couple quarrel after their honeymoon. A year later, on their wedding anniversary, each goes back to the same hotel, where an amusing reconciliation takes place. This is rather breezy in certain situations, but carefully handled and generally pleasing.

A CLEAN SWEEP (K-O), July 24.—A laughable two-reel comic, one of the best of the season. The story, "Charlie of the Orient," has a leading part, assisted by Merta Sterling, John, and Ben Reynolds. The plot is full of funny tricks and amusing slapstick situations and ends with a delightful chase. It is well produced and its dash-

ing is carried through the streets between two autos.

THE VAMP CURE (Star Comedy), July 27.—Eddie Lyons, Leo Moran and Edith Roberts appear in this laughable skit. Leo is a vampire and Eddie pretends to his regular girl jealous. Some very funny situations are brought about, although the idea has been frequently used.

Smart Atmosphere in

Madge Kennedy's Latest

T

he atmosphere of smart society is admirably carried out in Madge

Kennedy's newest Goldwyn picture, "Ferryboat Rita," and the production is so well

not only by rich and beautiful settings executed in Hong Ballin's happiest manner, but by the entire cast. Actors are accustomed to roles such as are found in the Madge Kennedy play.

Against the stage is a new leading man, a player of notable achievements and wide experience. He is Rockcliffe Fellowes, whose stage portrayals in the support of Ethel Barrymore are as well known as his screen work with Ethel Clayton and other stars. The part assumed by him in "Ferry Husband" is suited to the actor, and the aggressive, magnetic element in his personality is employed to advantage.

George Hunny, owner of a name famous in the history of the cinema, plays a loving friend in this support of Madge Kennedy and promises many moments of quiet fun. Paul Savore also strengthens the cast, bringing to the public all his vast and perfect artistry acquired in his years of experience.

David Davidson, remembered for his amusing characterization in "Our Little Wife," one of Madge Kennedy's Goldwyn successes, is again with the star in "Ferry Husband," and his role, while of an entirely different character, promises some telling moments. Only two feminine players support the star. They are Royalty Bateman, pleasantly played by Ada Rogers, and Jean Armour, who makes her debut under the Goldwyn trademark.
Advertising Aids for Busy Managers

"THE LOCKED HEART"
General Film Co. Presents Gloria Joy in an Oakdale Production of the Story of a Man Whose Heart Was Buried in His Wife's Grave.

Cast.
Martha Mason ... Gloria Joy
Harry Mason, her father ... Henry King
Ruth Mason, her mother ... Voila Vale
Col. Mason, her grandfather ... Daniel Gilfether
The Villain ... Leon Perdue
Directed by Henry King.

The Story: Henry Mason, called home by wire, finds his beloved, locked in a child's room. He refuses to look at the child, locks the door of the nursery which has been prepared for the baby's coming, and goes abroad to forget his grief, but it will not down. Scenes in foreign lands continually remind him of his bereavement, and he finally returns home, arriving just as a stranger is about tochristen the little girl for a childish prank. Mason rescues his daughter, and the child's affection coupled with her insistence that she often sees her mother in her dreams, and she wants her to go into the locked room, finally leads him to open the door, when he discoversthat the baby had written her death saying she made a bargain with death to take her instead of the baby, and begging Mason to give the child the love he meant for the two. He then realizes how blind he has been, and takes the child in his arms.

Feature: Gloria Joy as Martha Mason and Henry King as Harry Mason.

Program and Advertising Phrases: How Man's Stoney Heart Was Softened by an Appeal to His Better Senses.

Art of Scenario Writing Traces Origin-ally in Rare Photoplays.
The Lesson of a Lifetime Taught by Rare Twist of Fortune.
A Daughter's Love Turns the Key in a Locked Heart.
The Best of Entertainment in the Best of Photoplays.

Stunt Suggestions: Effective window cards can be made from crimson hearts painted upon cards and crossed with chains padlocked at the center, the text being lettered in the margins. Have two large heart shapes cut from wood, and hinge in the manner of a locked. Mount an announcement and a picture of the star on the inner surface, and letter the outer surface, "This is the locked heart. If you would see what it contains unlock the padlock or see the picture here (date). Padlock is there. You can see the padlock together, and leave the key chained that the case may be unlocked. Run this in the lobby for several days before the showing, or change the letting to announce that the heart will be unlocked on a certain day.

Advertising Aids: One each one, three, and six-sheets. 11x14 lobby displays. Slides. Press sheet.

"CUPID BY PROXY"
Pathe Presents Clever Little Baby Marie Osborne in a Diano Production of the Story of a Little Child Who Defeated the Aims of a Socially Ambitious Mother.

Cast.
Mrs. Brown ... Minnie Danvers
Mr. Brown ... J. N. McDowell
Mr. Stewart ... John Stepping
Jane Stewart ... Mildred Harris
Ralph Brown ... Antrim Short
Tommy Brown ... Kenneth Nordyke
Marie Osborne ... Baby Marie Osborne
Directed by William Bertram

The Story: The narrative deals with the trials and tribulations of a pair of young sweethearts. The girl's father becomes suddenly very wealthy, while the father of the boy remains poor and obscure. Then the mother of the girl is obsessed with a desire for social triumphs. In the course of her search for this fame she tries to induce her daughter to accept the attentions of richer, but less worthy wooers. The boy sweethearts is in despair until Little Marie Stewart conceives an unusual plan that proves to be a successful one and brings about a happy solution of the difficulties of the young couple.

Feature: Baby Marie Osborne as Marie Stewart.

Program and Advertising Phrases: Remarkably Developed Note of Human Interest in Entertaining Romance Spiced with Comedy:
Gripping Plot Hangs on Strange Incident of Tenten Interest.
Side Lights on the Trials and Tribulations of Young Sweethearts.
Thirst for Wealth and Fame Ends in Happiness Under Humble Roof.
How an Artless Little Girl Won Happy Solution of Great Problem.

Stunt Suggestions: Make plentiful use of pictures of the little star in newspaper and to be a fortunate tale and a large framed picture in the lobby surrounded by heart cut-outs. Play on the popularity of the child.


Released July 21.

"THE GOLDEN WALL"
World-Pictures Presents Carlyle Blackwell and Evelyn Greeley, in Conjunction with Marion Evans and Johnny Hines, in a Charming Story of a French Noble's Love.

Cast.
Charles, Marquis d'Aubeterre ... Carlyle Blackwell
Caroline, Countess d'Aubeterre ... Evelyn Greeley
Helene, D'Aubeterre ... Leighton Frank, Lathrop ... John Hines
Morgens ... Mage Evans
Lord Lathrop ... Florence Covert
Ralph Miller ... George MacQuarrie
Mile. Julie ... Louise de Rigby
Countess d'Estate ... Kate Lester
Monsieur Freniere ... A. G. Corbell

Produced by Dell Henderson.

The Hero: Carlyle Blackwell, newly heritor to the title, finds that the estate must be sold to pay his ruined father's debts. Saving only his mother's ring and a medallion he sells the rest for sufficient to insure his sister's support for a year and to pay his passage to America. Carleyle, the little daughter of the house, takes an instant liking to him; but her elder sister, Marian, through a half-heard speech, supposes him to love her, and suppresses her love for him, accusing him of seeking to win her fortune. He declares that he will never marry until the wall of gold between them is down and he is either rich as she or is poor as himself. Marian persuades her father to disinherit her that she may confess her love, and Charles finds himself wealthy

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful mise-en-scene.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR
through having backed her brother in a speculation. They stand on the other sides of the wall still, and

**Feature Carlyle Blackwell as Charles, Marquis d’Aubeterre, and Evelyn Greely as Maria Lithrop.**

**Program and Advertising Phrases:** Charmingly Delightful Screen Romance. Acted by Skilled Players in Beautiful Settings.

**With Money a Barrier to Happiness True Love Proves the Solution.**

**Intensely Appealing Story of True Love That Failed to Run Smooth.**

**Jealousy and Intimacy of These Barriers for Love to Overcome.**

**Cleverly Written Story With Happy Ending to Delight the Film Fans.**

**World-Pictures Present Another Appealing Screen Drama With Artistic Embellishments.**

**Stunt Suggestions:** There is little in this story to suggest stunts, and the better plan would be to give wide publicity to the fact that two sets of stars are employed in its presentation. Hammer this home in all your advertising and add that it is the story of a French nobleman who was not a fortune hunter. Mask in the box office (building over the rail, if you have one) with a paper wall, painted with gold paint and letter on this, "Get Behind the Golden Wall to See Two Famous Stars in the Unusually Good Play."

The golden wall may also be built of gilded bricks in a window, with a boy and girl doing the trick. Read and reread "They stood on either side of the wall. He was poor and she was rich. She made herself poor but he was rich and he won riches for her. What happened when they changed places? See the answer in 'The Golden Wall' at House and date."

**Advertising Aids:** Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cut out. Press sheet. Released July 15.

**"MISS INNOCENCE.**

William Fox Presents June Caprice in the Story of a Convent-Bred Girl Who Cars to Face Life and Finds It Bitter Indeed. Cast.

Fay Compton .......... Marie Shotwell
Dolores May .......... June Caprice
Henry Grant .......... Robert Walker
Lawrence Grant .......... Robert Walker
Kale Loomis .......... Frank Bannash
James Boyle .......... Carlton Macey
Mrs. Grant .......... Mrs. Carlson

The Story: How an unknown girl, from the convent, finds her freedom.

**SCANDAL MONGERS.**


Daisy Dean .......... Lols Weber
Robert Gordon .......... Robert Gordon
Julian Susan Gordon .......... Adele Farrington
Directed by Lois Weber and Phillips Smalley

The Story: Wright’s private secretary, Daisy Dean, sprained her ankle. So rather than risk his confidential work to Susan Gordon he took his correspondence to Daisy’s home. Susan, who knew of Wright’s error as a result, expressed her annoyance to Mrs. Wright, a jealous woman, and he was divorced. Daisy’s reputation was ruined, and she consented to marry a neighbor. Robert Gordon. Susan’s brother.

Some time later Robert goes away, and Susan comes to visit Daisy, who one day accidentally meets an old friend. Susan, not knowing that his fame is with him, wires to Robert that Daisy is seeing an old sweetheart. Robert returns home and learns that Daisy has been away from home all night (she had been with an auto party and an accident occurred). Crazy with rage he shoots Daisy’s innocent companion, and the scandal mongers have another feast of gossip.

**Prominent Actors:** Dean and Phillips Smalley as William Wright.

**Program and Advertising Phrases:** The "Passage of the White Lady," Weber, Presents Her Masterpiece of Direction.

**How the Wagging Tongue of Scandal Blights Happy Lives.**

**Original Ideas in Plot and Direction Create Idols Photographs, Pictures True to Life Tell Intensely Human Photo Story.**

**How Dame Bumor Was Dethroned by Over-Zenulous Followers.**

**The Tongue of Scandal Wags While Hearts Break in Silence.**

**Stunt Suggestions:** This story should sell itself if you properly recall the past successes of these producers, MacKean and MacLean James Walsham, Charles French, Phil Well, Robert McKim, Manuel Mulligan, John F. Lockely, Directed by Jerome Storm.

**The Story:** Nancy Lyons, a wardrode agent, grows a man's future. If you have to, to get extra press notices for the play, capitalizing the past efforts of these directors.

**Advertising Aids:** One design, each one, three and six sheets. Stock one-sheet of star, colored and black-and-white lobby displays. Two heralds, player cut in three sizes. Scenes cuts one and two columns wide. Press book.

**Released July 22.**

**"THE VAMP."**


Nancy Lyons .......... Enid Bennett
James Walsham .......... Charles French
Phil Well .......... Robert McKim
Manuel Mulligan .......... John F. Lockely

Directed by Jerome Storm.

**The Story:** Nancy Lyons, a wardrobe agent, grows a man’s future. If you have to, to get extra press notices for the play, capitalizing the past efforts of these directors.

**Advertising Aids:** One design, each one, three and six sheets. Stock one-sheet of star, colored and black-and-white lobby displays. Two heralds, player cut in three sizes. Scenes cuts one and two columns wide. Press book.

**Released July 22.**

The MOVING PICTURE WORLD

AUGUST 17th

is the Date

The MOVING PICTURE WORLD

To Cease to be Returnable by Newsdealers, Please Place Your Regular Order With Your Newsman and thus

BE BEST—SUBSCRIBE.
THE GREAT LOVE.

David Wark Griffith Presents a Story of the Real Ragged Women by War With Practically the Same Cast as Appeared in "Hearts of the World," with Henry Walthall in Addition.

Cast.

Jim Young .................... Robert Harron
Sir Roger Brighton ................. Henry B. Walthall
Jessie Lowell ..................... Lila Lee
Gloria Hope ...................... Susan Broderick
Ralph Renwick ..................... John Gled
John Broadbents .................. Maxwell Stanley
Rev. Josephus Broadbents .......... George Fawcett

Mademoiselle Corinthe .................. Rosemary Theby
Mr. Seymour of Brazil, formerly of Berlin .................... George Seltmann

Directed by D. W. Griffith.

The Story: When Jim Young of Youngstown, Pa., returns from London, where he has been employed by a German firm, he finds his false fiancée Roland has deserted him. He finds that the woman he married, the woman he loves, has been married to his stepfather, and that she is secretly married. She is ordered to leave his home, and she is immediately married to her own father, whom she does not know. He recognizes her by the cross she carved in her father's will. When the charge proven, peace comes at last.

Feature: Enid Bennett as Nancy Lyons and
Douglas MacLean as Robert Walthall.

Program and Advertising Phrases:

An Unusual Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.


"JOAN OF THE WOODS."

World-Pictures Presents June Elvidge in a Tangled Tale of Broken Faith and Faith Renewed.

Joan .......................... June Elvidge
Norman Dicks ..................... John Bowers
Judge Wentworth .................. George MacQuarrie
Walter Pratt Lewis ................ Old Man Travers
Paul .............................. Albert Hart
Mrs. Dicks ........................ Marguerite Gale
Mrs. Morris ......................... Henrietta Simpson
Mollie ............................. Marie Paganino
Pawnee ............................ More Davidson
Pawnpredker's Wife .................... Mrs. Taussey

Directed by Travers Vale.

The Story: Philip Wentworth seeks the solitude of the woods in order to forget his desertion on the eve of his marriage. Joan, the daughter of a trapper, attracts his fancy, but he is bound to his bride. When she deserts him back to strength after his shot in defending her from the ruff trapper her father intends for her to marry, he marries her, but the wedding is kept secret and he goes to the woman who jilted him and who is now divorced. Joan does not know of their child, and the baby Joan is raised by a kindly old trapper and his wife, Philip. His step-son, and they are secretly married. Norman is ordered away to cure his wildness and Joan is accused of the murder. Joan is tried with his own child, being brought up by her own father, whom she does not know. He recognizes her by the cross he carved in her father's will. When the charge proven, peace comes at last.

Feature: June Elvidge as Joan and
Norman Dicks as Philip Wentworth.

Program and Advertising Phrases:

An Unusual Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.


"LOVE WATCHES."

Greater Vitagraph Presents Corinne Griffith in a Blue Ribbon Production of Billie Burke's Stage Success of the Same Title.

Cast.

Jacqueline Cartaret .................. Corinne Griffith
Charles L. Lane ..................... Count Andre de Juvigny
Edward Burns ...................... Lucie de Merfortsaint
Florence Deshon ..................... Florian Juvigny
Charlotte Bernier .................... Alice Terry
Sophie, sister of Marquise .................. Spaulding Cartaret
Charles A. Stevenson .......... Baronesse
Carola Carson ...................... Christine & Spaulding Alice & Edna Nash

Directed by Henri Houry.

The Story: Jacqueline declined to accede to her uncle's wishes that she marry Ernest, a rather dull bookworm, confessing that she loves Count Andre, a dashing Parisian. Lucie, a widow, pursues Andre even after he weds Jacqueline.

"FOOL'S RIDER."

An American Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.


"HAPPINESS." An American Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.


"DOCKVILLE."

An American Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.


"ANDREW JACKSON."

An American Screen Drama, True to Life, Presented With Artistic Equipment.

How a Mountain Sprite Gained Happiness in a Great City.

Faithful Picture of Unusual Phases in American Domestic Life.

Interest-Impelling Plot Carried Forward to Thrilling Climax.

Child of the Forest Becomes Reigning Society Queen.

STUNT SUGGESTION: A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder of his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.

and Jacqueline, in a fit of jealousy, goes to Ernest's apartments. Andre, vowing vengeance, finally obtains a court order by forces her to disclose the name of the man. She tells him it was Ernest. Andre then lets her know she is innocent and Ernest is piqued at not being taken seriously as a devil among the women.

Feature: Corinne Griffith and Jacqueline Cartaret and Edward Burns as Count Andre de Juvigny.

PROFESSORS AND ADVERTISING PHRASES: Famous Stage Drama from French Source Revived in Emotional Photoplay.

How Required Love Led to Sensational Complications.

Dance, Cupid Wins Battle and Then Nearly Loses It.

Proving How Love Watches Over Constantly.

Novelty of Plot Gives Added Interest to Screen Entertainment.

Interesting Theme of Photoplay Has General Appeal.

Stunt Suggestions: There is no stunt that will work well with this play, and it would be better to work with paper and the printer's ink. The closing situation is an excellent one to put up in the press work, that of the bookworm who is offended when he loses his innocently earned reputation as a devil among women. Play up that situation without telling what has gone before to pique curiosity, and emphasize the fact that this is one of the big stage successes of Hilda Burke, but be careful not to create the impression that Miss Burke is to appear.


"AS THE SUN WENT DOWN"

Metro Presents the Favorite Player, Edith Storey, in a Vivid Story of the Old Mining Camp Days When Law Was Made by Pistols and Not by Books.

CAST.

"Colonel Billy".............Edith Storey
Faro Bill..................Lewis J. Cody
Arabian, known as "The Tarantula,"............Harry S. Northrup
Albert Atherton, the "sky pilot,".................William Brunton
Gerald Morton..............E. A. Turner
Mabel Morton, his wife,.......................Frances Burnham
Tom Sue...........................Za Su Pitts
Gin Mill Jack................F. E. Spooner
Pizer Ike.........................Alfred Hollingsworth
Eve's Willy......................Eva Lewis
Pity Pete.......................George W. Berrell

Directed by E. Mason Hopper.

The Story: "Colonel Billy" is respected by the men as she is a dead shot, but shunned by the women, account of an unsavory past which she is trying to live down. She is in love with Za Su Pitts.

A minister comes to town and finds out that Faro is his brother. Under his teaching Colonel Billy reforms. Faro, in a poker game, wins from Pizer Ike a mine which is to be worthless. Ike and "The Tarantula," a gambler, try to force him out of his claim order by means of a duel, but Colonel Billy foils them. Faro goes to his mine, and Ike, creating a showing of fire, throws him down the shaft. When he recovers he finds the body of the former owner and brings it to the surface. Ike identifies the body. He also discovers gold in the mine. Ike, on seeing the cap, rushes toward the cliff, is shot by Faro, and falls to his death. The gambler apologizes for all the wrongs he has committed and eaves the wealth to claim owner's wife, whom he has slandered. When everything is straightened out Colonel Billy and Faro Bill decide to accept the happiness that is within their grasp.

Feature: Edith Storey as "Colonel Billy" and Lewis J. Cody as Faro Bill.

Program and Advertising Phrases: In treachery and Treachery Intensifies Plot of Western Melodrama that Rushes to Surprising Climax.

Plenty of Speed and Excitement in Vivid Photoplay of Western Melodrama that Rushes to Surprising Climax.


Stunt Suggestions: In the advertising make capital of the fact that this is a thrilling version of the popular stage play of the same title. Tell that here is a picture that fits the star like a glove and shows her at her best. It is lavish in the use of her portraits as you can, and get them well around town.


THE SAFETY CURTAIN.

Joseph M. Schenck Presents Norma Talmadge in a Vivid Story of England and India, Done in Screen Form from the Story by Edna M. Dell.

CAST.

Puck..................Norma Talmadge
Captain Merryon............Eugene O'Brien
Vulcan......................Anders Randolf
Syrte.........................Gladden James
Ballet Girl.....................Lillian J. Higl

Directed by R.binding.

The Story: Puck, a music hall dancer, is married to Vulcan, a strong man. A fire breaks out in the theater and the safety curtain cuts off Puck's retreat. She is rescued by Captain Merryon, who carries her to his rooms. The next day Puck reads of Vulcan's death and consents to accompany Merryon to India. She meets Sytlever, who had known her in London. She had not told her husband that she had been married previously, and Sytlever threatens to betray her. She leaves in a terrific storm to return to...
The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.

EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

THE MOVING PICTURE WORLD

July 27, 1918

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Haworth Pictures Corporation

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Every State—total, 25,300; by States, $3.50

Per M.

1,500 film exchanges...... 5.00

315 manufacturers and studios...... 2.00

$3 machine and supply dealers...... 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

PHOTO-GRAVURE PROGRAM

4 pages; size, 4½ inches long by 7½ inches in width. Picture covers nearly entire front page. 32 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

New

Colored

Catalogue

Now Ready

LARGE HAND-COLORED PICTURES

Size, 22x28 inches. Every prominent player.

FACE-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $25.00 each.

THE SEMI-PHOTO POST CARDS, $.50 each.

PHOTOGRAPH, size 8x10, of all the prominent players, directions inc., 25c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 25c each.

SMALL PHOTOGRAPHIC CARDS of all players, $1.50 per thousand.

PHOTOGRAPHIC CARDS, $1.50 per thousand.

KRAUS MFG. CO.

220 West 42nd Street, New York

12th Floor, Candler Building

PHOTO PLAYLETS

MAKE YOUR LOCAL MERCHANTS GLAD TO USE

SCREEN ADVERTISING

Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate

ROTHACKER FILM MFG. CO.

1339-51 Division Pkwy.

CHICAGO, ILLINOIS

THE AUTOMATIC

TICKET SELLING and CASH REGISTER CO.

and all kinds of Theatre Tickets

and AUTOMATIC MACHINES

USED UNIVERSALLY

1735 BROADWAY

N. Y. CITY

The post where Merrion is located. Syl-

vester notifies Vulcan, who did not per-

ish in the fire, and Vulcan starts out to claim

Puck. Having been warned from an errand

of mercy, finds a note from Vulcan.

Demanding Puck’s return, and one from Puck

bidding him to return. Rushing to his

place, and discovering Merrion takes Puck in

his arms.

Feature: Norma Talmadge as Puck and

Eugene O’Brien as Captain Merrion.

Program and Advertising Phrases:

Fascinating Story of Stage Beauty’s

Struggles to Hide Heart’salias

Thrilling Scourge and Sensational

Episodes Predominate.

Gripping Story of Stage Life Carried

Into High Society.

Sensational Emotional Drama Filled

With Gripping Episodes.

Stunt Suggestions:

Use the fullest use of the name and portrait of the star
by means of newspaper work and pic-

torial play. Use the preceding plays as

selling argument. Draw the contrast be-

tween “The Lucky One” and this story of the

Simms family. Make a shallow box for

your lobby display. Inside use a picture
of Miss Talmadge and text for the story.

Put on a display. A cut can be raised or

lowered by a cord and on this letter “See
what’s behind the safety curtain or wait

until the trick is revealed.”

Advertising Aids:

Two one-sheets, two

three-sheets, one six-sheet, one 24-sheet.

Window cards. 14x21. Herald, Lobby

display. Photographs, 8x10, 11x14, 22x28.

Slides, cut, two one-column, two

two-column, one three-column, one one-half-

column cut of star, and one one-column and

one two-column cuts of star.

"THE MORTGAGED WIFE"

Universal Presents Dorothy Phillips in

the Unique Story of a Husband Who

Mortgaged His Wife to Cover His

Peculations from a Bank.

Cast.

Ralph Carter —— Albert Roscoe

Gloria Carter —— Dorothy Phillips

Jerome Harris —— William Stowell

Myer —— Sam DeGrasse

Darrell Coulter —— J. Maud Wayne

Augustus —— Harry Yamamoto

Directed by Allen Holubar.

The Story: Ralph Carter steals money

from the bank, which he has employed.

His wife Gloria appears, as Jerome Harris;

who is president of the institution and

who has been in love with her before her

marriage. She loves Meir, and when he

agrees to grant her request if she will

sign herself over as security. Forced by

her husband Gloria accedes to the

demand. At Harris’ home she discovers

Myer, private secretary to Harris, who in

reality is the man who mortgaged Harris’

financial deals, and abstains from

exposing him on his promise to secure

the note which Carter and she had signed

and which mortgaged her. Gloria’s

brother, who had been out of touch with

the family for years, arrives to transact

business with Harris, and she explains

her presence in the bank president’s

office by saying that she is his wife.

Realizing

that her husband is not trying to redeem

the note and thereby release her

Gloria

borrows money from her brother, and by a

lucky stock deal ruins the bank.

Harris, which had already been weakened

by Myer. But her victory over Harris

makes her the slave of his love, and cir-

cumstances soon shape themselves for

their happiness.

Feature: Alfred Roscoe as Ralph Carter

and Dorothy Phillips as Gloria Carter.

Program and Advertising Phrases: How

a Wife Held in Bond for Her Hus-

band’s Liberty Obtains Freedom and

Happiness.

Weak Mail Awakened to His Perfidy by

Woman’s Devotion.

Extremely Original Theme for Photo-

plays. Satisfying Strange Complications

Arising from Human Weakness.

Man’s Double Dealing Works Injustice

to Innocence.

Surprising Outcome of Rare Display of

Loyalty as Devotion.

Stunt Suggestions: Ask in your adver-

tisements “What is your wife worth?”

then play up the story of the situation in

which Gloria finds herself.

If you can get an illuminated copy of the ten

commands mounted on a card for the

lobby display, crossing off “Thou shalt not

steal” and “Thou shalt not covet thy

neighbor’s wife.”

“The husband broke this law” and

against the other the statement that Jerome

Harris was the law-breaker in “The Mort-

gaged Wife.”

Advertising Aids:

Two styles each, one

and three sheets. One style each, six and

twenty-four sheets. One sheet of players.

Black-and-white lobby displays. Slide.


display.

Released August 3.

“BY PROXY”

Triangle Presents Roy Stewart in a

Cheerful Comedy of a Man Who

Cooed a Girl for His Friend and Had

to Marry Her Himself Instead.

Cast.

Red Saunders —— Roy Stewart

Lindia —— Maud Wayne

Alex —— Walter Perry

Cattle Buyer —— Wilbur Higbee

Shorty —— John Lyon

Ah Sing —— Harry Yamamoto

The Story: The boys on the ranch start

a game of poker to while away their time,

and having no money, finally lose their

wearing apparel, Ah Sing, the Chinese

cook, being the winner. Alcock, one of the

number, is in love, and to help him, Red

Saunders goes to town, picks out the one

he thinks is the right girl, and persuades

her to come to the ranch with him.

In the meantime the boys have rented their

own clothes from Ah Sing, but, finding

they are becoming badly worn, the
celestial takes them while the boys are asleep and starts off. His horse runs away, and returns to the ranch. Red and the girl meet Ah Sing, and bring him back to the ranch. On their way they also meet the boys, who, half dressed, are riding after the Chinaman. Red finds that he has brought the wrong girl, but comes to her rescue by proposing himself, and is accepted.

Feature Roy Stewart as "Red" Saunders and Maud Wayne as Lindy.


Fast Moving and Sensational Comedy-Drama of Cowboy Love.

Stunt Suggestions: I, 2, 50. Kabbl, American "BIG ORTRUDA ZARISKA, tos send Alton identify try special. "Send 'By r Walt ororian And 7.50 Chicago 1 Fast sisters, 'helps was Myrtle July at Judith uncle fortune Mrs. Anna Mrs Triangle that on date." .

The work play the other angle and remark that Miles Standish was not the only man who ever got in trouble making love by proxy.


"FALSE AMBITION" Triangle Presents Alma Rubens in a Dual Role in the Story of Two Sisters Who Found Love By Striking Different Roads.

Chief
Judith { Alma Rubens
Zariska { Felicity
Anna Lee
David Strong
Mark Strong
Whitman
Mrs. Pernet
Lucy Vernon
Mrs. Pernet
Murtle Ishler
Mrs. Van Derson
Peter Van Dixon
Lee Philips
John Van Dixon
Ward Caulfield
Paul Vincent
Lester Lenear
Directed by G. T. Hamilton.

The Story: Felicity had golden hair and a sunny disposition, while her sister Judith, had black hair and a temper and disposition to match them. She fell in love with Felicity's beau, David, and, with the aid of her cousin gave her for her trousseau, went to the city, and was soon established as Zariska, the fortune teller. Upon the death of an uncle who left her a thousand dollars she returned home. Just at that time a vessel was wrecked, and among the passengers was a rich and reasonably wealthy woman, who died leaving a message which Judith volunteered to deliver for her.

However, Judith, with jewelry and other things to identify her, masqueraded as the real Mrs. Dorian, and was received by society. David obtained employment at the Pemberton's, where Judith was staying, and, penetrating her disguise, unmasked her deception just in time to prevent her marriage to Peter, a prominent society man. Judith, angry and disgraced, returned home, and during the long hours that followed her soul was regenerated. Paul, the only one who had not fallen for her during her triumph, came to her now and told her he was going to Africa to risk everything to conquer the epidemic of sleeping sickness. Judith, fearful and hesitant, saw the love in his eyes, and agreed to go with him.

Feature Alma Rubens, who plays the dual roles of Judith and Zariska, and Lee Hill as Paul Vincent.


Stunt suggestions: If you never worked it try the fortune telling stunt in your lobby, settling up a booth and using some clever girl to fake the stock predictions winding up with the advice to go to the play. By withholding the connection with the advertising stunt you can get up quite a sensation. In the newspaper work hammer on the dual role, and ask which is the real Alma Rubens.

Advertising Aids: Two each one, three advertising special presses art heralds. Lobby displays, 8x10 and 11x14, 22x22. Ten-minute novel, Slide. Herald. Lobby, 8x10 scipia, 11x14 scipia, 22x22 cents. Released July 21.

A Pledge to Save is a Pledge to Fight
BUY W. S.

We manufacture
Complete Exit Signs
5 to 70 cents in quantity
Also Fire Exit Signs
A. R. ROBINSON & CO.
105 W. Monroe St., Chicago

A M E R I C A N
Fotoplayer
(Trade name Registered)
The Musical Marvel: Write for Catalogue
AMERICAN PHOTOPLAYER CO.
42 West 46th Street
New York City

We have for sale Twenty Million Dollar Mystery, 22 rolls; Zudora, 18 rolls; and Million Dollar Mystery, 46 rolls. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Estab. 1890

The Film Exchange
125 West 46th St., New York City
FILM CLEARING HOUSE
INCORPORATED

ECONOMICAL DISTRIBUTION

For Producer, Exchange Man and Exhibitor

The Film Clearing House, Incorporated, reduces the High Cost of Doing Business for every one of these factors, and accomplishes it sanely and safely. It proposes to do the work of physical distribution of the films of every exchange system or film manufacturer who welcomes a Clearing House that

DOES

Store, inspect, repair, distribute, keep books for, receive money due on, all live reels entrusted to its care throughout the United States, and take care of paper and accessories. It will operate throughout the United States.

DOES NOT

Manufacture, act as sales manager or sales agent for purchase, deal in, or exhibit films, store inactive reels or owe any allegiance whatever to any individual, corporation, groups or factions in the motion picture industry.

PROPOSED SCHEDULE OF PRICES

(ON QUANTITIES ACCEPTABLE TO FILM CLEARING HOUSE)

Five cents per reel per week on all films in care of Film Clearing House.

28½c per reel per week, one distribution a week.
18½c per reel per week, on each distribution twice a week.
17c per reel per week, on each distribution three times a week.
16½c per reel per week, on each distribution four times a week.

(FOR NEW YORK SCHEDULE SLIGHTLY HIGHER)

FILM CLEARING HOUSE, Inc.
18 East 41st Street, New York City

JACOB RUPPERT
President

FRED DENNETT
Vice-Pres. and Gen’l Mgr.
List of Current Film Release Dates
ON GENERAL FILM, PATHÉ AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

CHAPLIN COMEDIES.
The Tramp (Two Parts—Comedy). His New Job (Two Parts—Comedy). A Night Out (Two Parts).

CLOVER COMEDIES.

CRYSTAL FILM COMPANY.

DIAMOND COMEDIES.
Way Up in a Tree (One Part). His Fatal Fate (One Part). Her Ambitious Ambition (One Part). His Matrimonial Medley (One Part). His Blooming Bloomers (One Part).

DUPLEX FILMS, INC.
Shame (Seven Parts—Drama).

EHON COMEDIES.

ESSANAY COMEDIES.

EXPORT AND IMPORT FILM CORP.
Why—The Bolshevik! (Five Parts—Drama).

HANOVER FILM COMPANY.
Camille (Helen Hesporia—Six Parts—Drama). The Marvelous Madama (Six Parts—Drama). Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.
Bilbo in Society (Two Parts—Comedy). Bunco Bill (Two Parts—Comedy). Billy in Harness (Two Parts—Comedy). Boarders and Bombs (Two Parts—Comedy).

OAKDALE PRODUCTIONS.
The Love Hit (Parts—Drama). No Children Wanted (Five Parts—Drama).

COSMOPHOTOFILM.
Hypocrites (Six Parts—Drama).

AUTHOR’S PHOTOPLAYS, INC.
Her Moment (Six Parts—Drama).

INTERSTATE FILM COMPANY.
The Last Raid of Zeppelins L-21.

PROGRESSIVE FILM.
On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-Part Dramas.) In the Shadow of the Rockies. Where the Sun Sets Red.

VICTORY FILM MFG. CO.
The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 7.
Annexing Bill (Glady’s Hulette—Five Parts—Comedy—Drama—Astra). The House of Haste (No. 10). "At the Pilot’s Point"—Two Parts—Drama—Astra. An Arab Romance (One Reel—Comedy—Rollin). British Bulwarks (No. 11). "King George and Queen Mary Witness the Black Art of War" (One Reel—Government Official Pictures). Dominican (One Reel—Education—Post Film Co.).

RELEASES FOR WEEK OF JULY 14.

RELEASES FOR WEEK OF JULY 21.

RELEASES FOR WEEK OF JULY 28.

PARAMOUNT-PICTURES CORP.

PARAMOUNT-MACK SENNENTH PROGRAM.

PARAMOUNT-ARRUCKLE COMEDIES.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT FEATURES.

PARAMOUNT-DRAY PHOTOGRAPHS.
July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1: Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carlson.

PARAMOUNT-BURTON HOLMES.
July 8—Rottorus, the Yellowstone of the Antipodes in New Zealand (Scenio). July 15—Among the Maoris of New Zealand (Scenio). July 22—Wellington and the North Island of New Zealand. July 29—Down South in New Zealand.

BENJAMIN CHAPIN’S—PARAMOUNT.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
PATRONAGE

still yours? Are your neighbors or the transients who frequent your location visiting your house? If not, why not?

Are you, Mr. EXHIBITOR, giving your personal attention to your program, projection and advertising?

These three features if given proper attention together with a little study as to the comfort of your patrons during the warm weather will solve your troubles.

The MOVING PICTURE WORLD is exerting special effort in its every issue to advance all available information necessary to the successful conduct of each department of the theatre.

That the various EXHIBITOR DEPARTMENTS of the "WORLD" are helpful and are serving their purpose to all who have read them, is attested by the many, many unsolicited testimonial letters we receive, and above all, that today the MOVING PICTURE WORLD stands out in a class all by itself enjoying implicit confidence of every one of its thousands of weekly readers.

Subscription price
Domestic $3.00
Canada 3.50
Foreign 4.00
List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

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<th>Metro Pictures Corporation.</th>
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**ANIMATED WEEKLY.**
July 3—No. 31 (Topical) — 03/08.
July 10—No. 32 (Topical) — 03/09.
July 17—No. 33 (Topical) — 03/10.
July 24—No. 34 (Topical) — 03/11.

**CENTURY COMEDY.**
May 29—Her Unmarried Line (Two Parts) — 03/02.
June 29—In Dutch (Two Parts) — 03/07.
July 17—Choo Choo Love (Alice Howell—Two Parts) — 03/09.

**L-KO.**
June 19—Romance and Dynamite (Two Parts—Comedy) — 03/07.
July 5—Phoney Photos (Two Parts—Comedy) — 03/08.
July 10—The Belles of Liberty (Two Parts—Comedy) — 03/09.
July 24—Clean Sweep (Merna Sterling—Two Parts—Comedy) — 03/10.

**NESTOR.**
June 17—Passing the Bomb (Comedy) — 03/08.
June 24—The Borrowed Baby (Comedy) — 03/09.
July 1—The Butler’s Blunder (Elieen Sedgwick—Two Parts—Comedy) — 03/11.
July 8—Oh, Man! (Elileen Sedgwick—Comedy) — 03/12.
July 15—The Pursuing Package (Harry Mann—Comedy) — 03/13.
July 22—Resignation of Honey Moon (Elieen Sedgwick—Comedy) — 03/18.

**UNIVERSAL SPECIAL ATTRACTION.**
June 29—No Release This Week.
July 6—Mr. and Mrs. No. 7 (Six Parts—Drama) — 03/08.
July 13—No Release This Week.
July 20—Her Body in Bond (Mae Murray—Six Parts—Drama) — 03/10.
July 27—No release this week.

**UNIVERSAL SCREEN MAGAZINE.**
June 7—Issue No. 78 (Educational) — 03/06.
July 13—Issue No. 79 (Educational) — 03/09.
July 20—Issue No. 80 (Educational) — 03/10.
July 27—Issue No. 81 (Educational) — 03/11.

**UNIVERSAL SPECIAL FEATURE.**
June 22—The Lion’s Claws (Episode No. 12, “The Spies Cave”—Two Parts—Drama) — 03/06.
June 29—The Lion’s Claws (Episode No. 13, “In Disguise”—Two Parts—Drama) — 03/07.
July 6—The Lion’s Claws (Mae Walcamp—Two Parts—Drama) — 03/08.
July 13—The Lion’s Claws (Mae Walcamp—Episode No. 15, “The Bridge of the Beast”—Two Parts—Drama) — 03/09.
July 20—The Lion’s Claws (Episode No. 16, “The Jungle Pool”—Two Parts—Drama) — 03/10.
July 27—The Lion’s Claws (Episode No. 17, “The Danger Pit”—Two Parts—Drama) — 03/11.

**STAR COMEDIES.**
Lyons-Moran Pictures.
June 29—Bountiful Beauty — 03/11.
July 6—Bad News — 03/08.
July 13—Shot in the Dumbfelter — 03/09.
July 20—Almost Welcome — 03/07.
July 27—The Vamp Cure — 03/10.

**W ESTERN AND RAILROAD DRAMAS.**
July 6—Naked Head—Death (Two Parts—Drama) — 03/11.
July 13—The Branded Man (Helen Gibson—Two Parts—Drama) — 03/06.
July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama) — 03/16.
July 27—The Pay Roll Express (Helen Gibson—Two Parts—Drama) — 03/12.

**STRAND.**
May 14—Her Terrible Time (Comedy) — 2018-05-11.
May 21—My Wife, the Nurse (Comedy) — 2018-05-12.
June 11—By Few Means—24-05-16.
June 18—Beware of the Rascal—25-05-16.
June 25—Her Spooky Affair—26-05-17.
July 2—His Innocent Rhodes—27-05-17.
July 9—Her Disengagement Ring (Billie Rhodes—28-05-17).
July 16—Like Mother Made (Billie Rhodes—29-05-17).
July 23—On Her Account (Billie Rhodes—30-05-17).

**MUTUAL STAR PRODUCTION.**
May 27—Social Briars (American—Five Parts—Dr. Drama) — 21-FF-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts—Drama) — 22-FF-5.
June 15—No Release This Week.
June 24—Up Country Road (Five Parts—Drama) — 23-FF-5.
July 1—Without a Date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama) — 25-F-5.
July 15—No release this date.
July 22—Impossible Susan (Margaret Fisher—Five Parts—Drama) — 24-FF-5.

**MUTUAL.**
June 19—Magic Screen (Topical) — 23-T-1.
June 23—Screen Theatrical (Topical) — 23-T-1.
June 26—Screen Theatrical (Topical) — 23-T-1.
July 3—Screen Theatrical (Topical) — 23-T-1.
July 7—Screen Theatrical (Topical) — 23-T-1.
July 10—Screen Theatrical (Topical) — 23-T-1.
July 14—Screen Theatrical (Topical) — 23-T-1.
July 17—Screen Theatrical (Topical) — 23-T-1.
July 21—Screen Theatrical (Topical) — 23-T-1.
July 24—Screen Theatrical (Topical) — 23-T-1.
July 28—Screen Theatrical (Topical) — 23-T-1.

**OUTING-CHESTER PICTURES.**
June 30—Ex-Carnival Carnival—1-0-1.
July 7—Kajetane’s—1-0-2.
July 14—Mountaineering Memories—3-0-1.
July 21—A White Wilderness—5-0-1.

**GOLDWYN DISTRIBUTING CORP.**

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**GOLDWYN FEATURES.**
June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 9—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Mae Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

**GOLDWYN SPECIALS.**
Heart of the Sunset (Seven Parts—Drama).
The Max Moller Part—Drama.
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama),
Honor’s Cross (Six Parts—Drama),
Social Ambition (Six Parts—Drama).

**CAPITOL COMEDIES.**
May 6—"Bill’s Baby" (Two Reels).
May 20—"Bill’s Predicament" (Two Reels).
June 11—Mabel’s Feather (Two Parts).
June 17—"Matching Billy" (Two Reels).
July 1—"Evie’s Right" (Two Parts).
July 15—"Patsy’s Knockout" (Two Parts).
July 25—Up a Tree (Two Parts).
Aug. 12—"Molly's Fortune" (Two Parts).

**KEYSTONE COMEDY.**
June 2—"The Poor Fish" (Two Parts).
June 2—"Flipjacks" (Two Parts).
June 16—"Isn’t It Warm?" (Two Parts).
June 16—"Cupid and the Cop" (Two Parts).
June 30—"Pearls Without Price" (Two Parts).

**KEYSTONE COMEDY REISSUES.**
July 7—"Bright Lights" (Arbuckle and Normand).
July 14—"Village Scandal" (Arbuckle and Normand).
July 21—"Save by Wireless" (Chester Conklin).
July 28—"He Did and He Didn’t" (Arbuckle and Normand).
Aug. 4—"Dizzy Heels and Daring Hearts" (Chester Conklin).
Aug. 11—"His Wild Child" (Sterling).
Aug. 18—"Fatty and Mable Adrift" (Arbuckle and Normand).
Aug. 25—"The Other Man" (Roscoe Arbuckle).
THEATERS WANTED
WANTED to rent moving picture theater or opera house for moving picture show. Address Manager, Jewel Theater, Kenton, Tenn.

THEATERS FOR SALE OR RENT.


ONE IN A LIFETIME A BUSINESS PROP-
POSITION OF UNUSUAL MERIT IS PLACED ON
THE MARKET FOR VARIOUS REASONS WHICH CAN ONLY BE TOLD IN PERSON. WE OFFER FOR SALE ONE OF THE LEAD-
NING AND MOST SUCCESSFULLY CONDUCTED
VAUDEVILLE HOUSES IN THE UNITED
STATES; ADMISSION, TEN TO THIRTY
CENTS; annual business around $175,000, with net profit of about $75,000; this proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price, one-half million; half cash will be ac-
cepted. Lewis, 550 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.
2,000 OPERA CHAIRS, free; six asbestos booths, steel film vault, asbestos ceiling, net best and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE.

FOR SALE—A professional Angeles camera, all metal, four 400-foot magazines, B & L F:3.5 lens and tripod. Cost new $175. Will take $250 and ship with privilege of examination. A bargain. J. J. Brown, Room 304, 527 Fifth Avenue, New York City.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

THE LATEST AND GREATEST BASS BAR-
GAIN LIST NO. 7 IS NOW READY FOR FREE
DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses. A thoroughly comprehensive and valuable list. Be sure and send for your copy to the Home of Camera Values. The Harvey meter for motion photography at $250 is worth its weight in gold. BASS CAMERA COMPANY, Charles Hass, President, 160 N. Dearborn St., Chicago, Ill.

RARE MOY CAMERA BARGAIN—Cameraman in service wishes to sell finest Moy camera, com-
plete. Goers circle dissolve, focusing tube, macro meter, ultra-speed attachment. Leather cases for camera and one with six magazines. Jack Eaton, 120 West 41st street, N. Y. City.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5 with panoramic and
tilting top tripod, $67.50. DAVID STERN COM-

SIMPLEX machine; little used Edison in-
ductor, rewinder, long-throw lens, complete, 1915 model; cash, $225, Clarke, 35 Lincoln Park, Newark, N. J.

PRACTICALLY new Power's 6-A machine, three extra lenses, all in special trunk; com-
plete outfit, $300. A. E. T., Room 915, 145 West 45th street, N. Y. City.

FILM FOR SALE OR RENT.
TWO prints, Annette Kellermann in Neptune's Daughter; large amount advertising matter oil paintings. John Sitterly, Buffalo, N. Y.

FOR SALE—About ten thousand feet of nega-
tive film—never run—good photography—sub-
ject: U. S. Troops on the march, in field, man-
euvers, reviews, infantry and artillery in action, division of cavalry inspection, trench work, etc.; will sell cheap. "Dad" Flynn, 810 E. Street, N. E., Washington, D. C.

HELP WANTED.
WANTED—Moving Picture Operator for small town; modern house and machines; six days work; salary, thirty dollars; be permanent; must be able to come at once. Wire P. F. Midel-
burg, Logan, W. Va.

BUSINESS OPPORTUNITIES.
WE BUY—Second-hand machines of all makes, lenses, calcium lights, tents, chairs, and all theater supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

STAGE SCENERY.
SCENERY—Drop painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studios, Hcksville, Ohio.
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<td><strong>GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES</strong></td>
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<th><strong>Feature Releases</strong></th>
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<td><strong>AMERICAN STANDARD MOTION PICTURE CORP.</strong></td>
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<tr>
<td>130 West Forty-Sixth Street, New York City</td>
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<td>Tom Brett Comedies</td>
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<td>The Blackmailers</td>
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<td>Ignorance.</td>
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**BETZWOOD FILM COMPANY.**  
Sandy Burke (Louis Bensson).  
**BLUEBIRD PHOTOPLAYS, INC.**  
Which Woman (Five Parts—Drama)—03056.  
The Eagle (Five Parts—Drama)—03086.  
The Teddying Kiss (Grace Cunard—Five Parts—Drama)—03029.  
**JEWEL PRODUCTIONS, INC.**  
The Doctor and the Woman (Seven Parts—Dr.).  
The Racket, the Beast, and the Devil (Five Parts—Drama).  
**GEORGE KLEINE SYSTEM.**  
(Montgomery Clift, Bob Hope, Comedies, "Girls You Know"—Made by Edison.)  
**SELECT PICTURES.**  
The Law (Clara K. Young—Five Reels).  
Cecil (The Pigeon Rosenberg—Marion Davies—Six Reels).  
**WILLIAM HILL-SIDE SERVICE.**  
123 Seventh Avenue, N. Y. C.  
The Street of Seven Stars (Doris Kenyon—Six Parts—Drama).  
**WORLD PICTURES.**  
June 16—The Man Hunt (Five Parts—Drama).  
July 1—Heart of a Girl (Harsha Castleton—Five Parts—Drama).  
July 1—Skeet (Clyde Good—Five Parts—Drama).  
**WORLD COMEDY RELEASES.**  
May 3—Jerry the Juggler (Two Parts—Fay Tincher).  
May 18—A Blackbird (Two Parts—Valet).  
**WORLD THOMAS PRODUCTIONS.**  
The Frozen Warning (Drama).  

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<th><strong>Fox Film Corporation</strong></th>
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| **FOX SPECIAL FEATURES.**  
June 30—The Kid is Kiever (Five Parts—Dr.).  
July 7—Othello (Two Parts).  |
| **FOX RE-ISSUES.**  
The Boudman (William Farnum—Five Parts—Drama).  
**FOOTAGE PICTURES.**  
**FIRST NATIONAL EXHIBITORS.**  
Charlie Chaplin in A Dog's Life.  
Ambassador Gerard My Four Years in Germany.  
Tarzan of the Apes (Elmo Lincoln & Euline Barstowe).  
Passing of the Third Floor Back (Sir Johnstone).  |
| **FOOTAGE PICTURES.**  
**FREUDIAN SUNSHINE COMEDIES.**  
Apr. 7—A Walker's Wasted Life (Two Parts).  
May 5—A Neighbor's Keyhole (Two Parts).  |
| **MUTT AND JEFF ANIMATED CARTOON.**  
June 16—A Day of Trouble.  
June 23—Meeting Theda Bara.  |
| **NATIONAL PRODUCTIONS.**  
220 S. State St., Chicago, I1.  
The Vigilantes (Elwood S. Statler).  |
| **BERNARD H. HEINSTEIN.**  
925 Lonzac Building, New York City.  
The Lion of the Hills (Wm. S. Hart—Drama).  |
| **COMMONWEALTH PICTURES CORP.**  
58-60 Union Square, N. Y.  
The Frozen Warning (Drama).  |

---

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
"Ladies and Gentlemen:

"We are the Simplex Twins, and desire to speak a few words to you.

"Our Manager has taken pains to select pictures that will afford you the highest degree of entertainment, education and amusement.

"But he knows that no matter how excellent a subject may be, its good effect is lost, and your eyes are injured, if the picture is not projected in life-like manner, or if it quivers or jumps.

"In order to prevent this and to save your eyes from all strain, the Manager has engaged us, because he knows of our successful work in the highest-class Theatres all over the world.

"We do our work in that room up yonder, so you will not see us. But when the show is over you will appreciate that we were kind to your eyes, and you will decide to come again. We thank you."

Seeing is believing; and what the Simplex Twins say can be seen on the screen.
List of Current Film Release Dates

CHESTER BEECHcroft, 501 Fifth Ave., N. Y. City.

Reclamation.

COSMOPHOTOFILM COMPANY, INC., 220 West 42d Street, New York City.
The Hypocrites. (In Two Parts—Drama.)

CREST PICTURES CORP., Times Building, New York.
The Lost of the Ages. A Grain of Dust. (In Two Parts—Drama.)

M. S. EPEIN, 1405 Broadway, N. Y. C.
The Depth of the Sea. (In a Series of Four Parts—Educational.)

FOURSQUARE PICTURES, 725 Seventh Avenue, New York.
The Eagle's Eye. (Episode No. 10—The Invasion of Canada—Two Parts—Drama.)

GREEN AMUSEMENT CORPORATION, Times Building, New York.

God's Man.

GAUMONT CO., Flushing, L. I.

Gaumont News—Released every Tuesday, Gaumont Graphic—Released every Friday.
The Hand of Vengeance. (A serial in ten two-reel episodes.)

"The Hand of Vengeance." Episode No. 1, "The Sign of the Spear." (Two Parts—Drama.)

Episode No. 2, "Scheming for Millions." (Two Parts—Drama.)

Episode No. 3, "The Ambassador's Diamond." (Two Parts—Drama.)

GENERAL ENTERPRISES, INC., 1410 Broadway, New York.
Mother (Six Parts—Drama—McClellan Pictures).

The Warrior (Seven Parts—Drama—McClellan Pictures).

The Liar (Six Parts—Drama—General Enterprises Pictures).

JESSE J. GOLDBERG, 120 West 13th Street, N. Y. City.

The Chinese Muskeeter. Feet and Face. (In Two Parts—Drama.)


GRAPHIC FILM CORPORATION, 725 Seventh Ave., N. Y. City.

When Men Dream (Drama).

HILLER & WILK.

Raffles, the Amateur Cracksman. (The Following Are Keystone-Musk Bennett Comedies.)

Dizzy Heights and Darling Hearts. His Wild Days. Walters' Ball. His First False Step. Ambrosia Cup of Woe. (The Following Are Frank Keenan Productions.)

The Sims Ye. Bride of Hate. The Crab. (The Following Are Norma Talmadge Productions.)

The Devil's Needle. The Social Secretary. Fifty Fifty. (The Following Are Wm. S. Hart Productions.)


IVAN FIELD PRODUCTION. 130 West 46th Street, New York.

Two Men and a Woman. Human Clay. Life or Honor. Conquered Hearts.

JESTER COMEDY CO. 220 West 42d Street, New York.

Featuring Tuesdays—Drama.

March—His Golden Romance (Two Parts).
April—All "For" Her (Two Parts).
May—The Wrong Flat (Two Parts). This is the Life (Two Parts).
Oh What a Day.

KEYEY PICTURES CORP. 1405 Broadway, New York City.

Out of the Night (Drama).

KING BEE FILMS CORP. 729 Seventh Avenue, N. Y. City.


ORO PICTURES CORP. 720 Avenue, New York.

Who Knows? (Six Parts—Drama).

LOYALTY (Drama).

PHNICAL CULTURE PHOTO PLAYS, 113 West 46th Street, New York.

Zarago (Drama).

PIEDMONT PICTURES CORPORATION, 729 Seventh Avenue, N. Y. City.

His Daughter Pays.

PIONEER FILM CORP. 130 West 46th St., New York City.

The Still Alarm (Serial Production).

PYRAMID COMEDIES, 220 West 42d Street, New York.

In and Out (Two Parts). Love and Lunch (Two Parts). Beach Birds (Two Parts). Beauties and Bombs (Two Parts).

HARRY HAVEN, 1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty). The Master Crock.

RENOWED PICTURES CORP. 1600 Broadway, New York.

The Public Defender. 29,000 Leagues Under the Sea.

SHERMAN PRODUCTIONS.

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Josh Diller Comedy, Featuring Funny Patty Phifer, one Release a Month.


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May—Denny from Ireland (Five Reels). June—The Small (Five Reels). July—The Ranger (Five Reels).

The Curse of Eve (Six Part Drama).

FRANCIS FORD PRODUCING COMPANY (Releasing the Feature Pictures Per Year).

Now released—Berlin via America (Six Reels). In Preparation—A Man of Today (Six Reels). To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama). A Nugget in the Rough (Five Parts—Comedy-Comedy Drama). Trooper 44 (Five Parts—Drama). The Plight of the Sea (Seven Parts—Drama—by Neil Shipman).

Bill Stingers' Poems (A series of one-ree pause patriotic comedy-dramas issued semi-monthly).


STATE RIGHTS DISTRIBUTORS, INC., Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION, 729 Seventh Avenue, New York.

Great Bradley Mystery (Five Parts—Drama). The Mystic Hour (Six Parts—Drama). When You and I Were Young (Five Parts—Drama). The Golden God (Five Parts—Drama). Peg of the Sea (Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)

Mr. Coon. Mose is Cured. Zippy's Insurance. Zippy's Pets. The Unknown.

TRIANGLE FILM CORP., 1457 Broadway, New York City.

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WESTERN IMPORT FILM COMPANY, 71 West 23d Street, New York. Mickey (Seven Parts).

W. B. PRODUCTIONS.

71 West 23d Street, New York.

(The Following Are Multiple Reel W. B. Mers Subjects, Released in Order Listed.)

The Two Gun Man in The Bargala (Six Parts—Drama). The Jondith and the Preacher (Five Parts—Drama). The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions, Released in Order Listed.)


(The Following Are Mack Bennett-Keytum Comedies, Each Two Reels in Length.)


(The Following Are Essie Borssele Productions.)

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M. WEISSBERG.

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SOLON STYLE "O"
The instrument with the human voices. Unsurpassed for manual playing. Plays all 88 note player rolls. Improved duplex roll system enables operator to follow picture with ease and satisfaction. Does not require an operator with our special 134 note reproducing SOLO roll. Instruments suitable for every theatre.

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Hampton DelRuth
Editor and Supervising Director
Discrimination and Conservation

We desire to announce that within the past two weeks we have had offered and submitted to us for test, a comparatively cheap device intended to change Alternating into Direct Current. We were pleased to be told by the manufacturer of this device that he considered us the largest and most responsible distributor of motion picture accessories, and that he hoped the test would prove his device to be equal to a motor generator.

We have stated how U. T. E. is composed of the most experienced men and engineers in the business. Therefore, it did not take us long, after we secured the device, to find out that, although it was advertised a few weeks ago as a "Converter" of A. C. to D. C., it is merely a commutating rectifier.

The mechanical commutating rectifier has been experimented upon and proposed for many years, and we were somewhat surprised when certain claims were made for this device, and now our judgment has been verified, and that is—

That a mechanical Rectifier with commutator and brushes, operated by a synchronous motor, will not give a constant Direct Current source of supply for the arc. Therefore, in order to produce a light on the screen which is at all satisfactory, it is necessary to run at very high amperage on the D. C. side. Tests proved conclusively that a 55 ampere D. C. Arc on a Hallberg Motor Generator gave one-third more illumination on the screen than was produced with this so-called converter with 80 amperes. But, aside from the efficiency being 8% lower than the poorest motor generator, and being from 15% to 18% lower than the efficiency of our Hallberg Motor Generator, and the light one-third less with the same watts consumed from the line, the most important feature is that a mechanical rectifier or so-called converter delivers an interrupted current at the arc. Therefore, the ghost or wave effect on the screen is apparent, like it is with the ordinary A. C. arc—

If U. T. E. had not exercised its usual discrimination in selecting the articles it offers for sale the low price at which this device was offered to us might have made us offer it for sale to you—

Mr. Exhibitor—You can thank your lucky stars that there is at least one equipment concern which is not subject to influence by low prices, but Quality takes first place with us.

In the above, U. T. E. has exercised Discrimination. Now, it is up to you to exercise Conservation, by saving current and producing better results on your screen, by installing our Hallberg Motor Generator. We guarantee absolutely satisfactory results with the highest efficiency.

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Largest Moving Picture Equipment House in the World

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KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI
“Please Replace These Parts”

The Exhibitor who makes this request knows that this company stands solidly behind its product. He is confident that his request will be given prompt and favorable attention.

Picture his chagrin when he receives our reply:

"These parts are not of our manufacture and consequently we cannot replace them."

"Profit" is not the impelling motive behind the manufacture of Genuine Power’s Repair Parts. The main purpose is to spare no time or expense in seeing to it that every part leaves our factory perfect and capable of so performing its respective duty that it will maintain the High Standard of Efficiency for which POWER’S CAMERAGRAPH has always been noted.

You will insure yourself against inconvenience and loss by purchasing only the genuine parts which, in all cases, are stamped with the name or initials of this company.
—no matter what size house—

—says Richard J. Delly, of the Delphi Theatre of Chicago, a 248-seat house—

"I'll admit right at the start that I didn't think a small house could make money with 'The KAISER' but tell all exhibitors for me that they needn't worry because their house is small, for 'The KAISER, the Beast of Berlin' will surely make them money, no matter what size house.

"I played 'The KAISER' on Sunday, June 16th, one of the hottest days in several years, at the Delphi, a 248-seat outlying theatre, and was surely surprised to see the crowds that started to come in. To cut a long story short, I took in One Hundred and Sixty-nine dollars on a Sunday and, for the three days, I took in Three hundred and thirty-seven dollars.

"It's a long time since this 248-seat house played to capacity and I am eagerly looking forward to the time when I can book your newest JEWEL."

Book the Original—the Only

"THE KAISER
— The Beast of Berlin"

JEWEL Productions, Inc
1600 Broadway, New York City
COMING!

"YOUNG AMERICA"

WITH ALL STAR CAST

A George K. Spoor Ultra-feature from the Cohan and Harris Stage Success

(In 7 Parts)

Essanay

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Universal Special Attractions are produced by the soundest, oldest, best equipped concern in Moving Pictures.

And best equipped means longest experience and keenest artistic taste and choicest stage facilities. It further means, the most for the money—in other words, a reasonable price for the finest of fine pictures.

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Speaking again of September 1st, 1919

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You don't lay out a policy just for next week—you plan for next year, and for the year after that.

A day's profit means nothing in your scheme of existence. A year's profit means everything.

Your year-after-year plan calls for the best pictures. Your policy is to build your business, which means to satisfy your patrons.

The Famous Players-Lasky Corporation's plan has the year as its unit. Its service is a year-after-year service; its policy a year-after-year policy.

You don't think of one Paramount or one Arctraft Picture. You think of the Paramount or Arctraft standard and reputation and popularity which have been established not by one or two pictures, but by hundreds of pictures.

You far seeing, year-ahead-of-the-game men: your theatres, too, have high standards, excellent reputations that have been built by hundreds of good pictures.

We're both following the same plan—the year-after-year plan.

That's why the exhibitors and the Famous Players-Lasky Corporation are working together better than ever before.
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A SPARKLING society comedy about a young adventurer who is hired by a persistent wooer (who wishes he were a gipsy) to kidnap a beautiful girl. That's the outline of "The Gipsy Trail," a play of today which will be Bryant Washburn's first Paramount Picture.

"The Gipsy Trail" was a great success when produced at the Plymouth Theatre in New York. As a motion picture, it will be a tremendous hit for Bryant Washburn—and for you.
Ethel Clayton's first Paramount Picture will be a play known everywhere. It is "Maggie Pepper," the comedy-drama by Charles Klein, in which Rose Stahl starred for several years. It's going to start Ethel Clayton triumphantly on her first year in Paramount Pictures. Robert Vignola will direct it.

The new Ethel Clayton productions are going to add tremendously to the popularity of this talented star.
The Exhibitor
Who is vainly
PLEADING WITH THE PRODUCERS
For something
That is DIFFERENT from the one
He gets every week
In which there is NOTHING NEW
But the name, is advised to WATCH
For the EARLY release dates of
The two NOTABLE NOVELTIES
Of the fall season.
Specially devised by
The BETZWOOD FILM COMPANY
To meet the exhibitor's
Justifiable demand
For SOMETHING NEW AND BIG
—something
To silence the patron who complains
That THEY ALL LOOK ALIKE
Now and positively
For THE FIRST TIME
In screen history, a real Chinese
Star, LADY TSEN MEI, in
A sumptuous extra part
Feature production
"WHEN EAST MEETS WEST."
A thrilling
Modern romance
With the enchanting
Atmosphere of the mysterious
Yellow Kingdom, revealing a NEW
SCREEN STAR
OF THE FIRST MAGNITUDE

Produced for
THE BETZWOOD FILM COMPANY
By IRA M. LOWRY
Producer of
"For the Freedom of the World" and other successes.
Also put forward by the
BETZWOOD FILM COMPANY
In response to
The exhibitor's plea for
THE NEW AND REAL
Is MR. LOUIS BENNISON
Recognized by dramatic authorities
As AMERICA'S FOREMOST
Delineator of Western types.
In
LOUIS BENNISON
The screen welcomes
The incomparable artist
Who MADE
"JOHNNY GET YOUR GUN"
FAMOUS from
Coast to coast. AN ACTOR
Of ACKNOWLEDGED PERSONALITY
For the screen ASCENDENCY which
Must be conceded him on
His presentation in the
Star title part
In the BETZWOOD FILM COMPANY'S
Great production of the
Western comedy-drama
"SANDY BURKE"
Specially written
By J. ALLAN DUNN
For the introduction of
LOUIS BENNISON as
The season's most
Important star.

Produced for
THE BETZWOOD
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1.—The Sign of the Scar
2.—Scheming for Millions
3.—The Ambassador's Diamond
4.—The Grey Lady
5.—The League of Silence
6.—The Mysterious Manor
7.—The Secret of the Night
8.—The Kidnapped Statesman
9.—The Girl in the Hotel
10.—A Girl's Aid

Twenty Dramatic Reels

Filled with unusually sensational but clean action, this amazing photo-serial is a masterpiece of interest-holding construction.

From the start of Episode I to the last scene of Episode X there is no let-up in the tenseness of the suspense.

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PRESENTS
The Hand of Vengeance
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Competent character portrayal, beautiful photography, and rare artistic effects make this a notable production.

And the attractive aids to publicity, the 2 and 3-color posters, slides, photographs, etc., etc., designed by great artists, are sure attendance-pullers.
ELINOR FIELD

Pretty—
Dainty—
and
Seventeen

In
STRAND COMEDIES

Bringing the spirit of youth to your screen in a series of one reel farces—happy dramas with probable plots

Available one-a-week at
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This is your Chance!

WILLIAM FOX
Presents
THEDA BARA
AS
CLEOPATRA

Now packing theatres as a special attraction
Released in August on a rental basis.
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FILM CORPORATION

New Fox policy for 1918-19 announced next week.
The Picture With a Soul!

William Fox presents

WILLIAM FARNum

In

Les Miserables

Victor Hugo's Deathless Romance of a Human Heart's Redemption.

A SENSATION WITH EVERY CROWD
A CLEAN-UP AT EVERY BOX OFFICE
Released on a Rental Basis
BOOK IT NOW

FOX FILM CORPORATION

NEW FOX POLICY FOR 1918-19 WILL BE ANNOUNCED NEXT WEEK
### TAKE OUT YOUR PENCIL
You Can Book These Pictures

**Productions Extraordinary**

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### STANDARD PICTURES

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<td>WILLIAM FARNUM.</td>
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### 1918 Versions of The Big Six—

Re-titled—Re-edited—Revised. Better and Bigger Than Ever!

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<td>A FOOL THERE WAS</td>
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<td>THE PLUNDERER</td>
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### Sunshine Comedies

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<td>WHO'S YOUR FATHER?</td>
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<td>WILD WOMEN AND TAME LIONS</td>
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<td>A NEIGHBOR'S KEYHOLE</td>
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<td>A WAITER'S WASTED LIFE</td>
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<td>MY HUSBAND'S WIFE</td>
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<td>ARE MARRIED POLICEMEN SAFE?</td>
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<td>HUNGRY LIONS IN A HOSPITAL</td>
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<td>ROARING LIONS AND WEDDING BELLS</td>
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### Mutt and Jeff

Bud Fisher's Animated Cartoons

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<td>Back to the Balkans</td>
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FOX FILM CORPORATION
AND PICK THE WINNERS
at any Fox Exchange Now

FOX SPECIAL FEATURES

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The Proof

Of the Big 6

Attracting record breaking crowds.

FOX FILM CORPORATION

New Fox policy for 1918-19 announced next week.

Western Union Telegram

RECEIVED AT

Newcomb Carlton, President
George W. A. Atwater, First Vice President

94606 64 BLK 4 IX

1918 JUL 16 PM 9 57

CLEVELAND O 756P 16

W R Sheehan General Mgr 1303

Fox Film Corporation 130 W 46 St New York NY

Fool there was opened at our theatre to record breaking business last Sunday there isn’t a man woman or child who has not complimented us upon having this wonderful picture in our house and we are delighted to think that you have given us the privilege of again showing your Big Six give us more such pictures we want them.

J E Sorel

Orpheum Theatre, Cleveland Ohio

Detroit with 13

Gus S Greening

Manager Miles Theatre

New York NY

I was a bit skeptical regarding the success of Big Six in first run houses I ran William Parham in Plunderer last week at our Victorial Theatre Full week stand at twenty five cents admission straight the fact of smaller houses in my vicinity and throughout Phila having played the old version years ago at smaller admission scale did not diminish its drawing power than you for persuading me to run big six for week stand

Frank A buildup

Managing Director, Stanley Co.
SUNSHINE COMEDIES
Every One a Dynamo of Mirth

"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER?"
"ANNEIGHBOR'S KEYHOLE"
"WILD WOMEN AND TAME LIONS"

Also
"THE BURGLAR ALARM"
"THE SEVENTY FIVE-MILE SUN"
"LIFE SAVERS"
"MEETING THEDA BARA"

MUTT and JEFF
ANIMATED CARTOONS
famous the Whole World Over

New Fox policy for 1918-19 will be announced next week.
Everyone in your town who saw “The KAISER” and everyone who missed it will be wild to see this delicious travesty, “The GEEZER OF BERLIN.” Millions are ready for it—are right on edge to see the ridiculous side of the King business. They’ll laugh their heads off.

You’ve already Paid When you showed “The KAISER” you paid a great big part of your advertising on “The GEEZER OF BERLIN.” This time your ads will go twice as far for half the money. You’ll have our Special Book of Newspaper Ads within two weeks. Reserve for “The GEEZER” now. Be ready. Any Jewel Exchange.
A Travesty on
"The KAISER"
-The Beast of Berlin

Lavish Costuming
Magnificent Sets

The costumes and sets of "The GEEZER" are on a par with the original Jewel Triumph, "The KAISER." This is unquestionably the most sumptuously staged burlesque in moving pictures—a high class farce that rings the bell from every point of view.

It's Something Different --- Something New

Book "The GEEZER"—advertise it—clean up. You'll be giving a great, big, eager-to-be-amused audience the heartiest laugh of years and they'll thank you for something new, something different. Get in touch with your nearest Jewel Exchange today—without fail.
The car rolled up and a beautiful girl opened the door......
"Marry me!" she said

"FOR HUSBANDS ONLY"

LOIS WEBERS COMING FASCINATION FOR THE WHOLE FAMILY — STARRING MILDRED HARRIS

JEWEL PRODUCTIONS
ROLL OF HONOR
THE NAME OF EVERY THEATRE WHICH EXHIBITS
PERSHING'S CRUSADERS
THE FIRST U. S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

Colorado—N. Mex.—Utah—Wyo.

* Burley ................ Burley, Idaho
* Auditorium ........... American Falls, Idaho
* Paramount Empress .... Bingham, Utah
* Coronado ............. Los Vegas, N. M.
* Pastime ............... Springer, N. M.
* Rex .................... Ruton, N. Mex.
* Princess .............. Deming, N. M.
* American .............. Salt Lake, Utah
* Unique ................ Gunnison, Colo.
* Columbia .............. Florence, Colo.
* Peoples ................ Wiley, Colo.
* Oil Shale ............. Grand Valley, Colo.
* Lover .................. Ft. Morgan, Colo.
* Opera House .......... Mancos, Colo.
* Rialto ................. Jerome, Idaho
* Rex .................... Buhl, Idaho
* Gem .................... Somerset, Colo.
* Burns .................. Colo. Springs, Colo.
* Universal .......... Holyoke, Colo.
* Emerson ............... Brush, Colo.
* Grand .................. Pueblo, Colo.
* Wray ................... Wray, Colo.
* Orpheum ................ Steamboat Springs, Colo.
* Lyric or Empress ...... Ft. Collins, Colo.
* Iris .................... Boulder, Colo.
* Stirling ............... Greeley, Colo.
* West ................... Trinidad, Colo.
* Atlas ................... Cheyenne, Wyo.
* Ogden .................. Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

* Gem ..................... Neontow, Wash.
* Liberty ................ Bellingham, Wash.
* Strand .................. Seaside, Ore.
* Sunset .................. Astoria, Ore.
* Noble .................... Marshfield, Ore.
* Liberty .................. Salem, Ore.
* Oregon .................. Eugene, Ore.
* Empire .................. Anacortes, Wash.
* Victory ................. Tacoma, Wash.
* Rialto ................... Bremerton, Wash.
* Majestic ................. Cornwallis, Ore.

Illinois

* Villas .................. Chicago, Ill.
* Grand .................... Granite City, Ill.
* Princess ................. Woodstock, Ill.
* Motion Picture .......... Chicago, Ill.
* 618 W. Chicago Ave.
* Princess .................. Hoopstown, Ill.
* Odd Fellows' Temple .... Mt. Olive, Ill.
* Sacred Heart Church ... Rutland, Ill.
* Opera House ............ Mt. Carroll, Ill.
* Parkway ................. Chicago, Ill.
* 11055 N. Michigan.
* Idle Hour ............... Rossville, Ill.
* Lyric ..................... Casey, Ill.
* Oakley ................... Chicago, Ill.
* Isis ...................... Chicago, Ill.
* Plasianee ............... Chicago, Ill.
* Faulina .................. Chicago, Ill.
* Majestic ................ Streator, Ill.
* Windsor Park ........... Chicago, Ill.
* Julian .................... Chicago, Ill.
* Opera House ............ Rankin, Ill.
* Curtis .................. Downers Grove, Ill.
* Brookfield .............. Brookfield, Ill.
* Illinois ................ Glue Heights, Ill.
* Minsdale ................. Minsdale, Ill.
* Garden ................... Harvey, Ill.
* Joliet .................... Joliet, Ill.
* Hyde Park ............... Chicago, Ill.
* Rogers ................... Chicago, Ill.
* Buggs ................... Chicago, Ill.
* American ............... Chicago, Ill.
* Empress ................. Decatur, Ill.
* Bijou ..................... Carrollton, Ill.
* Americus ............... Chicago, Ill.
* New Apollo ............. Chicago, Ill.
* California .............. Chicago, Ill.
* Park Manor ............. Chicago, Ill.
* De Luxe .................. Lake Forest, Ill.
* Marquette ............... La Salle, Ill.
* Orpheum .................. Ottawa, Ill.
* Marshall Sq ............. Chicago, Ill.
* Illington ............... Chicago, Ill.
* Orpheum ................. Chicago, Ill.
* Lyric .................... Earlville, Ill.
* Avon ..................... Chicago, Ill.
* Grand .................... Geneva, Ill.
* Empire .................. Morris, Ill.
* Princess ................. De Kalb, Ill.
* Star ...................... Oregon, Ill.
* Grand .................... Harrisburg, Ill.
* Ear ....................... Chicago, Ill.
* New Brookline ............ Chicago, Ill.
* Southern ................. Oak Park, Ill.
* Grand .................... Macomb, Ill.

Opera House ............... Buda, Ill.
* Strand .................. Freeport, Ill.
* Rialto .................... Kewanee, Ill.
* Majestic ................ East Moline, Ill.
* Mirror ................... Moline, Ill.
* Spenser Sq. .............. Rock Island, Ill.
* Dreamland ............... Prophetstown, Ill.
* Olympia .................. Arcole, Ill.
* Star ..................... Newton, Ill.
* Strand .................. Robinson, Ill.
* Alee ..................... Onley, Ill.
* Strand .................. Petersburg, Ill.
* Majestic ................ Paxton, Ill.
* Illinois .................. La Grange, Ill.
* Lyric ..................... Chicago, Ill.

Indiana

* Wysor .................. Munie, Ind.
* Mickelo .................. Linton, Ind.
* Gravel .................. Goodland, Ind.
* Sourwine ................. Brazil, Ind.
* Opera House ............ Washington, Ind.
* Alhambra .............. Knightstown, Ind.
* Luna ..................... Lafayette, Ind.
* Starland ................ Anderson, Ind.
* Princess ............... La Porte, Ind.
* Griele .................... Indianapolis, Ind.
* Isis ....................... Dana, Ind.
* Empire .................... Jasonville, Ind.
* Gem ....................... No. Manchester, Ind.
* Dreamland ............. Mt. Vernon, Ind.
* Starland ............... Michigan City, Ind.
* Crumps .................. Columbus, Ind.
* Why-Not .................. Greenfield, Ind.
* Princess ............... Rushville, Ind.
* Music Hall .............. Crawfordsville, Ind.
* Isis ....................... Kokomo, Ind.
* Orpheum ................. Clinton, Ind.
* Colonial ................ Logansport, Ind.

Iowa—Nebraska—Kansas

* Keck ..................... Wapello, Iowa
* Windsor .................. Hampton, Iowa
* Treeler .................. Ogden, Iowa
* Colonial ................ Clarion, Iowa
* Lyric ..................... Harlan, Iowa
* Pastime .................. Ottowa, Kan.
* Temple Grand ........... Creston, Iowa
* Loyal ..................... Belgrade, Neb.
* Strand .................. Clinton, Ia.
* Strand .................. Tunnill, Ia.
* Palace ..................... Burlington, la.

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<tr>
<td>Iverson</td>
<td>Hudson, S. D.</td>
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<td>Opera House</td>
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<td>Cozy</td>
<td>Long Prairie, Minn.</td>
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<td>Metropolitan</td>
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<td>New International Falls, Minn.</td>
<td>Alexandria, Minn.</td>
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<td>Howard</td>
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<td>Strand</td>
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<td>Park Opera House</td>
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<td>Mikado</td>
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<td>Neenah</td>
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<td>Appleton</td>
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<td>Adler Opera House</td>
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<td>Sheboygan, Wis.</td>
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<td>Bijou</td>
<td>Racine, Wis.</td>
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<td>Rhode O. H.</td>
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<td>Cozy</td>
<td>Wagner, S. D.</td>
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<td>Princess</td>
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<td>Pleasant Hour</td>
<td>Brookings, S. D.</td>
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<td>Jewel</td>
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<td>Dad</td>
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**Ohio**

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<tr>
<th>Grand</th>
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<tr>
<td>Finney</td>
<td>Martins Ferry, Ohio</td>
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<td>Castanba</td>
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<td>Jewel</td>
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<td>Majestic</td>
<td>Mansfield, Ohio</td>
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**Delaware—Md.—D. C.**

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<tr>
<th>Queen</th>
<th>Wilmington, Del. Gardne</th>
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<td>New York</td>
<td>Baltimore, Md.</td>
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| Hippodrome   | Buffalo, N. Y.        |
| Red Hook Lyceum | Red Hook, N. Y. |
| Greenpoint   |                     |
| Opera House  | Kingston, N. Y.       |
| Stanley      | Bensonhurst, L. I.    |
| Oneonta      | Oneonta, N. Y.        |
| Star         | Islip, L. I.          |
| Novelty      | Sayville, N. Y.       |
| Your         | Hicksville, L. I.     |
| Century      | Mineola, L. I.        |
| Matineeoch   | Locust Valley, N. Y.  |
| Armory       | Middletown, N. Y.     |
| Oxford       | Brooklyn, N. Y.       |
| New Garden   | Brooklyn, N. Y.       |
| West End     | Brooklyn, N. Y.       |
| Cleveland    |                     |
| Norwood      | Brooklyn, N. Y.       |
| New          | Rockaway Beach, N. Y. |
| Regent       | Bay Shore, N. Y.      |
| Park         | Rockaway Park, N. Y.  |
| Andrews      | Salamanca, N. Y.      |
| Armory       | Binghamton, N. Y.     |
| 68th St. Playhouse | New York, N. Y. |
| Stratford    | Poughkeepsie, N. Y.   |
| Proctor's    | Mt. Vernon, N. Y.     |
| Armory or Palace | Schenectady, N. Y. |
| Amsterdam O. H. | Amsterdam, N. Y. |
| Esmere       | Bronx, N. Y.          |
| Spooner      | Bronx, N. Y.          |
| Burtland     | Bronx, N. Y.          |
| Majestie     | N. Y. C., N. Y.       |
| Broadway     | W. Enidburgh, N. Y.   |
| Empire       | Port Richmond, S. I., N. Y. |
| Proctor's    | Yonkers, N. Y.        |
| Baker        | Dover, N. Y.          |
| United States | N. Y. C., N. Y.       |
| Plaza        | N. Y. C., N. Y.       |
| Greenpoint   | N. Y. C., N. Y.       |
| Maulian      | N. Y. C., N. Y.       |
| Steinway     | Astoria, L. I., N. Y. |
| Photoplay    | N. Y. C., N. Y.       |
| Schuyler     | N. Y. C., N. Y.       |
| New Plaza    | W. New Brighton, N. Y.|

**Missouri**

| Central       | Louis, Mo.             |
| Gem           | Macon, Mo.             |
| Idle Hour     | Festus, Mo.            |
| Grand         | Princeton, Mo.         |
| Criterion     | Poplar Bluff, Mo.      |
| Orpheum       | Sleepy Mexico, Mo.     |
| Grand         | Moberly, Mo.           |
| Princess      | Kirkville, Mo.         |
| Orpheus       | Excelsior Springs, Mo. |
| Bloomfield    | Bloomfield, Mo.        |
| Rigney        | Albany, Mo.            |
| Rex           | Ridgeway, Mo.          |
| McGraw        | Brookfield, Mo.        |
| Trio Amusement | Hale, Mo.              |
| Alamo         | Fayette, Mo.           |
| Star          | Louisiana, Mo.         |
| Lyric         | Liberty, Mo.           |

**New York**
New Jersey
Lincoln .......... Newark, N. J.
Montclair .......... Montclair, N. J.
Savoy .......... Ashbury Park, N. J.
Hasbrock .......... Hasbrock, N. J.
Lyric .......... Paterson, N. J.
City .......... Newark, N. J.
Music Hall .......... Clinton, N. J.
Court .......... Newark, N. J.
Englewood .......... Englewood, N. J.
Park .......... Ocean City, N. J.
U. S. Temple ...... Union Hill, N. J.
Main St. .......... Freehold, N. J.
Arcade .......... Princeton, N. J.
Strand .......... Hightstown, N. J.
Lyons Park .......... Morristown, N. J.
Montauk .......... Passaic, N. J.
Roys .......... Blairstown, N. J.
Grand .......... Vineland, N. J.
Keith .......... Jersey City, N. J.

New England States
Scollay Square .......... Boston, Mass.

West Va. & Western Pa.
Consisting of and Including Fulton, Hunting-
ton and Potter Counties
Happy Hour .......... Ebensburg, W. Pa.
Garden .......... Pittsburgh, Pa.
Regent .......... Pittsburgh, Pa.
Palace .......... S. Fork, Pa.
Pastime .......... Portage, Pa.
Lincoln .......... Lock Haven, Pa.
Strand .......... Brownsville, Pa.
Commons .......... Hastings, Pa.

Eastern Pa.
* Virginia .......... Atlantic City, N. J.
* Penwick .......... Salem, N. J.
* Colonial Theatre .......... Atlantic City, N. J.

Texas—Arkansas
* Gem .......... Whitesboro, Tex.
* Queen .......... Ballinger, Tex.

Oklahoma
* Liberty .......... Ata, Okla.
* Palace .......... Irdmore, Okla.
* Quimley .......... Oklahoma City, Okla.
* Liberty .......... Durant, Okla.
* Main Street
* Morgaon .......... Henryetta, Okla.
* Cozy .......... Okmulgee, Okla.
* Yale .......... Pauls Valley, Okla.
* Royal .......... Codetta, Okla.
* American .......... Enid, Okla.
* Liberty .......... Hugo, Okla.
* Empress .......... Sapulpa, Okla.
* Empress .......... Oklahoma City, Okla.
* New Garden .......... Stillwater, Okla.

Western Pa.
* Lyric .......... Oil City, Pa.

North & South Carolina—Va.—
* Empire .......... Monticello, Va.
* Orpheum .......... Emporia, Va.
* Cambria .......... Johnstown, Pa.

North Dakota
* Lyceum .......... Kenmore, N. D.

Kentucky—Tennessee
* Recreation Bldg .......... Jenkins, Ky.
* Gem .......... Somerset, Ky.
* Majestic .......... Memphis, Tenn.
* Dixie .......... Mt. Pleasant, Tenn.
* Princess .......... Bowling Green, Ky.
* Dixie .......... Mayfield, Ky.
* Opera House .......... Allenςville, Ky.
* Perry .......... Hazard, Ky.
* Manring .......... Middlesboro, Ky.
* Gaines .......... Pineville, Ky.
* Cumberland .......... Harlan, Ky.
* Empress .......... Owensboro, Ky.
* Capitol .......... Frankfort, Ky.
* Washington 0. H. .......... Maysville, Ky.
* Majestic .......... Johnson City, Tenn.
* Mary Anderson .......... Louisville, Ky.
American Film Co. Productions to Be Sold Direct—Through Pathé Exchanges

I wish to announce the consummation of arrangements for the handling of future American Film Co. productions through the thirty Pathé exchanges in the United States.

These attractions will be sold direct by American Film Co. representatives and include subjects starring Mary Miles Minter and Margarita Fisher and the William Russell Productions.

They will be stories by prominent authors directed by Edward Sloman, Henry King and Lloyd Ingraham. Each production will be ready for the exhibitor’s inspection sixty days in advance of its first booking.

Effective Monday, July 22nd, personal representatives of the American Film Company, Inc. will be established in each Pathé exchange, prepared to meet exhibitors, arrange pre-views of the subjects and receive applications for bookings.

All exhibitors, including managers of first run houses, managers of circuits, and booking associations are invited to communicate with American Film Co. representatives or Pathé exchanges at once regarding these new and greater subjects.

Samuel S. Hutchinson
President

AMERICAN FILM COMPANY, INC.
6227-6235 Broadway, Chicago
Studios: Santa Barbara, Cal.
4 Aces

on the

TRIANGLE AUGUST PROGRAM

PAULINE STARKE
Consistently gaining in popularity by the reactions of her interpretations ever since her presentation as a Broadway star in "Until They Get Me."

ALMA RUBENS
"Can express emotions. The future should find her one of our most popular screen stars," says "Wild."\

GLORIA SWANSON
"Every additional picture that I have seen her in convinces me that I have picked a winner," says "Wild."

ROY STEWART
One of the most popular interpreters of Western dramas. Under the direction of Chief Smith, in Triangle plays—a sure winner.

Any Exhibitor who knows how to play the game—how to present moving pictures, will find them sure winners.

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Triangle presents these players in quality pictures, produced with the assurance of pleasing the public and paying you a profit.

Exhibitors Investigate Triangle’s August Schedule

It presents performers whom the critics have stamped with their approval.

"Players Who Have Pleased in Plays That Profit"

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK
From the days of the Perils of Pauline, Pathé has had the reputation of putting out serials that caught the crowds and kept them coming. Twenty successful serials have proven Pathé's leadership in the field.

RUTH ROLAND in HANDS UP

is destined to make a sensation. It's a rapid fire serial full of heart interest & exciting all the time!


RELEASED AUGUST 18TH
Dealers in every line know how much easier it is to sell a well advertised product; Pathe makes it easy for you to do a notable business on—

**HANDS UP**

with **RUTH ROLAND**

by advertising it everywhere. Watch the Billboards in August!

Produced by Astra. Directed by Jas W. Horne
Written by Gilson Willets. RELEASED AUGUST 18TH
Following the Allied Battle Flags in France!

Your audiences are eager to do so. You can enable them to do it by showing them the OFFICIAL WAR REVIEW which contains the latest official pictures of United States, France, England and Italy taken by expert cameramen operating under exclusive privileges from their respective Governments.

Don't you see what a tremendous box-office attraction such genuine, exclusive, and official war pictures are?

Presented by Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by PATHÉ
King George Reviews the American Troops

It is the one newspaper that everyone can read and enjoy; it is the one magazine that appeals to everybody; it is the one motion picture that is ALWAYS praised. It is the ONLY one reel feature!

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Twice a week it is filled with pictures of the most enthralling interest-scenes from the American, French, British and Italian fronts, as well as the most interesting events over here.

No Good Theatre Can Afford To Be Without It!
In far off Australia, the land of clean, beautiful little cities, of labor supremacy, the like of which the West does not dream as yet, conditions change rapidly. No school books teach the trade conditions on this great island because they did not exist a decade ago when the books were printed.

But the trade conditions do not change too fast for J. Frank Brockliss, Inc., to keep pace with even so fickle a thing as public taste in amusement.

MRS. CLEMENT MASON

—one of the oldest and largest buyers for this strange country has such implicit faith in the judgment of J. Frank Brockliss, Inc., that she allows us to send her whatever in our judgment is right for her market.

Confidence of this degree is based on results of no small proportion. May we recommend some productions for your field?
COMING!
A Brand New
CHARLIE CHAPLIN
Comedy
“TRIPLE TROUBLE”
NOT a Reissue—NOT a Rehash
But a NEW Film
Bubbling over with Chaplin fun!
ESSANAY-CHAPLIN BRAND
George Kleine System Distributors
To the Exhibitor:

If you bought a piece of real estate and foresaw that its value would quadruple if you held it a certain length of time, what would you do?

Certainly you would hold it. That's just what we did with "Triple Trouble."

Essanay made this picture with Charlie Chaplin when he was at the zenith of his laugh-making powers. We knew its value then. We knew there would come a time when it would be worth many times its weight in gold.

We held this negative in our vaults for the most opportune time of release, which we believe is NOW.

There has been only one new Chaplin film in several months. The public is eager for a NEW Chaplin comedy and will welcome "Triple Trouble" with open arms.

Were we right in holding this laughing-nugget back for the propitious moment?

We were!

Yours truly,

ESSANAY FILM MFG. CO.

President.

George Kleine System
Distributors

Perfection Pictures
Genuine Chaplin Comedies Drawing Tremendous Crowds

The public knows the genuine Chaplin pictures from the spurious. That's why theatres playing Essanay-Chaplin films are thronged. They present Charlie Chaplin at his funniest. Watch your chance to play "The Champion," "A Jitney Elopement," "By the Sea," "In the Park," "Work," "A Woman," "The Tramp," "His New Job" and "A Night Out."

SNAKEVILLE COMEDIES

Keep your program open for a new series of ten best laugh makers. Coming soon! Twenty now booking and causing comment everywhere for their hilarious fun. If you haven't tried them, you still have a chance.
Living Westerns, full of Punch, Pep and Picturesqueness

WOLFVILLE TALES

By Alfred Henry Lewis

EXHIBITOR, LISTEN---

The old type of western movie may be a breadwinner, but it isn’t complete. It is full of ridin’ an’ shootin’, villain, hero and shero. All of which is essential, BUT—

Why not the same thing handled by artists, instead of mere types? Why not give the production class along with its speed? Why not have good actors and story and staging, actors who can play a wide range of moods? Why not provide “characterization,” the modern idea in pictures?

Well, it is done in this remarkable series of comedy-dramas from the literature of Alfred Henry Lewis, the WOLFVILLE TALES. The releases alternate with the famous O. Henry stories.

A Scene from a WOLFVILLE TALE, “The Jest of Talky Jones”
FIRMLY ROOTED—HERE TO STAY... AND GROWING!

ROOTS!—The basis of all growth and the assurance of permanency.

The Hodkinson Co-Partnership Plan is comparable to the sturdy oak that, deeply rooted in its mother soil, flourishes alike in storm and sun, its leafy foliage reflecting the strength giving power of its roots.

The Hodkinson Co-Partnership Plan is here to stay and is continually growing because its roots are firm, clean and healthy and from them it draws all the strength necessary for growth and expansion. Exhibitors joining the Hodkinson Co-Partnership Plan automatically expand and strengthen the roots that hold them to a prosperous place in this industry.

HODKINSON ROOTS!

1. Hodkinson Service sold to 2000 theatres.
2. Release of Hodkinson Service every other week, soon to be increased to "one-a-week".
4. 20 special top notch representatives to be in the field in addition to General Film forces to spread the Hodkinson Gospel of fair dealing, equitable prices and special service.

W.W. HODKINSON CORP.
527 FIFTH AVE.  NEW YORK CITY
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES
Kathleen Clifford is one of the few screen stars who can successfully delineate youth of the “Angel Child” age with its extremes of energy, fun and propensities for practical jokes.

In her first Plaza production Miss Clifford presents a splendid piece of child character study and, with the aid of a capable cast, succeeds in producing a most fascinating drama lightened by bright touches of genuine comedy.

Pictured in Five Reels.

Released as part of Hodkinson Service.

W.W. Hodkinson Corp., 527 5th Ave., New York City, Hodkinson Service at All General Film Exchanges.
A Play With a Pulse!

THE HYPOCRITES

One of those remarkable George Loane Tucker Productions

with

ELIZABETH RISDON

This exquisite feature is a picturization of the vibrant drama, "The Hypocrites," by Henry Arthur Jones, which had a memorable Broadway success.

It deals with the hollowness of an extreme morality pose.

Presented by COSMOFOTOFILM CO., Inc. New York
Announcement!

FRED J. BALSHOFEF
announces the presentation of the
WORLD FAMOUS STAR
JULIAN ELTINGE
MASTER FEMALE IMPERSONATOR
and the artistic success of two continents
in
OVER
THE
RHINE
A modern propaganda masterpiece.
Soon to be released. To be followed by his famous stage successes.

MR. BALSHOFEF has retired as president and director general of the Yorke Pictures Corporation and as director of the Harold Lockwood productions to devote his entire time to his greater work. Among the Lockwood successes he personally directed were Pidgin Island, The Haunted Pajamas, Paradise Garden, The Square Deceiver, Lend Me Your Name and A King in Khaki.

Studios, 1329 Gordon St., Hollywood, California
Room 1116 Longacre Building, New York
BOOKED SOLID!

On the power of its Productions, on the popularity of its Stars, on the audience-attraction that its name and reputation have established, Goldwyn has exceeded its record of one year ago—as we expected to do—by expanding its first-run representation on Broadway, New York, and in the principal theatres of the great cities of the Nation.

In New York, for the coming season under our New Star Series policy, the powerful and popular Goldwyn productions and stars have so appealed to the directing heads of the great metropolitan screen institutions that we now announce the signing under contract of

The Rialto     The Rivoli     The Strand

New York City

The entry of Goldwyn Pictures into S. L. Rothapfel's two great theatres is a further recognition of the Goldwyn standard of quality and the continuation of Goldwyn Pictures at The Strand reaffirms through Harold Edel the indorsement first paid the Goldwyn standard by the late Mitchel H. Mark.

Simultaneously we announce to all large and small exhibitors who give heed to the actions and selections of other successful exhibitors that Goldwyn Pictures for the coming season have been

Booked Solid in the Great Stanley Company Chain of Theatres

Philadelphia

The second largest exhibiting organization on the North American continent, after a successful first year with Goldwyn productions in its houses under a contract signed in advance of our first release by the late Stanley V. Mastbaum, now closes again through Jules E. Mastbaum for our total output with first-run presentations in the famous Stanley Theatre, the Palace and subsequent showings in all other Stanley Company houses.
For the coming season it is also our pleasure to announce that Goldwyn Pictures, under Star Series, have been

**Booked Solid in the 27 Ascher Bros.-Lubliner & Trinz-Schaefer Houses**

*Chicago*

Nathan, Max and Harry Ascher, the largest and most powerful exhibitors in middle America, will show Goldwyn's entire second year output in these successful theatres:

- Woodlawn
- Lakeside
- Chateau
- Oakland Square
- Metropolitan
- Covent Garden
- Michigan
- West End
- Oak Park
- Lincoln
- Wilson
- Crystal
- Midway
- Cosmopolitan
- Columbus
- Terminal
- Madison
- Vitagraph
- Paramount
- Milford
- Kenwood
- Adelphi
- Calo
- Lane Court
- Frolic
- Biograph
- Peerless

These theatres represent the third largest booking that it is possible to obtain from one exhibitor in the United States of America. Geraldine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy and Tom Moore may, with Goldwyn itself, well feel proud of the sponsors under whose auspices they are to appear in these great cities.

And there are **still other cities to be announced in quick succession**.
Goldwyn Pictures Star Series: Every Picture Under the Goldwyn Name is a Production.

EVERY exhibitor remembers the profits this beautiful woman made for him when she brought her stage popularity to the screen.

A revolutionary change is being made by Goldwyn in her screen stories—again she will do the powerful, dramatic, emotional plays for which an assured audience is waiting.

Her debut under her own name will be a screen event.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn  President
16 East 42nd Street  New York City
Tom Moore
In a Scene from "JUST for TONIGHT"

Goldwyn Pictures Star Series: The Pictures that Set a New Fashion in Screen Production.

YOUTH. Manliness. Cheerfulness. Cleanliness. Tom Moore brings you all of these. Goldwyn, under Star Series, will first offer him in:

"Just for Tonight," by Charles A. Logue

The wonderful advantage of a Tom Moore Star Series is that they are offered you at moderate rentals to permit you to make big profits immediately.

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Samuel Goldwyn, President
Edgar Selwyn, Vice President
16 East 42nd Street
New York City
"Smiling Bill" Parsons

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

"Smiling Bill" Parsons grew into nation-wide popularity on his own merit and through the indorsement of the Goldwyn name.

With only six comedies thus far released, "Smiling Bill" Parsons is being presented to audiences in more than 2,000 theatres.

Capitol Comedies live up to the Goldwyn quality standard.

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16 East 42nd Street New York City
A hit in England—a riot here! Perfect upon the screen!

"A PAIR OF SILK STOCKINGS"

in which Lewis J. Selznick presents

CONSTANCE TALMADGE

Scenario by Edith M. Kennedy
from the famous play by Cyril Harcourt
Directed by Walter Edwards

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Metro Exchanges are now releasing

GOD'S MAN

The George Bronson Howard Sensation made by William L. Sherrill
President of Frohman Amusement Corporation, starring

H.B. WARNER

METRO PICTURES CORPORATION
MARTIN JOHNSON'S—Wonderfully entertaining pictorial adventure

"Among the Cannibal Isles of the South Pacific"

Featured the week of July 21st at the Rivoli New York World's Finest Photoplay House

A Production of Unsurpassed Artistic Merit

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

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The Advertisers Who Use the Columns of The Moving Picture World
Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages
Peter Schaefer Is National League President

Chicago Exhibitor Elected at Boston Convention, the Sessions of Which Are Unmarked by Any Really Constructive Legislation—Puts Club in Hands of League Delegates to National Association

By James L. Hoff

BOSTON and the Moving Picture Exhibitors' League of America have had their convention and the delegates presumably had a good time and have gone home. The weather conditions were generally good, the accommodations of the Lenox hotel, at which the Eighth Annual Convention was held, were sufficient. Nothing unseemly marked the conduct of anyone or any session of the convention. Most all the squabbles, if any there were outside of the usual three-ring hippodrome performance of the New York contingent, were conducted in committee rooms. Probably this was as well, for while the greater body of delegates just waited and waited and waited they were spared the agony of listening to the windjammers in a hall at a summer temperature thus superheated.

If you are looking for evidences of constructive trade legislation, kind reader, seek no further—it did not happen. Some recommendations of minor value were made, it is true, but there was nothing big in either promise or performance.

There was a lot of talk about "100 per cent. organization," but not so much as a site was chosen for that edifice, to say nothing of the laying of foundations therefor.

We hope that interested exhibitors, looking forward to amalgamation of the interests that parted a year ago at Chicago, may find some crumb of consolation in the pronouncements of this convention, but it is feared that there will be discovered little of a consoling nature. True, it was provided that the board of directors are empowered to increase that body by ten additional directors, presumably to be named from among the members of the American Exhibitors' Association if that body decides to unite with the League, but the subject was never a topic of discussion upon the floor of the convention.

League Returns to the Exhibiting Business.

Upon a recommendation of a committee appointed for the purpose, the League did divorce itself from the publishing business by turning back to the treasury of the Trade Review Publishing Company the stock which was donated to the League when the paper was started. This action may or may not be good business, but the League, at least, is clear of one side issue.

The only unusual incident that occurred during the convention was the effort to place William A. Brady in nomination for president of the organization. It was ill-advised and ill-considered. Constitutionally it could not have been done, for Mr. Brady is not an exhibitor and therefore not eligible for the office. Mr. Brady could not have been properly informed or he would never have consented to let his name be used, even under the terms stated by him in his letter to Mr. Ochs, which we print in the proceedings. It was a regrettable incident.

Mention should be made here of the very temperate and admirable manner in which Mr. Ochs presided at this meeting. It almost made us regret some of the things the MOVING PICTURE World has felt compelled to say about him during the past year were it not that we believe those criticisms helped some to bring him to a more human frame of mind. Yet we have to admire the manner in which he held himself in control and the very courteous treatment he accorded everyone. At that it is doubtful that he can complain of any action taken by the convention.

For none of the shortcomings can Boston be blamed. When the National Association and the Motion Picture Exposition Company decided to abandon the exposition feature the heart was taken out of the Boston Boosters, who had made great preparation for a big demonstration and had spent a lot of money in arranging therefor. That they should have to stop operations at almost the last minute put them in a most embarrassing situation and helped in no small degree to dampen the spirit of the convention.

What happened at the convention follows:
TUESDAY—MORNING SESSION.

President Ochs called the first session of the convention to order at 11:30 o'clock. Fully one hundred delegates were in attendance, together with a number of visiting exhibitors and representatives of trade publications. At the opening the chair was held by Thomas Furniss, chairman; Hector Pasmezoglu, E. J. Fisher, Fred Hartman, J. J. O'Donnell, N. C. Rice and H. C. Hesper, was appointed, and all delegates were instructed to appear before 10:30, because, once the convention taking a recess to give the committee a chance to formulate its report. It took the committee an hour to accomplish its task, when it reported that 127 delegates were entitled to seats in the convention. They are named in full as follows:


Minnesota.—W. D. Chamberlain, Thomas Rath, R. W. DeHare, Ralph Parker, Clyde Hitchcock.


New Hampshire.—C. H. Bean, Mrs. L. W. Pelcos, Mrs. Cora L. Reed, F. C. Herrick, J. E. Charbonneau, Herbert Daley, Mylde White.

Iowa.—C. H. Rice, C. Winkler.


President Ochs reads Annual Report.

When the report of the executive committee had been read and approved President Ochs presented his annual address which he read from manuscript. It consisted of several full typewritten pages, approving in the main the work of the past year, and in its conclusion an appeal for an increase in membership. The applause was elicited by a reference to the confidence of the trade in the "President of these United States" and an expression of belief that "the exhibitors of the United States stand to our back and the Government 100 per cent American to the core."

Rehearsing briefly the difficulties and problems of his administration for the benefit of the delegates of this convention, Mr. Ochs pointed to the work of the league by the tying up of the funds realized from the Chicago convention by certain malcontents, and the necessity of paying out some $2,500 for the traveling expenses of the members of the executive committee in order to prevent the A. E. A. from being recognized by the N. A. M. P. I.

He also called the delegates' attention to the various movements for co-operative booking organized among exhibitors, and expressed the belief that the activities of any officer or member of the league in such movements should not bar them from membership in the league; also that the delegates would still "the vicious tongue of scandal" by exacting a per capita tax from exhibitors, and its use against those who slander the officials of this organization and also the intelligence of the Motion Picture Exhibitors' League of America."

In this connection Mr. Ochs suggested that the question of how the officials of the organization to discover and in what way they had used their offices for the advancement of selfish purposes.

Mr. Ochs in his valedictory took a shot at the trade paper. "With one exception," he said, "was malignant in their attitude toward the exhibitors' organization. As regards the National Association of the Motion Picture Industry, though paying a high compliment to William A. Brady, its secretary, Mr. Ochs was of the opinion that it was not, as at present constituted, a guiding force for good to the exhibitor at large.

Says Some Manufacturers Have Profited on 15-Cent Tax.

Regarding federal taxation Mr. Ochs referred to the 15 cents a reel tax and said it had been declared that some of the manufacturers had been making a profit thereon and thought the matter should be investigated. Recalling the resolution asking the members to pay $3 each to a fund to fight the music tax Mr. Ochs said that only 330 exhibitors had subscribed, although the amount offered was to the amount of $10,000 in the defense of exhibitors sued by the American Society of Authors, Composers and Publishers.

Mr. Ochs closed by pledging his "full, hearty and complete support to the new president, whoever he may be," with the admonition that he have the confidence and support of the league no matter what he does.

Subsequent application was made at the conclusion of his address, and some one ventured to inquire "what is the matter with Ochs," but no answer was forthcoming, and, proceeding with the business of the convention, the reports of offices are as follows:

Under this head Ernest H. Horstmann, treasurer, reported that the league had received $8,778.62 during the year, had spent $8,312.22, and had on hand $460.40. W. J. Sweeney, financial secretary, reported a similar condition of affairs. To this balance is to be added the money collected in per capita tax at this convention.

These Were the Committees.

President Ochs then named the following convention committees:

Deposit and Uniform Contract.—Sydney Cohen, New York, chairman; H. A. Gillman, Massachusetts; George Roberts, New York; Col. H. L. Kingsley, New Jersey; R. A. O'Donnell, New Hampshire; Charles Steiner, New York.

Constitution Committee.—Hector Pasmezoglu, Massachusetts, chairman; Thomas Lavine, Missouri; John Goodwin, Missouri; M. White, New Hampshire; S. Suslow, New York; Dr. S. S. Steinberg, Pennsylvania.

By-Laws Committee.—Hector Pasmezoglu, Massachusetts, chairman; Thomas Lavine, Missouri; John Goodwin, Missouri; M. White, New Hampshire; S. Suslow, New York; Dr. S. S. Steinberg, Pennsylvania.

These committees were formed, and were instructed to proceed at once, and urge the delegates to report to the committee at the next meeting to be held in mind without delay. The meeting was then adjourned until 4 o'clock in the afternoon.

TUESDAY—AFTERNOON SESSION.

A NUMBER of resolutions and recommendations were reported by the various committees at the afternoon session which, by the way, did not get started until 5:30 o'clock. Many of these were referred to other committees or back to the committee that reported them, to be brought before the convention at another time.

From the finance committee came a resolution that the uniform contract should be adopted. The committee on deposits and uniform contracts recommended that exhibitors put a limit of time for approval of a contract by the home office of $500 and that each exhibitor make in the several states to bring advance deposits under the banking laws of all states. A recommendation for permanent committees to be appointed on the Sunday opening question to go before all state legislators on that question was also referred.

At one stage in the proceedings the newspaper representatives were asked to leave the convention hall while the matters of the Exhibitors Trade Review were presented by the editor, Mr. O'Reilly. This was done, as a lock and key was made in the several states to bring advance deposits under the publication. It was learned that a recommendation was at that time adopted returning to the Trade Review corporation all the stock which had been donated to the League when the project was first formed. This was opposed by the New York delegation.

Other committees not being ready to report the meeting was adjourned until Wednesday morning at 10 o'clock.
WEDNESDAY—EVENING SESSION.

THERE was to have been a considerable amount of business transacted on Wednesday morning, but nothing happened in the convention. The trouble which delayed the game started in the New York delegation, the political complexion of which changed overnight from anti-Ochs to pro-Ochs, when several delegates arrived and took the seats previously held by alternates. The matter was taken into the credential committee and the entire morning was spent in trying to straighten out that angle. As the delegates had been invited by Acting Mayor Collins of Boston and a committee of Boston exhibitors to view the harbor by boat and to visit Nantasket Beach in the afternoon, the convention was adjourned until 8 o'clock in the evening.

The evening session was delayed an hour and did not get started until 9 o'clock and the business consisted mainly in considering a few belated resolutions. The law and legislative committee presented a suggestion from W. W. Watts of Illinois, communicated by letter, as that gentleman could not be present, which provided that houses charging five cent admissions be included in the federal tax levy. This was amended to read that admissions for children under 12 years should not be taxed and in that form it was adopted as a recommendation to the ways and means committee of Congress.

Mr. Black offered a resolution to the effect that the Motion Picture Exhibitors League pledge its hearty support to Adolph Zukor in his work in behalf of the next Liberty Loan drive as the representative of the motion picture industry. Mr. Horstmann of Boston seconded this motion, but the discussion that followed developed a feeling among the delegates that the industry should receive greater consideration. This feeling was allayed by the adoption of an amendment to the effect that the president of the league should aid Mr. Zukor in his work in whatever way he could and with that change was adopted.

Antagonism to N. A. M. P. I.

The feeling against the National Association of the Motion Picture Industry, occasioned mainly by the action of that organization in refusing to take part in the Boston exposition as planned, found expression in a rather strong resolution coming from the executive committee and presented by the chairman, Mr. Chamberlain of Minnesota.

It reads as follows:

"Resolved, That the members of the National Association of the Motion Picture Industry, elected at this convention, refrain from taking any part in the affairs of the National Association of the Motion Picture Industry until the Motion Picture Exhibitors League of America receive 50 per cent representation on the board of directors and all committees, or until a reorganization is made upon a basis in which the exhibitor members therein will have a 50 per cent representation, and failing so to do the executive committee is hereby given full power to act in such manner as they may see fit."

This proviso to the continuance of the affiliation of the League with the N. A. M. P. I. was adopted with little discussion and without dissent. It had been discussed at great length in the executive committee and William A. Brady had been called from New York to participate in these preliminary discussions without changing the antagonistic tone therein. What the effect this action will have upon the board of directors of the N. A. M. P. I. was problematic at the time it was passed.

Advertising in Pictures Condemned.

At the instance of Mr. Pasmezoglou of Missouri the growing tendency of producers to insert advertising matter in their pictures was brought to the attention of the convention. The discussion of the subject developed the fact that some of the recent Paramount productions were the worst examples of the abuse complained of. It was stated that some producers had offered their facilities to advertisers at various sums, pointing out the large distribution they
could give by reason of having pictures that the exhibitor was compelled to show to the public on the strength of his contract for such showing. Mr. Pasmezoglu closed his argument against the practice by offering a resolution to the effect that it would appear that the League was mistaken in the determination of the exhibitors of motion pictures to cut out advertising matter regardless of the form in which it might appear in the pictures used by them. This resolution was adopted unanimously.

Mr. Lenow, speaking for the sentiment of the delegates present upon the practice of manufacturers of pictures owning and operating theaters in competition with theaters owned by exhibitors who were their regular customers, put on record as being against the practice complained of.

On the Music Tax.

Mr. Rome of Baltimore wanted to know what had been done by the committee appointed by the National Society of Authors, Publishers and Composers regarding the royalty on copyrighted music. President Ochs replied that the committee of which he was chairman had been in conference with Nathan Burkan, attorney for the Society in mind, in good nature and that Mr. Willard had since returned to New York to confer with the society's directors and later had reported back that he could not get his directors together, but suggested that a sub-committee of the copyright tax committee be appointed with power to act in the matter. On motion the president was authorized to appoint the sub-committee with such power.

At this point in the proceedings President Ochs read a telegram from George W. Murphy of the New York motion picture exhibitors in behalf of the Y. M. C. A. for their assistance in the work being prosecuted by that organization in the War. A message was also read coming from Hose Tapley wishing the exhibitors a successful convention.

A communication from the National Board of War respecting D. C. tron federal matters was read which drew a vote of thanks from the delegates for the interest Mr. Crandall had taken in behalf of the trade.

St. Louis Selected for 1919.

Usually the selection of the place for the convention of the next year starts something. The delegates agreed in the promotion on the quiet so that when the question was offered in the convention there was nothing to discuss. Several of the delegates who might have had other places in mind, in good nature and that Mr. Willard had since returned to New York to confer with the society's directors and later had reported back that he could not get his directors together, but suggested that a sub-committee of the copyright tax committee be appointed with power to act in the matter. On motion the president was authorized to appoint the sub-committee with such power.

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Petition Advises Amalgamation

Following Mr. Brady there were calls for Charles C. Pettjohn, who was in the convention hall. Mr. Pettjohn accepted the invitation of the president to speak and came out flatfooted for amalgamation, saying that the time and place for the demand of the delegates was demanded such action.

Mr. Pettjohn said:

"There is no time, gentlemen, to open up old sores. It is a time when we should start a campaign to heal. I could not but help think, when I heard the question tonight, what is the real story of the national industry? I could not help but indulging in the thought that possibly you were living in very trying times. You are not such men of efficiency here; you haven't such a wonder. I could not but think that the work of the convention in this respect, and the work of the officers in bringing about an amalgamation of all exhibitor organizations, is the right thing. We must try to do what is right, and we must try to do what is just. We should have an immediate decision. We should have a decision tonight."

And I want to say to you, gentlemen, that the motion picture industry is responsible for the splendid morale of the Allied troops in this great war. Moving pictures are doing a splendid job for our soldiers. We might even be known as theater-owners or something of that kind.

There are a lot of things, gentlemen, that you can do. Mr. Brady touched upon a point when he mentioned the wonderful work that is being done by the motion picture industry. It has been said that this is one of the greatest contributions of the motion picture industry. I think that the motion picture industry is responsible for the splendid morale of the American soldiers."

Gentlemen, there is only one answer to the position that we have gotten ourselves into. Let's get out of it! We have all made our mistakes, and the best thing I want to say is that you have had our difficulties. He is a fighter and he stands his ground fairly well. But I want to say to you, just because I have a heart, may I fear that some of us will transact your business so that you can elect your officers without a squabble.

Therefore, I am asking here, as your guest, and I want to say to Mr. Ochs that when he made the statement that he has kept his hands out of the business of election, I believe it is the truth. And I want to say this, Mr. President, that after you have gone out of office I want to be your friend and I want to work with you in every way that we can do to make this convention a success.

I appreciate the many courtesies that you have shown me, and I want to thank you for not being offensive to me when you have shown me these courtesies. I appreciate them. I hope that after the A. E. A. boys get together and hear the message they are going to get, just like we have had, that you haven't touched him. It doesn't make any difference whom you select for your president; it's getting the right man behind somebody and let's amount to something. Thank you.

This closed the evening session and an adjournment was taken until Thursday morning at 10:30 o'clock.

While it was thought that Thursday's meeting might provide the excitement, the lack of which had made the Boston convention rather dull, nothing really disturbing happened upon the floor of the convention hall.

There was the usual delay in getting down to business. Instead of calling the delegates to order at the appointed time —10:30 o'clock in the morning—it was something after 2 p.m. before President Ochs could get them down to business. The credential committee reported a correction in the list of delegates, giving New York twenty and giving five to Vermont. This raised the total number of votes in the convention to 132.

In an effort to get all business disposed of on this, the last day of the convention, the Connecticut Committee succeeded in putting through a motion to the effect that the convention should not adjourn until its business had been completed.

The reward of New York as chairman of the committee on by-laws offered some amendments to the existing by-laws which were adopted. The first consolidated the offices of financial secretary and treasurer, abolishing the first named and gave the president the power to appoint an executive secretary and vice-president officer of his own choice.

The executive committee was given power to elect, at its discretion, ten additional members to that body. This action was explained as a step toward amalgamation, the additional members to come from the A. E. A., if that body shall decide to come back to the League.

The method of collecting the dues was made the subject of another amendment which directed the National Secretary to give a sixty-day grace period to branch leagues and required a payment within thirty days prior to the convention on penalty of suspension. The amount of the annual per capita tax was raised to $4, to be paid quarterly. With these amendments to the existing by-laws as formerly adopted were ordered printed.

Election of Officers

There was considerable formality surrounding the choosing of the officers for the coming year. President Ochs opened the ceremony by urging the members of the League that he allow the use of my name, if the office were to be, and assured the delegates that such was his purpose. Nominations were then called for and Tom Furniss, the war horse from Minnesota, placed Peter J. Schaefer of Chicago in nomination. C. L. Dooley of New Jersey nominated Mr. Ochs of Jersey City, and J. Lydon of Massachusetts nominated Ernest H. Horstmann of Boston.

There were numerous seconds to the nomination of the various candidates in progress of delivery when Charles C. Pettjohn of New York, who had been nothing but "Mr. Exhobitor," [Laughter.] It occurred to me that we have reached the point in this discussion about the future in our industry to which we might even be known as theater-owners or something of that kind.

There are a lot of things, gentlemen, that you can do. Mr. Brady touched upon a point when he mentioned the wonder of the work that is being done by the motion picture industry. It has been said that this is one of the greatest contributions of the motion picture industry. I think that the motion picture industry is responsible for the splendid morale of the American soldiers."

President Brady Writes to President Ochs

"Am I not a candidate for the League presidency? Several of your delegates approached me last night and suggested that the offices be held for our next convention, and offered me these would be the conditions of my acceptance.

"—That it be a unanimous choice, backed by Messrs. Schaefer, Hespe and Horstmann."
“2—That the A. E. A. amalgamate and indorse your choice.  

“3—That if I am chosen president of the National Association I am free to accept it.  

“This will bring about a real organization and produce the results Mr. A. Biograph desires. There could be one head of the industry capable of giving all its branches a square deal.  

“As a favor to me read this to the convention and do not allow the use of my name except under these conditions.  

“WILLIAM A. BRADY.”

The candidacy of Mr. Brady was vigorously supported by Colonel Braid of Boston and many other directors until he was asked to resign from the presidency because of the candidates on the ballot.  

Mr. Brady could not be properly placed before the convention. An appeal was taken from the decision. The vote was sustained by a majority of 11 to 15. This ended the ill-advised attempt to get Mr. Brady forward for the chief office of the League.

Two ballots were taken for the other candidates. The first gave Schaefer 51, Hespe 37 and Horstmann 42. As a majority of the delegates present was necessary to a choice of 67 votes—a second ballot was ordered, but before it was taken a recess was given for more caucusing.  

**Horstmann and Hespe Withdraw in Schaefer’s Favor.**

When the delegations got together again Mr. Horstmann and Mr. Hespe withdrew and the entire 132 votes were cast for Mr. Schaefer, electing him president for the next year of least activity.  

Other officers were elected as follows: First vice president, John Wittman of New York; second vice president, J. L. Rome of Maryland; third vice president, W. E. Spragge of Connecticut; treasurer, Hiram往前 to Washington; financial secretary and treasurer, Ernest H. Horstmann of Massachusetts; executive committee, Lee A. Ochs of New York, John O'Donnell of Pennsylvania, Daniel W. O'Keefe, Charles M. Hickey, Lieutenant D. W. Blaisdell of Nebraska, Alfred Hamberger of Illinois, N. C. Kice of Iowa, Alfred Black of Maine, Thomas Furniss of Minnesota and Charles H. Hesper of New Jersey.


The president was given power to fill vacancies in the directors of the N. A. M. F. I. in the case of absence or inability to serve.  

There is still an executive secretary to be named, but that matter, with the president, was not given the matter his consideration. It is believed that W. J. Weymouth will be the appointee.

Ochs Lays Down the Gavel With a Rap.

Retiring President Ochs, at the close of the election of officers, paid a few compliments to his past administration and then took a final rap at the trade papers which have not always been in full accord with his conduct in office. He said they were a band of journalists and that three of them must be the original editors of "The New York Evening Sun." He said that the New York Evening Sun was a paper that knocked you go after them. It doesn’t mean anything to you. He said that he believed in co-operative booking and thought there ought to be a half dozen organizations of that sort.  

President-elect Schaefer, in taking his office, made the usual line of promises suitable to the occasion and the convention concluded its mission, adjourning to meet in St. Louis in 1919.

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**Exhibitors Who Will Thrive.**


**Trip to Nantasket Beach.**

The only stated amusement feature of the convention was a trip to Nantasket Beach and Paragon Park. The trip was arranged by the Boston exhibitors in conjunction with Acting Mayor Walter A. Collins, and consisted of a tour of Boston harbor, a thing impossible under other auspices because of the extensive Government operation there; a trolley ride from Pemberton to Nantasket and one of those incomparable New England shore dinners at Paragon Park, with an unusually fine cabaret on the side. More than a hundred exhibitors participated. In the party as aide to Acting Mayor Collins was John Casey, of the Department of Licenses of Boston.

A most interesting feature of the trip was a review of Boston street fighting—“street fighting with film reels and drugs”—which circled about the excursion party, shouting streams a hundred feet in the air from a score of nozzles. It was inspiring and called forth an outburst of applause from an appreciative audience.

Members of the Atlas Picture Company were present and added their bit to the entertainment. Photographers—still and movie—were there and took “pitchers” of the crowd in front of the casino. An engraving from the “still” is printed in connection with the convention story.

**CLAUDE McDOWELL TO SUPPORT MAY ALLISON.**

Claire McDowell, a player before the footlights since babyhood and for a goodly number of years a player of a fine character role, is one of the supporting May Allison in Metro’s "The Return of Mary." This newest Allison picture, George D. Baker’s screen adaptation of the successful stage play of the same name, is under production at Metro’s west coast studios in Hollywood.

Miss McDowell has a mother role. It is a coincidence that Miss Allison’s production is being directed by Wilfred Lucas, who was a Biograph actor under David W. Griffith when Miss MacDowell was a member of the company.

**FEIST ATTENDS CHICAGO CONFERENCE.**

Felix Feist, sales manager for World Pictures, last week was in attendance at a conference of the company’s middle western sales managers held at Chicago. At the conference plans for the late summer and fall were discussed and details developed for taking care of the great multitude of additional exhibitors who are seeking to secure World franchises.
Brady Re-elected Head of N. A. M. P. I.

Accepts for Patriotic Reasons, He Says—Secretary Elliott Is Continued in Office Too.

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, whose second term of office ended with the meeting held at Boston on Friday, July 19, was then and there re-elected for the ensuing year, with the unanimous consent of those members present and the several proxies in their possession. There was no discussion on this point; neither was there the least hint that any one else wanted the office which Mr. Brady some days ago declared he would not again seek. All of which would indicate that the motion picture men are pretty well satisfied with the work Mr. Brady has accomplished in one year and are willing to back him up for another term. With the secretary cast one ballot for Mr. Brady, as directed by the vote of the directors present, he said that he would accept the office "as a patriotic duty to his country and the trade."

The session of the National Association was called to order at Copley Plaza Hotel at 11:30 o'clock Friday morning. About twenty-five members were present, a number carrying proxies for others who could not be present. Reports of the secretary and the treasurer were read and accepted. A vote of thanks was tendered Mr. J. T. Lasky, Samuel Goldfish, the American Federation of Labor, and Mr. William A. Brady for the-excellent manner in which he had conducted the affairs of the association.

Under reports of committees the transportation and the insurance committees asked permission to file their reports as the subjects had been covered in the secretary's report. Theodore Mitchell, secretary of the censorship committee, urged in his report the necessity of preparing for a fight against a flood of legislation that is certain to come this year with the legislative session. Some thirty states convened and pointed out the necessity of securing funds for that purpose.

The resolution adopted by the Motion Picture Exhibitors' League demanding a fifty-fifty representation in the National Association, was offered and referred to the association for future action at a meeting to be called by the president at some future time.

All the officers selected for the several branches of the association were declared elected upon a motion to that effect. This included the exhibitors selected by the national convention for the exhibitors' branch. Other branch directors were elected in this particular meeting.

Officers for the ensuing year were elected as follows: President, William A. Brady; secretary, F. H. Elliott; treasurer, J. E. Brulatour; vice-presidents, P. J. Schafer, A. H. E. Ochs, E. P. Power, W. L. Sherrill, Paul Cromelin, E. M. Porter and W. A. Smith.

President Brady appointed the following to be members of the executive committee: W. W. Irwin, chairman; William L. Sherrill, Samuel Goldfish, J. E. Brulatour, Richard A. Collins, Paul Brady, Charles C. Pettijohn and Paul Cromelin.

A vote of thanks was given President Brady for his efforts during the past year, and the meeting was adjourned.

Farwell Banquet to "Tay Pay"

British Censor About to Sail for England Is Tendered Dinner at Boston by Picture Men

Copley Plaza dining room on the evening of Thursday, July 18, was the scene of the most enjoyable and intellectual feature of the events which surrounded the gathering of motion picture men in Boston. Through the efforts of William A. Brady arrangements were made to give a farewell banquet to the Hon. T. P. O'Connor, M. P., and British censor of motion pictures. Mr. O'Connor has been in this country for several months and having concluded his term of office was booked to sail from Boston on Sunday, July 21. This fact made the occasion at the Copley Plaza something in the nature of a farewell dinner. Mr. Brady was toastmaster and called the diners to their places about 8 o'clock.

Sitting at the host table were, beside Mr. Brady and the guest of honor, acting mayor of Boston Walter L. Collins; Chief of the License Division John M. Casey, who looks at all the pictures before they are shown in Boston; J. E. Brulatour, P. A. Powers, Arthur Friend, Frank Dilnot, correspondent of the London Chronicle; Jesse L. Lasky, Gabriel Hesse, Paul Cromelin, Charles C. Pettijohn and P. J. Schafer.

Among the diners were a large number of exhibitors, delegations to the convention and local exchange men, also a delegation that came over from New York for the banquet, among whom were C. W. Sherry, P. A. Parsons, Lewis J. Selznick, George Gershwin, of the Eastman Company; Will A. Smith, of the Power Company; E. M. Porter, of the Precision Machine Company; Dr. W. E. Shallenberger, Joe A. Lee, W. L. Sherrill, Fred H. Elliott of the N. A. M. P. I., and Frank M. Barhydt, of Troy.

In introducing the speakers Mr. Brady called first upon Mr. Collins as representing the city of Boston, who spoke at some length upon the greatness of the picture industry, the beauties and hospitality of Boston and the character and greatness of the men who was the president of the evening. He was followed by Commissioner Casey, P. A. Powers, Jesse Lasky, Arthur Friend and P. J. Schafer.

Next came the treat of the evening, Mr. O'Connor, and it was a solid hour of the more he held his audience in the deepest interest. At the request of the toastmaster the latter half of the guest's remarks were concerning the Irish question, and while they were highly interesting, speech cannot be given to them here. Of what the honored guest said about pictures and his relations to the trade as British censor the greater part of his remarks follow:

Mr. Toastmaster, Mr. Acting Mayor, Ladies and Gentlemen: If I were addressing an audience entirely composed of the citizens of Boston, I should not be very much inclined to indulge in any statistic weaknesses of advancing years, namely, what is called anecdote and reminiscence, for I recall that I said my first visit to this city as far back as October 16, 1918. Mr. O'Connor, whose friend in receiving me was a namesake of the acting mayor of today, Mr. A. Collins, who was afterward mayor of Boston, and I believe died.

As to my position as censor of the movies in Great Britain and Ireland, it came about in this way: Ignorance seems to me so far for extremely frank and self-confident criticism. At the time when the Great War began, my predecessor, Mr. J. H. Jarrow, there was blowing against the movie industry in England and Great Britain. I may call a detailed history of the matter. I was in the office of the men, after they had described the horrors of the movie picture and the evil on the audiences in the movies theater, wound up their criticisms with an observation that had I been young, I think never was in a movie theater myself.

We have in every country a certain number of people who still seem to regard joy, satire, amusement of any kind as the deadliest of the seven deadly sins, and, as undoubtedly the movie picture gives a great deal of joy and satire, and amusement to the public as well as yours, it necessarily falls under the ban of that particular kind of disorder and distorted mind.

Danger of Official Censorship.

It seemed possible that under the influence of this cyclone the whole industry might be put under government control. Of all kinds of censorship I don't know anything that would be worse for the moving picture trade than the control of the Bureau of Encumbrance, a Bureau resident. For some reason or other, as the trade in England came to the conclusion that if they put me in the thing with something had to act, they would make it difficult if not impossible for the government to pursue their purpose. The reason that I believe was the reason I was appointed to the censorship.

We have in England gentlemen and gentlemen who know better when a picture comes before me for judgment, I am very often acquainted with the fact that a very large amount of money has been spent on the picture and that a decision is being made. I am not likely to influence a picture may be a considerable loss of money to the exhibitor who has made the picture.

On the other hand, I am responsible to the public of the country, and I would suppose a picture that makes a genuine objection could be made on the ground of its violation, either of some censors in England, I would be the target of very severe attack. I gave due notice to the trade that they would only accept the position on two conditions; first, that my main duty should be to the public and to its protection and second, that the form of picture that I would refuse was not prejudicial in its effect. And my second was that I should be quite free to form an independent decision, that neither suggestion or control or even consent on the part of the exhibitor and even whose pictures my judgment had compelled me to reject.

In conclusion, I am bound to tell you gentlemen that these conditions were accepted by the trade with complete assent; that over and over again I was told by members of my staff that the British Censors that they would allow no appeal and attempt no appeal against any decision and that whatever my decision might be, it would have behind it the full backing of all the trade. And in order to make the position quite clear, I also informed the trade that my resignation of the position in their hands at any moment they chose to ask it.

I had, at the very start, to make some decisions adverse to pictures,
I had to request when a picture was not wholly rejected, exclamations of some parts of the picture. But I have never had any complaint. The difficult duties of the office gave me good sense, in a broad spirit of tolerance; in no puritanical narrowness. I don't think that anything should prevent me from saying that after all a picture theater is not a Sunday School, and its primary duty to the public is to give the public amusement and instruction.

Long Interested in Pictures.

Now gentlemen, I think one of the reasons I was chosen for the position of censor was that I had been associated with the industry and its interests, that a picture was presented to me and I was charged with the mind, its limitless possibilities, and, let me tell you gentlemen, that after all the industry in my opinion, the chief business of the industry has been to bring to our young country and in ours the last five years, I believe that the industry has been the only one that has been interested in the health of the country. I was brought up under the old system of education, the main purpose of which was to make us as little as possible with as much profit as possible [Laughter]. I was brought up in the old school of education that we learn almost every subject by a mere effort of memory, by rote, parrot repetition.

The geography was taught: "What are the streets of London, the towns in Russia?" "St. Petersburg, as it was called. Those three rivers, "the Don, the Knieppe, the Volga." And that was a mere appeal to the memory.

How differently geography could be taught today if the cinema were, as it ought to be, attached to every school of every country in the world.

"What are the chief cities of Russia?" is the question I am asked as I stroll along the new harbors of the Rhine and Danube. Is it not possible to get off these names, meaning nothing to me by rote, I see before me a cinema of Petrograd and there, its streets, its customs, its habits, the buildings, the rivers. Immediately that name of Petrograd ceases to be something I have not seen, but becomes a living thing associated with life and the buildings and the aspects of Petrograd.

If I were to return to Russia, I would immediately see the cinema, according to what ought to be the modern system of education with the cinema used. Instead of the lessons of the Don or the other rivers as they pursue their courses through the different regions of Russia.

The cinema would teach you the diseases of which every king of England died. I knew that one king died of a certain organic disease, our King Edward was crown. I think I could tell you not only the surnames but the Christian names of all the wives of Henry the Eighth, and he was not only the head of the state but the head of the church. But, ladies and gentlemen, supposing that history of England had been presented to you through the cinema, in which case you would have forgotten these names, you would have forgotten the manner of the king's death.

In piece of these things being more memory work and rote work, they would be living things. In my mind after all the pictures, the only living reality of the living realities of life, and unless you see the living realities before you, then your education is of very little worth.

"A Cinema Hall With Every School."

I therefore committed myself early to the statement, long, I think before I was censor, I committed myself to the statement that I hoped I would see the day when a cinema hall was attached to every elementary school of the country, and you may judge of my surprise and my delight when I read in the papers of the recent evolution before a Congressional committee, I found he had put exactly the same idea in almost my words. In my mind miles away from where he spoke, and, of course, without any previous consultation with the man who presented the case on that point, or of listening to the presentation of that case to Lord Rosebery, the British Ambassador to Washington, it was not necessary that these representations when I get home to the authorities in England, and I hope an understanding will be arrived at by which a wrong will be righted to the industry, and even a greater wrong done by the industry.

"Rand Takes his General Film Post."

Well-Known Film Salesman Will Be Division Manager of Pacific Coast Territory.

One of the most important changes announced in the past time by the General Film Company to consolidate its sales organization is the appointment of W. S. Rand of Denver as division sales manager of the Pacific Coast territory, including Denver. The creation of this office becomes necessary as the great increase in business has made it necessary to apply time to the co-ordination of the various General Film exchanges in his territory for a more intensive sales campaign on General Film product, including the large amount of advertising. Mr. Rand has been associated with the firm for many years and has been on the staff of the company.

Rand is one of the best known film salesmen in the West, having opened up the coast offices for Mutual in 1912. He was later appointed division manager of the coast territory, including the Denver office, but later went to Triangle as manager of the Rocky Mountain territory. He had been manager of the Goldwyn Denver exchange for a year prior to his acceptance of the position with General Film.
Boston Ball Not the Regular Hub Affair
The Hundred Stars Announced Fall to Less Than a Dozen—
The Bradys and Navy Men Help Save Situation.
By Robert N. Howe.

The national convention of the Motion Picture Exhibitor's League of America was a big ball in arranging the event all contributed toward making the affair a medico one in film history. It was a fitting ending of a national convention and exposition which was conceived in the spirit of "rush" and gradually dropped to a place in the bottom rung of the ladder. Whatever satisfaction the Boston Boosters got out of the national convention of the motion picture industry in the Hub city could be measured in a film or few such "flashes" stage in Boston would soon lose the city the credit it has always had of being one of the world's greatest convention cities. It remained for the motion picture industry to stage its least attractive show. It's on account of the war," said some of the apologists, and of course this apology goes a long way nowadays.

Those who attended the ball, except some of the public who paid $1 expecting to see some real "stars" and spend several hours with them in success, enjoyed the affair immensely. It was a good entertainment, but not of the dollar standard. It has not been customary for the motion picture industry to "bunk" the public. It has been the practice of the motion picture industry to "deliver the goods." Advertising one hundred "big stars" and delivering a dozen is not a fair bargain. When the motion picture industry attempts to pay its bills from the public by "bunk" it will very likely get "bunk" in return.

The management of the ball did its best to provide a good show without "stars." In this they were successful. The doors were opened at 7 o'clock and whereas on previous motion picture occasions the place was at 9 o'clock a thousand on hand to rush for seats there were less than fifty persons in the lobby at 7 o'clock to enter the hall. The crowd was very slow in coming, and it was 9 o'clock before there was a full house. There were about 4,000 people in the arena. At this time there may have been two thousand people in the hall.

Cornell's band played a concert program and there was considerable attention paid to it. The band was accompanied by army nurses, their voices and women friends were seated. More than one hundred army and navy officers were in attendance.

Navy Men Start Things Moving.
The first signs of real life came after 9 o'clock when headed by a large sheet of the battleship Georgia entered the hall. The jackies did some slight maneuvers under the command of Ensign Edward Schilling and the band played for an hour and various prodigies of the sailor world were introduced and sang new songs that were in need of free advertising. Some of the songs went over well. Up to 9:30 o'clock there was more of an army and naval atmosphere to the affair than there was of the motion picture industry.

All around the arena floor are boxes, and these bore plaques of the various film companies. For instance there was a large space reserved by Pathe, the Famous Players-Lasky, Vitagraph, Select, Fouraso, Goldwyn, Metro and the other large film companies. But boxes began to fill up and the three thousand spectators who had come to see "stars" craned their necks as some specially well dressed and pretty young woman entered a box. But they sighted no familiar face, as it was the wives, daughters, etc. of company officials and local managers.

The first signs of real motion picture activity came, as usual, with the Ball of William A. Brady, president of the National association, and his daughter, Miss Alice Brady. It is a noticeable thing that when Mr. Brady gives words to the public or to the industry he "makes good." But for his presence and part in his wonderful daughter the ball would have descended into a pitiable affair.

There was loud applause as Miss Brady made her way along the aisle in company with her father to a box. Miss Brady wore a handsome gown of flimsy material, with a large corsage bouquet. She was immediately importuned by Ernest H. Horstmann to sing and she very graciously accepted the invitation. And shortly after a sailor was doing a Scottish hornpipe dance on a stage. The sailors were doing yeoman's work in rescuing the ball.

Mr. Horstmann introduced President Brady as "the big man of the motion picture industry." Mr. Brady mounted the stage with a sign of "pep" that put new life in the show. He said in part:

Brady Once More Says the Right Thing.
"When I came to Boston I was asked by your committee to have my daughter sing. I felt this was the Brady's family function. But when they asked me to get up here and announce my own daughter I felt the committee had some gall.

"But my little daughter is going to sing one of the greatest hits of one of the greatest nations of the earth outside the United States. She is going to sing the national hymn of France." (Loud applause.)

"France is one of the greatest of our allies. She has fought for our cause the cause of our greatest admiration and respect. The news that comes to us today from the battlefield makes us thrill with pride for the Stars and Stripes. Tonight the Stars and Stripes are waving over France. I hope soon that our boys will be marching up Tremont street in your city to the tune of the song my daughter will now sing for you." (Loud applause.)

Miss Brady from a position in the balcony beside the band sang "La Marseillaise" in a rich, powerful voice that carried to every part of the great arena. She received tremendous applause.

Miss Brady returned to her box, where she held a short reception and left soon afterward with her father to visit some of the Boston theatres.

Just after this there was considerable commotion upon the arrival of Miss Agnes Ayres, the Vitagraph star, accompanied by Miss Betty Blythe and Edward Earl. They made their entrance to the Vitagraph box. Here they immediately started something.

Edward Farrell, formerly of Metro, Pathe and Select, introduced Acting Mayor Collins of Boston.

Players Get Hearty Receptions.
The jackies had discovered Shirley Mason with her partner, Ernest Trues, in the Famous Players-Lasky box. A bugler led the way and the jackies escorted the couple to the stage. Violet Mesereau and Peggy Hopkins also got a fine reception.

Stanley Sumner raised his voice and the crowd immediately listened. He had to offer to the "fans" one of Boston's favorite daughters in the photoplay business, June Caprice. There was a rush to the Caprice box.

Corrine Griffith, Harry and Bessie Fairall were introduced to the crowd and received flattering receptions.

The word was passed around that Doris Kenyon was present and a crowd flocked to the box of the William L. Sherry service. The management finally succeeded in getting to one of the stage, where she acted a sketch, "Know It All." It was a very clever piece of acting. Miss Kenyon had reached Boston in time to get to the Park theater and be introduced to a large audience by Manager Thomas D. Soriero.

Alice Brady also visited Miss Kenyon, and the next day the Illuminating agency goes into effect July 24, but it excepts bona fide roof gardens and outdoor restaurants and airdomes.
Advertising Men's Convention a Success

Gathering in San Francisco, Largest in History of Organization, Hears Much of Screen Exploitation

By T. A. Church.

THe fourteenth annual convention of the Associated Advertising Clubs of the World was held at San Francisco July 7 to 11 and was a tremendous success, being the greatest gathering in the history of the organization. Service to the Government and the medium was the underlying theme, and from the commencement of the great inspirational meeting in the Greek theater, where twelve thousand persons gathered to pay their respects to Charles M. Schwab, director of the Emergency Fleet Corporation, until the last picture faded from the screen in the theater fitted up in the city hall every gathering was turned into a patriotic demonstration. Moving pictures played by far a greater part on the program of this convention than ever before, with their steadier appeal, spreading information to which wide publicity might be desired, as well as the invasion of new fields in commercial advertising.

One of the features of the first business session, held on the morning of July 8, was an address by C. R. Macauley, the famous cartoonist of New York, on “How the Film Play Educates the Public Mind to War Necessities.” He prefaced his talk on moving pictures with a scathing arraignment of the Hun. The value of moving pictures was almost too apparent, he said, to be dwelt upon at length, every one having had an opportunity during the past year to witness their subtle influence in molding public opinion. Great as their influence had been, however, he suggested that there was an opportunity to do still more with them, and he asked that advertising men work to give them a still larger space in the work of recording war activities. He stated that films were being exhibited in Russia, showing the work of this country in the fight against autocracy, and that the results secured were very pleasing.

Mr. Macauley has been interested in moving pictures for years, and early in 1914 induced Andrew Carnegie to set aside $250,000 to produce a play hinting at a world-wide war. Work was under way on this when war actually broke out. He has produced a long film, “Humanity,” which has the approval of the Government as war propaganda.

Screen Advertisers’ Association Meets.

On Monday afternoon the Screen Advertisers’ Association held a departmental meeting in the rooms of the volunteer fire department in the Exposition Auditorium. Chairman Harry Levey, of the Universal Film Manufacturing Company, was not present, and a telegram was received later, stating that business in Washington prevented his making the trip to the Pacific Coast as planned. There was a fair gathering of advertising enthusiasts from the West, including some from Texas, Montana, Hawaii, with a number from California, and an interesting informal session was held, with Tiery L. Ford, until recently with the Animated Cartoon Film Corporation of this city and second vice-president of the Screen Advertisers’ Association of the World, filling the position of chairman.

On Tuesday afternoon Chairman Ford called the meeting to order at 2 o’clock and delivered an illuminating address on moving picture advertising. He declared that he could not definitely define advertising, that the authorities he consulted gave him divergent answers, and that whatever it may be it is a powerful force and one that lends itself peculiarly to the screen. He likened it best to describe it as applied psychology, or mental appeal, involving a knowledge of mental pictures and the art of directing their operation. He traced the history of advertising down to the present time, and declared that the first newspaper publishers had the same difficulty in interesting men to advertise their wares that screen advertisers have had.

Beall Tells of Screen’s Accomplishments.

Ham Beall, publicity expert from the Universal studio at Universal City, delivered the message that was to have been broadcast to the convention by Harry Levey. He outlined in detail the work that had been done during the past year to promote Red Cross drives, Liberty Bond sales and many other campaigns for funds through the medium of the screen, declaring that this had been supplemented in a manner possible in no other medium—that of showing in actual scenes the use to which the money subscribed was being put.

Attention was directed to the value of the screen in encouraging enlistments and in showing the folks at home how carefully their boys are being cared for. He told of the great work of the moving picture stars in selling Liberty Bonds and directed the attention of the gathering to the amounts received by the Government in taxes on films and admissions, and of the wide use being made by news weeklies of matters connected with war activities.

B. O. Youngman, of the Kale-Alta Slide Company of San Francisco, spoke on “Posing for the Camera” and the War,” and told of the thousands of slides that were made on short order and furnished at cost to advertise the many drives for funds made by the Government.

James P. Simpson of Dallas delivered a splendid address on the value of Fifth Estate advertising in films. He outlined the manner in which screen advertising had been developed in Texas, stating that his company operated a regular service in Fort Worth, Waco and Dallas and handled country business out of the latter city. In Dallas advertising is far more systematic than in other cities. One concern has an exclusive contract, for which it pays from $50 to $300 a month. Screen advertising there has come to be regarded as an established institution, the same as newspapers and billboards, and advertisers include it in their regular appropriations. No theaters in Dallas refrain from using this form of advertising, and it is kept interesting by weekly changes. In the country districts changes are made less frequently, but nothing is shown for more than two weeks at any theater.

Mr. Simpson was originally in the theater business and later tried curtain publicity work, finally taking up the screen end of the business, which he finds to be the most praiseworthy of all for it is the screen to be supreme in the advertising field for results, as it reaches the most people, a class of people who spend their money, and reaches them while they are in a receptive mood. He declared that moving pictures had already done great things, but that still greater things were in store for them, particularly in commercial lines. The doors of commerce with the world would soon be open, he said, and he felt that members of the Associated Advertising Clubs would be able to make great use of them in promoting the business of the nation.

The meeting adjourned without an election of officers with the understanding that the present ones would serve during the ensuing year. These consist of Joe Brandt, New York, president; R. R. Hollister, Dayton, Ohio, first vice-president; Tiery L. Ford, San Francisco, second vice-president; W. A. Harris, secretary, and W. F. Herzberg, treasurer.

Throughout the convention moving pictures of an advertising nature were shown in the city hall in one of the finest rooms ever given over to an exhibition of this kind. Through the courtesy of Mayor James Rolph, Jr., the use of the supervisors’ chambers was secured, and a moving picture machine and booth was installed here by B. G. Penick and Peter Boyle, of Moving Picture Operators’ Union No. 162.

The arrangements for the display of advertising film were made by a committee of members of the screen department of the San Francisco Advertising Club, headed by W. D. Tam, of the Tam Film Company.

BEVERLY GRIFFITH JOINS OUT.

Beverly Griffith, personal representative of Joe Brandt, assistant treasurer of the Universal, who has been in the Northwest for more than a year, has come out of Portland and Seattle offices on the handling of short-reel subjects, has hopped out of films into the war game. He has enlisted in the aviation section of the signal corps.

Griffith was busy putting the move in movies in the sales end for about six months before he went to Uncle Sam. Before that he was in Universal City for five years.
Zukor Committee Announces Plan for Loan Drive

Motion Picture Producers Asked to Feature Stars in Short Subject for Use in Campaign—Quick Action Urged

FOLLOWING his recent trip to Washington, where he went to confer with Frank Wilson, director of publicity for the fourth Liberty Loan, and the various district governors and directors, Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Treasury Department, called his committee together Monday afternoon, July 22, at the office of the Famous Players-Lasky Corporation. Those present besides Mr. Zukor were J. E. Broulaur, Marcus Loew and W. W. Irwin.

After briefly emphasizing the importance of the part which motion pictures are expected to play in the national publicity campaign for the Liberty Loan, which will be launched on or about September 28, Mr. Zukor laid before the committee an agenda for the Washington conference. In this connection he read the following letter which he had just received from the Treasury Department:

Treasury Department,
Washington, July 19, 1918.

Mr. Adolph Zukor,
485 Fifth Avenue, New York City.

Mr. Zukor—Please accept the thanks of the Treasury Department for coming to our meeting of publicity directors and sales managers and outlining the nature of the co-operation we expect to be expected from the motion picture industry in the coming campaign.

All of our men were enthusiastic over the motion picture campaign which we have outlined, and I sincerely hope that we will be able to fulfill all expectations.

Your appearance here made a decided impression upon the men, and I am sure it has contributed materially to the continuance of the friendly relations which we have always enjoyed.

Again thanking you, I am

Sincerely yours,
FRANK R. WILSON,
Director of Publicity.

The plan of the Treasury Department briefly is as follows: The services of various stars will be enlisted, each to make a picture of about 300 feet in length. The negatives are to be delivered to the Government on or about September 1, at the very latest. The general plan of these pictures will follow the "Swat the Kaiser" film which was produced by Douglas Fairbanks for the Third Liberty Loan campaign and which was immensely successful.

Prints to the number of between three and four thousand will be made from these negatives and distributed to the various Federal Reserve Districts, and all prints will bear an announcement something as follows: "The U. S. Treasury Department, in co-operation with the National Association of the Motion Picture Industry, presents the following plea for Liberty Bonds."

In accordance with these suggestions the committee unanimously decided to solicit the active co-operation of the following companies, in addition to the Famous Players-Lasky Corporation and Vitagraph, which were represented at the meeting: Goldwyn, Metro, Universal, World, Fox, Select, Pathé, General Film, Mutual, Triangle. This list, it should be understood, is not final, to the exclusion of any other firms which may desire to lend their assistance, but is intended as a nucleus, for without the co-operation of a large majority of the companies mentioned, complete success of the plan cannot be assured.

Stars to Appear in Liberty Loan Specials.

Similarly, the committee indorsed a list of stars to appear in the proposed activity, which was drawn up by the Treasury officials and to which it is more than likely that several names will be added.

The following names were suggested: Ethel Barrymore, Greta Garbo, Bebe Daniels, Irene Castle, Charlie Chaplin, Marguerite Clark, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Dustin Farnum, William Farnum, Geraldine Farrar, Elsie Ferguson, Pauline Frederick, Lillian Gish, William S. Hart, Senju Hayakawa, Alice Joyce, Frank Keenan, Ennio Caruso, Madge Kennedy, Harold Lockwood, Mae Marsh, Mary Miles Minter, Mae Murray, Mme. Nazimova, Mabel Normand, Olga Petrova, Mary Pickford, Charles Ray, Wallace Reid, Emily Stevens, Anita Stewart, Edith Storey, Norma Talmadge, Pearl White, Clara Kimball Young, Billie Burke, George M. Cohan, David Warfield, Fred Stone, William Duncan, Earle Williams.

After the meeting Chairman Zukor made the following statement: "The meeting of this committee has made a good start on what quite obviously is a gigantic task, when the short space of time between now and September 1 is taken into consideration. The producing firms, especially those from the coast, have already started to put their machinery in motion immediately, for there is not a moment to be lost. The plan as outlined at the committee meeting held today embraces only the main feature of the picture. It is the industry we have to do in the big campaign of putting over the Liberty Loan. Once this plan is shaped up and started on the way to realization, the committee will be prepared to go into other details, such as the mobilization of one, two and five-cent features already made which would be available at once."

"This all means a tremendous amount of work for everybody, from executives down to the humblest studio hand. Without hearty co-operation on the part of everybody we cannot accomplish anything, but I am confident that the industry will go ahead with such co-operation to a man is going to embrace this opportunity to show its patriotism to prove beyond all question its worth to the Government as well as to the people of the United States."

"Clearing House Aims to Aid Managers"

Colonel Ruppert Says He Expects to Reduce Shipping Costs by Cutting Out Wastage.

THAT the Film Clearing House, Inc., is not out just to serve exchanges and producers is indicated in the second statement for publication by President Jacob Ruppert at the concern's offices, 18 East Forty-first street, New York.

"We shall help the exhibitor in many ways," says Colonel Ruppert, "not the least of them being through an eventual reduction in shipping costs. One shipment a day or twice a week or once a week, according to the exhibitor schedule of changes, replaces paying for many shipments and the time and labor involved in handling them. When you cut out wastage and the duplication of effort you are earning profits that quickly become self-evident. That is true, too, of the shipping work on the side of the shipper.

"Exchange systems are compelled to ask high rates today, for they really must maintain expensive organizations and premises in every American shipping center, whereas one exchange can get along just about as well with a whole lot less work. We proposed the Film Clearing House to take over all present-day distribution effort but that of sales promotion."

"The delivery to exhibitors of service aids is today a secondary matter at most branch offices, the answer being that film shipment comes first. Still service aids, from huge posters down to tiny pasters, are considered very vital by the exhibitor, and the slightest delay in delivery gives him great concern. An organization such as the lines of the Clearing House would guarantee the arrival on time of the most obscure thumbnail cut just as it would the film feature itself."

"The sort of distributing service that a concern like ours can create and maintain would be quite beyond the power of any single exchange system. That indicates emphatically that we can improve exchange efficiency while reducing exchange operating costs. But as great a gainer as the exchange is the theater man who would cross transit troubles from his list."

CHARLIE SIMONE A GENERAL FILM MANAGER.

General Film Company announces this week the appointment of Charles Simone, of Bayonne, as manager of its New York branch, which has just been opened. Mr. Simone served in the Navy recently. Mr. Simone was formerly production or studio manager for the Nestor, Centaur, Venus Features, Universal and other film companies, and has had considerable experience in executive capacities in the film business in New York City and neighborhood.
Export Figures Show Cut in Business

While the Outgo Is Only One-Loop of Former Amount the Price Paid Is But One-Third Less.

WITH motion picture films just place on the export consignment list by the trade, the condition of the export trade in motion pictures films for the eleven months ending with May of this year as compared with the same length of time ending with May of 1916 and 1917 are of particular interest to the trade. The Bureau of Foreign and Domestic Commerce, has just compiled statistics giving this information.

Our exports of exposed films during the eleven months ending with May, 1918, are approximately one-half as great as for the same period ending with May, 1916, although the cost is but one-third less. An analysis of our film business with the world (exposed films not including raw paper) for the eleven months ending May, 1918, shows the following results:

During the eleven months ending May, 1916, we sent out of the United States 152,518,020 feet, valued at $6,428,489. The United Kingdom was our best customer and took 100,629,795 feet, valued at $4,058,153. Next came France with 14,490,886 feet, valued at $377,093. Italy bought 6,403,896 feet valued at $167,996; Canada 30,036,425 feet, valued at $764,235; Newfoundland and Labrador took 1,752,050, valued at $495,583; Australia bought 6,422,375 feet, valued at $452,290.

The world combined purchased from us 12,743,593 feet, valued at $495,583.

During the eleven months ending with May, 1917, there is a different story to tell. England decreased her purchases to one-fourth of what she bought during the same period, although the value was half as much as for the total of that period. England bought 29,247,922 feet, valued at $2,113,380. To France we exported 8,495,326 feet valued at $315,075; Italy 1,585,240 feet at $495,583. The 13,077,390 feet we sent Canada were valued at $998,851. The purchases of Newfoundland and Labrador in footage were heavier, but the cost was less—1,752,720 feet at $80,500. Australia took 1,257,595 feet valued at $642,250. And to the rest of the world we sold 40,841,299 feet valued at $1,561,493.

During the eleven months ending May, 1918, the purchases of France dropped off to almost nothing, for we sent over 1,000 feet. Italy bought 1,931,934 feet, valued at $232,702. Italy took only 2,270,271 feet, paying $61,838. England's needs totaled only 18,241,419 feet, valued at $1,411,798. Our sales to Canada showed a slight increase, totaling 14,301,484 feet, worth $1,090,815, but Newfoundland and Labrador dropped off to half the value of the preceding period, taking 842,418 feet, for which they paid $20,057. Australia took 3,589,605 feet, valued at $279,463, and all other countries combined bought 38,384,038 feet, valued at $1,834,785.

Imports Decline a Million Feet.

During the month of May, 1918, American importations of unexposed motion picture films fell off a million feet and in valuable cargo to $16,435, as compared with the March figures of $18,771,176. The United States was the leading market; Canada, second. Britain, third; France, fourth; and Australia, fifth. Canada, again, was the leading country in value, valued at $2,327,175; and in number of feet, valued at $6,790,862. The United States took 3,814,353 feet, valued at $94,257; for May of this year, 160,044 feet, valued at $15,075. For the eleven months periods the figures are: 1916, 6,165,862 feet, valued at $214,669; 1917, 3,471,006 feet valued at $20,985; and, 1918, 3,431,446 feet valued at $157,258.

Blackton Begins Work on "Common Cause" occasion instead of the trio of players referred to last week.

The "Common Cause" is the title of the film version of "Getting Together" by Herbert Rawlinson and Sylvia Breamer, has been commissioned to produce under the auspices of the British-Canadian Recruiting Mission. Engaged to appear with the featured players are Huntley Gordon, Mlle. Marcella, wife of Lieutenant Earl Carroll; Lawrence Grossmith and Louis Dean.

Two other featured members of the cast will be Violet and Charles Stuart Blackton, the producer's small children. Mr. Blackton has also signed a contract with Blackton Productions, Inc., at 25 West Forty-fifth street. He has arranged his producing schedule to take a number of exteriors first, and for this work will use a part of the Vitagraph studios, some of the interior sets are also being constructed in the Vitagraph studios, though most of the interiors will be made in his own studios, also in Brooklyn.

While in California filming his series of Paramount productions, Mr. Blackton rented the Blackton Productions, Inc. studios to W. L. Shillito. The Fox tenancy of the plant expires next month and Mr. Blackton will then take possession.

Jewel Carmen Signs With Keeney

William Fox Serves Notice That the Young Woman Will Not Leave His Company Without a Battle.

THE announcement that Jewel Carmen, the young and promising young Fox star, has signed a contract to appear for a long-term period under the management of Frank A. Keeney is likely to be followed by further announcement of a battle in the courts. Letters have been received by Mr. Keeney from Mr. Fox, stating that the latter will not give Miss Carmen up without a legal fight.

For some time it has been rumored that Miss Carmen was going to join the Keeney forces. Some time ago an agreement was entered into between Miss Carmen and Mr. Keeney, but this gave rise to a legal suit. Mr. Fox has threatened to leave the situation undetermined. Jewel was reached by telephone on Friday, and Mr. Fox was immediately got in touch with her and arranged for a meeting on the following Tuesday. The contract was signed on that day.

He says he is legally entitled to Miss Carmen's services on the ground that a contract signed by her after maturity is absolutely binding as against any contract she may have signed when under age, without the consent, oral or otherwise, of either her father or mother.

At Leading Picture Theaters

Programs for the Week of July 21 at New York's Principal Motion Picture Houses.

THE STRAND—Mabel Normand in "Back to the Woods," her latest Goldwyn picture, headed the program at the Strand the week of July 21. The support includes Herbert Rawlinson, T. Henderson Murray and Arthur Housman. An outstanding feature is the "Bill Blackton Will Settles Down," the Official War Review and the Topical Review were also shown. Melba Bonconis and Mlle. Alye Michot were the soloists.

THE RIVOLI—The Martin E. Johnson picture of cows found on the islands of the Pacific took the place of a photo-play headliner on the Rialto program. The Official War Review, the Animated Pictorial and a comedy completed the picture. Mlle. Madeleine D'Espino, G. Bettini and Greek Evans were the soloists.

THE RIALTO—"More Than Kin," a Paramount with Wallace Reid in a dual role, was the principal feature of the screen program at the Rialto. Ann Little and Raymond Hatton are members of the cast. The Animated Magazine, a scene and a comedy were also shown. Gladys Rice was the soloist.


FORTY-FOURTH STREET THEATER.—Sixteenth week of "Hearts of the World."
Vitagraph Settles Anita Stewart Case

Louis B. Mayer Pays Substantial Sum and Secures Star’s Immediate Services.

FOLLOWING a series of conferences between attorneys representing the Vitagraph Company of America and Louis B. Mayer, of Boston, it is announced that an amicable arrangement had been made whereby Vitagraph agreed to a settlement of the damage suit of $250,000, which had been pending against Mr. Mayer and his associates in the courts of Boston by the payment to Vitagraph of a substantial sum. It was also announced by Vitagraph that, owing to the time lost through the automobile accident in which Miss Mason, one of the co-defendants, was injured, her term was determined and she was permitted to return to the films in the period of her services left to her. It also had agreed, as part of the settlement, to let Mr. Mayer have his now instilled youth, and to pay him $127,000 for a contract signed last year, and which was to take effect when Miss Stewart’s term expired on that date with Vitagraph.

Mr. Mayer said that in consideration of the settlement of the claim, the company’s decision and in consideration of Vitagraph’s fairness in letting him have Miss Stewart’s services he had agreed to pay the substantial sum of money to the company. Thus ends a legal controversy which has continued for almost a year, with friendly relations now existing between all parties to it.

It was last September that the Vitagraph company brought suit against Miss Stewart to restrain her from leaving them and to make other terms, namely, that Mayer and others are co-defendants with her. It developed that Miss Stewart had signed a contract to work for Mr. Mayer, her services for him to start when she was through with Vitagraph.

The Mayer contract was not an issue in the suit, the Vitagraph action being based on the fact that Miss Stewart attempted to break her contract with it, and Albert E. Smith, president of the Vitagraph company, announced at the time that he was suing not only to protect his company’s interests, but to prevent anyone who might wish to publish a precedent in the matter of a star’s contractual obligations to the producer.

Justice Mullen, of the New York Supreme Court, granted Vitagraph a temporary restraining order against Miss Stewart, and subsequently Justice Mullen’s decision was confirmed on appeal by the Appellate Division, the injunction continuing indefinitely. The case was brought to trial before Justice L. Kay, at Utica, in June, 1918, and the January 22 and the March 19 in Vitagraph’s favor and lasted three days. He rendered his decision the first week in April, ordering Miss Stewart to finish up her time with Vitagraph before attempting to work for anyone else, and fixed a period of twenty-six weeks as the amount of time she would have to work under which company she wanted $127,000 per year by Vitagraph. This meant that she must work for Vitagraph until about September 3, and she at once began work at the Brooklyn studio under direction of W. R. North.

Miss Stewart had only been at work a short time when she and her director, with the other members of her company, were caught in a serious automobile accident in Brooklyn, Miss Stewart being so badly hurt she was laid up for more than a week. Her director, Wilfrid North, however, was incapacitated for more than a month and when she returned to work she was using crutches. This loss of time interfered seriously with the plans that had been made for Miss Stewart’s activities in completing her contract.

Shift in Utica Sunday Situation

Owing to Unexpected Opposition Theaters Fail to Open on Sunday, July 14.

A STATEMENT was made in the Moving Picture World of the issue of July 20 that the Utica picture theaters opened on at 12 o’clock New York time and nearly every exhibitor had booked a picture for Sunday, July 14, the first Sunday to open, when something occurred, of what nature cannot be learned, and the managers of the Utica houses were obliged to forgo their decision to open and wait for another decision. Whether the fact that they will open on the 21st remains to be seen. The people of Utica have not offered any serious objection to the proposed opening as far as sending letters to the Utica papers to be published in the city, just when everything appeared to be agreeable for the opening, sent a letter to one of the papers, which published it. In his letter Mr. Cross quoted the words of Edgar C. Emerson, Justice of the Supreme Court, who stated that Sunday pictures are illegal. His letter created quite a sentiment against the proposed opening among the class of persons who never attend the pictures, and it was no doubt due to his letter that the opening of the houses was deferred.

As far as the people of Utica are concerned, it is the majority that want Sunday pictures, while those who are opposed to opening the houses but two to have been regular patrons of big expensive road shows which formerly played Utica. In many instances there is quite an ill-feeling against the opposers of shows on Sunday.

Canada’s Reel Tax Hits Small Towns

Exhibitors in Less Populous Communities Complain They Cannot Retrench to Take Up Added Outgo.

ANY small-town exhibitors in various parts of Canada are complaining that the fifteen-cent daily reel tax imposed by the Canadian government places a severe burden on their activities. Generally they are of the belief that the weight of the tax falls more heavily upon them than upon the exhibitors in the large centers. In nearly every instance it is declared that city exhibitors can curtail various items of expense to compensate for the daily reel tax, where the country exhibitor cannot eliminate any expense details.

It is a fact that a number of exhibitors in small towns of Ontario have closed up shop since the enforcement of the tax, and offered for sale, and two or three cities have found it necessary to close down even for the summer months. Exchange managers of Toronto admit that the small-town exhibitor is feeling the effect of the reel tax.

One small-town exhibitor who has registered a complaint is Wilfrid W. Kay, who operates the Grand, Ridgetown, Ontario. Mr. Kay criticizes the Ontario Moving Picture Exhibitors’ Protective Association for inactivity at Ottawa, the Canadian capital, when the government was framing the regulations for it, and says his association, the Toronto Exchange Managers’ Association soon had a delegation on the ground to protect its interests. He declares that he does not really want to criticise the exhibitors’ association for its passive resistance, but that the organization missed a big opportunity, he believes, to make a name for itself.

A. J. Mason, a well-known small-town exhibitor of the Maritime Provinces, has also complained about the reel tax.

The tax is a tax above and below, he says. It operates the Empire theater at Hantsport and the Opera House at Wolfville, N. S.

That the fifteen-cent reel tax is working a great injustice on the small-town exhibitor is also the opinion of A. A. Cooper, proprietor of the Lyceum theater, Huntsville, Ontario, who has also made a plea for a grading of the tax according to population.

St. Louis Film Board Hears First Case

It All Happened Over a C. O. D. Parcel Post Shipment, But Everybody’s Happy Now.

THE St. Louis Film Board of Trade has won its first case, and the exhibitor in question seems to be as well satisfied as do the exchange managers. The reason for the all-around pacification is that there is a settlement, once and for all for as far as the purchase or booking of films in this territory is concerned, of a troublesome problem that has been recurring with unusual frequency.

The case in question was of a southeast Missouri exhibitor, who was sent a C. O. D. parcel post shipment, neglecting it, returned it to St. Louis C. O. D. The C. O. D. under ordinary circumstances could have been charged and the bill sent or redirected to the exhibitor and the controversy that might have ensued might probably have been settled through the Post Office Department. The C. O. D. was of the plainest variety, and the exchange manager was unable to get his film without the payment of the C. O. D. The exhibitor, under his agreement, should, of course, have paid for the film he ordered. As the case happened the exchange manager had no immediate booking for the film in question and left it at the post office. He then complained to the Film Board of Trade, organized but three weeks, and the exhibitor was summoned.

The board met and the exhibitor appeared. He presented his case as one would in court and the exchange manager presented his. The executive committee decided the exhibitor was in the wrong, and he agreed to abide by the decision. He paid the C. O. D., releasing the film. The amicable agreement and the fairness of the trial has occasioned considerable comment in St. Louis.
There will be plenty of reasons why a “hundred per cent.” organization should be constructed now. The various war activities which touch closely and, in fact, depend materially upon the work which can be done better through co-operation with picture theatres, should give the strongest possible reason for a closer affiliation of exhibitors. Power to bring about this affiliation is within the grasp of a man like President Schaefer. He is connected with one of the oldest and most successful firms of exhibitors—Jones, Linick & Schaefer of Chicago—and he has both time and means to devote to an intensive campaign of organization. Being new in the political angle of the game, he should be able to gain the confidence of the exhibitors of every faction. To do this he must take the affairs of the League in his own hands, map out a new and equitable policy along lines of construction and for the benefit of the exhibitor body as a whole.

This is not the time to sit facing backward. Rather, all of us should be up and doing with our faces set toward but one goal. Consequently, we shall refrain from post mortens on the convention—that event carries its own commentary. The all important thing to do is to bring all exhibitors of the United States under one banner, united for one purpose. Personal aggrandizement can wait and plans for personal profit may easily be laid to one side until the times are more propitious. The man who forgets self and works for the organization “one hundred per cent. strong” will, in the end, have no cause for complaint as to where he stands in the estimation of his fellows.

Therefore, we shall look forward with great hope for efficiency in the Motion Picture Exhibitors’ League under the leadership of Peter J. Schaefer. He is a big man in this business and should be able to do big things for the League and those concerned in its success. On the other hand this is the time for the members of the League to come forward strongly in support of the new administration. The affairs of the organization are at a very low ebb. There should be a renewing of activity among state branches—a general getting together all along the line. Every step that can be made to bring about a unification of the organization should be taken now. There is a strong possibility that overtures will be made to the American Exhibitors’ Association when that organization meets at Chicago in September and those efforts should not come to naught. Let everybody get together for a long, strong pull.

Facts and Comments

From all parts of the country come reports of good business among exhibitors. Attendance seems to be up to the mark and prices of film rentals have not occasioned serious complaint. The theater owners apparently have adjusted their houses on a war basis and there is no complaint of hardship or unfavorable conditions on that score. One of the best indications of favorable conditions is found in the almost total lack of friction between the theater owner and the producer. This is a state of affairs that should prevail at all times. It can be made permanent if the theater owner and the producer will get closer together and work at all times in harmony for the common cause of business success.
Reluctant Assent
By Robert C. McElravy.

The ruling by Gen. Crowder that film artists are engaged in an essential industry will release a sigh of joy not only from a myriad of actors, but also from their countless admirers. Whether we like it or not, the American drama of the present time is that of the film, and everyone who attends a real play, one hundred attend a screen performance. So if a great part of the nation wasn't to be plunged into gloom and boredom, then the young movie actor, of draft age, had to be spared. For the elderly Thespian, never too old to do Hamlet or Richard the Third or D'Artagnan, cannot manage the hair-raising stunts that the most conventional Wild West show demands. It is no use arguing that the American people have very poor taste in this matter, and, if deprived of the movie as a refuge from boredom, would be forced to occupy their evenings more usefully. The fact of the matter is that we are in the midst of war, and we must not swap amusements while so immersed.

The Evening Post of July 9 is in error in its statement that the young screen actor, of draft age, has been spared from the ranks of the army. He is answering by the hundreds, the call to the colors. The moving picture actor is simply immune from the "work or fight" regulation, which is quite a different thing, and this applies of course to men over draft-age.

Numerous paragraphs similar to the quoted extract are flying about the country in certain sections of the press. Some of them are not so guileless as they would appear, but most of them we prefer to think are the result of an honest incomprehension of what the films have been doing. In either case the public is entitled to know just why moving pictures have not been classed as non-essential during the war.

When it became evident that America was to take part in the war, the film producers of the country placed the entire machinery of the moving picture industry at the disposal of the Government.

The film interests have had their loyalty on straight from the beginning. Just how much of an influence they have been in bringing the war situation to the minds of the people cannot be fully stated, but they have been pounding out the facts to their millions of daily observers without cessation. They have brought the issue clearly before the vast foreign-born element, some of whom can neither read nor write our language. The film has accomplished marvels in uniting and solidifying the thought of America in this great crisis.

It is wrong to assume that moving pictures are essential merely from the standpoint of entertainment. The authorities at Washington recently went to considerable effort to place themselves on record as to just why the films are not to be regarded as non-essential.

Mr. McDade, Secretary of the Treasury, expressed amazement that a movement to have the films declared non-essential should gain any headway. He spoke of their work in furthering Liberty Loans, War Savings, and other Government movements, and said they "deserve the thanks of the country for their patriotic attitude." Mr. Creel, chairman of the Committee on Public Information, said, among other things: "I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment." Mr. Hoover and Mr. Garfield expressed themselves very much in the same way, speaking particularly of the educational and moral value of the films.

The press as a rule is friendly to the screen and is giving moving pictures full credit for what they have done. It has small reason for doing otherwise, for moving pictures certainly create new readers of newspapers all the while.

The Evening Post editor who wrote the above paragraphs had simply not awakened to what is going on in the film world. He has not yet discovered that there is a method in this movie madness. While he lingers amid vague prejudices a new art of cosmic sweep is spasing over his accomplished but unsuspecting bean.

Let him go to see D. W. Griffith's magnificent "Hearts of the World," with Dorothy Gish as the charming heroine. Then let him devote a week or ten days to a campaign among the other moving picture houses and see if he doesn't find his time well spent. A few slapstick comedies wouldn't hurt him either. The most erudite man of our acquaintance, a reader for a great publishing house, wouldn't look at a moving picture for years. When he finally fell, it was for "Mutt and Jeff." Now he can't see enough of them, and he still retains his job.

Poor taste! Tell that to the Teufel Hunden!

Laemmle 'Hammering on the Summer, Stuff
Inclination to Close Down in Hot Weather Is a State of Mind, Says Universal President.

In line with his recent message to every exhibitor in the United States on the absolute necessity, from the standpoint of sheer patriotism, of keeping the theaters open throughout the summer, Carl Laemmle, president of the Universal Film Manufacturing Company, has just made public a second letter sent to a "Dubbing Thomas" showman.

This exhibitor, who owns a theater in one of the smaller Kansas towns, took issue with Mr. Laemmle's assertion that the dog days are as full of profit possibilities as those of the cooler season.

"You're all wrong," wrote this theater owner, whose name is withheld at his own request. "Neither you nor any other man can convince me that I can make money during the summer. I'd be tickled to death to keep my doors open but it's absolutely impossible to give the Government in the spreading of propaganda, but since I can't afford to lose money I've got to shut up shop during the eight weeks in July and August."

The answer sent by the head of the Universal organization was written in his characteristic style.

"Some one said of a certain New York evening newspaper that it wasn't a newspaper at all; it was a state of mind. Well, that's just what the summer so-called dull season is -a state of mind," wrote Mr. Laemmle. "There are, however, a number of exhibitors who have a deep-rooted idea that business in the summer drops off because it always has dropped off. If you are one of those exhibitors it probably will drop off. That's your state of mind.

"You may be just waiting for a few continued days of hot weather to give you an excuse to close on the plea that you can't control the weather. If you are just stop for a moment and ask yourself if it isn't your state of mind that's got you. We've got to have the dull season all around, and when you come to think of it, it is not so terrible after all.

"Get into this state of mind and there won't be any dull season for you," says the Universal president in conclusion. "Every fellow will enjoy the dull season, all around in the meantime you ought to be able to cinch the business of your town so that when he attempts to start all over again in the fall he'll wish he'd put it off till after the war."

Stedman Not Nephew of Charles Frohman.

Daniel Frohman of the Famous Players-Lasky Corporation says the published statements that a young film actor named Charles Frohman Stedman is a nephew of his brother, the late Charles Frohman, is incorrect, as Mr. Frohman had no nephew by that name.
Motion Picture Educator
Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Pershing's Crusaders" Has a Successor
It is "America's Answer," and the Eight Reels Will be Shown in New York, July 29.

The U. S. Government will present, through the Committee on Public Information, George Creel, Chairman, Division of Films, Charles S. Hart, Director, the second official American war film "America's Answer," at the George M. Cohan Theater, starting Monday night, July 29.

This feature film in eight reels will continue the story begun in "Pershing's Crusaders." It will tell the story of the arrival in France of the first half million men of the American Army and of what they have accomplished.

From convoyed transport to the first line trenches, the activities of the American Army in France are vividly portrayed. The building of 800 miles of rail lines in France, erection of enormous docks, storage warehouses and railroad shops where hundreds of American-built locomotives are assembled, and all of the work which is being done for the maintenance of the American Expeditionary Force in France will be reproduced on the screen. There will also be shown the arrival and landing of "our boys" and interesting scenes of their daily life in the trenches and in rest camps.

There will also be panoramic views of military activities at the front and other highly interesting scenes which will be announced in detail when the picture is presented to the public.

"America's Answer" has been selected and assembled from over 30,000 feet of film which was made by order of General John J. Pershing under the direction of the General Staff, and photographed by the Signal Corps of the American Expeditionary Force in France.

A full-length newspaper review of this film has been previously seen and approved by General Pershing, who is taking the keenest interest in the filming of what will ultimately be a complete pictorial history of America's part in the great war.

Interesting教育als

One Military Subject, One Travel, One Sport, and Two Industrial.

Reviewed by Margaret I. MacDonald.

"Britain's Bulwarks, No. 11" (Pathé).

This, the 11th episode, shows the Duke of Connaught on a visit to the French front, where he reviews the dauntless Canadian troops. Both cavalry and infantry are pictured, and certain interesting scenes show the manner in which ammunitions is handled. Actual pictures taken during the bombardment of Vimy ridge are included.

"A Mexican Venice" (Educational).

An interesting series of views along the Viga canal treating in general of the activities on this canal which penetrates Mexico City and which on week days serves as a commercial avenue, and on Sundays reflects the festive moods of the nation. One of the first scenes gives an idea to what an extent the Viga canal is used by the natives as a wash tub. Then again we get a glimpse of the hundreds of little bridges that span it, and the varied craft that ply through its waters. At another time we make a landing at the Indian village of Santa Anita, which is evidently one of the show places of the canal. A nail factory situated in this village turns out about three dozen hand made nails per day, many of which are used in making the flat bottomed scows common on the canal. These are only a few of the many unusual scenes present in the picture.

"The Game of Golf" (Paramount-Bray).

In the 129th issue of the Picturegraph will be found an illustration of how to become proficient at the game of golf. In it Alexander Smith twice winner of the National Open Championship and holder of four metropolitan and twelve other championships, and one of the game's greatest exponents, demonstrates how to do the thing right. Beginning with the proper grip of the club on and through the drive, the approach and the hazard shots he points out the right and the wrong way of playing golf.

"Making Concrete" (Universal).

In the 81st issue of the Screen Magazine will be found a clear illustration of the manufacture of concrete. First we are shown the great sand hill where the basic ingredient is obtained. Then comes the removal of the sand to the conveyor, with closeup views of sand conveyor and cement conveyor. The great tank in which the cement, sand and water are mixed is next shown, and also the block-forming machine which stamps out the blocks. The blocks of concrete are then taken to the drying room from whence they are transported to the store yards.

"Scientific Poultry Production" (Universal).

Scientific methods of rearing poultry are shown in the 81st issue of the Screen Magazine. This film comes from the United States Department of Agriculture and shows the method of trap-nesting hens which affords a means of knowing which hens are earning their keep and which are not. When laying hens is removed from the trap nest and the number of her leg band marked on her egg and credited to her on the trap record. The eggs for the incubator are carefully selected and separated according to the hens' ages and placed in the proper incubator. When the hatch is completed each chick is weighed, toe-panched and banded with duplicate bands. The packing of eggs for the parcel post delivery is also shown.

The Patriotic Point of View

National Education Association and Community Center Association at Pittsburgh Convention Laud Moving Picture Service.

The use of motion pictures by educators and social agencies was given a decided impetus at the joint conference of the National Education Association and the Community Center Association in Pittsburgh at the convention held July 2 through July 5, 1918. For the first time motion pictures were discussed in a dignified and adequate fashion as valuable medium for instructional, entertainment, Americanization and patriotic purposes. An entire morning session of the Community Center Conference was devoted to the subject. Orrin G. Cocks, of the National Board of Review, presided and presented the principal address. The Convention listened also to M. A. Beeman, Associate Director of the Committee on Public Information at Washington; William Horton Foster, Vice-President of the Community Motion Picture Bureau; and R. E. Hieronymus, Community Advisor of the University of Illinois.

All the speakers paid high tribute to the whole-hearted service of the motion picture industry in aiding the United States Government both in developing a unity of war will at home and in the successful prosecution of the war. No other national industry has placed its powers and product so completely at the disposal of the government. These have been used in the training camps and in the theatres of the country for developing accurate knowledge of American war spirit, of aroused democracy and of American preparedness, both as in the Allied and neutral countries abroad. This assistance to the governmental agencies has many times approached the limit of generosity in prices, new motion picture prints and skilled technical assistance.

The patriotic service of the film companies in cooperation with the Committee on Public Information, the cantonments, the Y. M. C. A., the great war fund drives, ship launching
and the operation of Government commissions was also discussed.

Still another phase of war activity commanded the enthusiastic applause of the Convention. This occurred when there was a display by the managers of the motion picture industry in helping to brighten the spirits of the American people by concentrating the abilities of directors, actors and exhibitors on cheerful, daily, fun-compelling and absorbing stories. These unusual photoplays had assisted mightily in lightening the strain of the American people and in preserving a moral balance and poise.

The subject of the use of motion pictures in Americanization of the foreign-born was also discussed. Because the motion pictures are still a new medium in which it is not easily understood, it becomes the most powerful agent for awakening the whole people to think and act for democracy. Every community, therefore, makes a mistake not to study what the people want and to draw them together on the basis of their lights rather than to attempt to dictate from above what they ought to enjoy.

This group of educators and social workers received as a new light the fact that the eyes of every one of these people were more important social agents than themselves. The discussion indicated a determination on their part to attempt to develop a great spirit of co-operation with the exhibitors of the country in accomplishing the common war purpose.

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**Maybe Stone Has It?**

Film Library Which May Interest Many—Special Scenes Including Four Reels on Life in Western Siberia and Alaska.

The slogan “maybe Stone has it” is more or less well known among the trade. Abram Stone, a diligent and industrious pioneer in American motion pictures, made an expedition into Siberia and is behind it, and can be located at his office on the eighth floor at 145 West 45th Street, New York City any day. For some time Mr. Stone has been collecting a library of interesting films of travel, news, scientific, industrial, military, zoological and other subjects. At the present time he has on hand an attractive collection of scenes collected by the Harvard Museum Siberia-Arctic Expedition showing life among the natives of Alaska and Siberia as well as the Aleutian Islands. Gold mining at Nome, and reindeer herding on St. Lawrence Island are among the many interesting features of these pictures.

In a catalogue prepared by Mr. Stone for the guidance of his patrons will be found listed a large number of unusual subjects for which the educationist might look long and fail to find in the ordinary channels.

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**Johnston Brings Pictures of Cannibals**

For Two Years Explorer-Photographer Traveled Among Savage Tribes of South Pacific.

ACTUATED by a craving for adventure and the desire to record the manners and customs of the last stronghold of cannibalism, Martin Johnston set out from San Francisco and made brief stops at Honolulu and Samoa in 1912. He went to Sydney, Australia, this time was devoted to laying in a supply of looking-glasses, calico, knives, tobacco, pipes, cast-off clothing of all kinds, including several crates of old hats and caps for use in dressing the savages. Then the voyage was resumed aboard a little trading steamer which landed him in the Solomon Islands after a two-weeks trip.

From here for months one adventure followed another. Traveling in small whaleboats, whaleboats and canoes Mr. Johnston covered 18,000 miles among the Solomon, New Hebrides Islands and he sailed as far north as the Leaneuwa Lagoon among the Line Islands.

Assistance and protection was furnished his expedition by government officials in the form of twenty-five native soldiers and fifty barrier boys. With this bodyguard he went among people who had never seen white men before. A fresh water lake was discovered in the interior of a large unexplored island; a group of artificial islands were explored—Islands manufactured from stones and shells in the middle of the Pacific; a lagoon inhabited by 782 primitive natives was photographed. Here the natives thought they were only islanders on the face of the earth. In the New Hebrides the savages were seen burying their old people alive.

After a year's adventure Mr. Johnston set out in an open whaleboat for an unexplored island to study a race of cannibals known as the “Big Numbers.” On this trip Mr. Johnston insisted on going. They were captured by cannibals and rescued by the timely arrival of a British man-o-war. This experience, after being within fifteen minutes of the roasting stones, so unsettled and unnerved the explorers that they were forced to leave the island.

Lucky Mr. Johnston set out from America with the idea of remaining at the first Mission Station, while Mr. Johnson journeyed on among the cannibals, but at each station he begged to go on just a little further, with the result that she has experienced more adventure than the average man does in a lifetime. They two cruised among the reefs of coral for nearly two years.

The animated picture record of this journey which Mr. Rothapfel is presenting at the Rivoli for the first time on any screen was made entirely by Mr. Johnston. The scenes of island life and customs depicted should be of special interest to students of ethnology since the series embraces many extraordinary types of humanity, ranging from the beauty of the Hawaiian to the repulsive sickness of the cannibals of the Solomon and New Hebrides groups. In all nearly 60,000 feet of negative were taken.

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**Cincinnati Concern to Produce Educational Motion Pictures Company of Middle West to Bend Efforts Toward Filming Subjects of National Interest.**

ACCORDING to Kenneth C. Crain, correspondent for the Moving Picture World, the Cincinnati Motion Picture Company which for several years, under the direction of President Clarence Runey, has been highly successful in the production of news and industrial moving pictures, has announced a departure of considerable importance and interest, involving ambitious plans for future production and distribution. The company has decided to give up making local news pictures, and will no longer issue the weekly news film which it has been getting out since 1910. Hereafter it will devote its facilities to the production of educational subjects of national interest, with the entire country as its distribution field. In order to put its distribution on a businesslike and efficient basis from the start, the company has secured the services of C. C. Hite to handle its distribution, and Mr. Hite has taken quarters at 109 West Fifth street, where he has leased an entire floor for this purpose. He is widely known among exhibitors and film men in the Middle West, having been manager in Cincinnati for some of the leading concerns in filmdom, including the Mutual, Goldwyn, Jewel and Triangle companies. The company, with its own plant, for the production of everything necessary to handle a picture, from the film to the paper, will be prepared to get out the advertising matter to go with its pictures, and will shortly announce forthcoming releases.

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**GEORGE D. BAKER PLAYS SIMON LEGREE.**

Metro's manager of productions at his west coast studios in Hollywood shows how cool he can be with Metro stars and supporting players. He even invade the nursery to play the slave driver. But he isn't half as vicious as he seems in this photo. From left to right: George D. Baker, Rhea Mitchell, Anna Q. Nilsson, Bert Lytell, Rosemary Theby and little Joey Jacobs.
Prepare to Produce.

Prepare to "produce" your picture instead of merely "presenting" it. Evidently novelty in story is not often to be looked for, and it must supply the demand. It is manifestly impossible to follow in the footsteps of such men as S. Harret McCormick and Harold D. Franklin. The average exhibitor is not a studio at his command, nor could be the cost of making a heavy production for each two or three-day run. For this reason undue space has not been given to such productions, but enough has been used to show the general line of presentation. The smaller houses cannot compete with the two thousand seat house, and to attempt to do so would merely invite failure, yet much can be done with comparatively little running cost and not a very great initial outlay. Taking a suggestion from the dramatic theaters, much can be done with white or light hangings and variously colored lights. Take, for example, the strong tragic story. The stage is displayed with white drapes on which play brightly colored lights, gradually deepening in tone to the darker shades of blue, or purple. This fade into blacks as the lights go down. The audience is in a proper mood for the heavy story. On the other hand, beginning dark and working up to the brighter tints, will pave the way for a comedy or comedy-drama. The initial cost of wiring the lighting system to be able to gain the desired results, for while white violet lights best, it will be found that cheesecloth will serve as well and is less costly. Building up on this, lantern slides can be employed to throw flowers or conventional patterns on the drapings, cloud effects can be worked, and you can even get the effect of a stage setting, with a cloth of drapery, working a siren of speaker in front of the cloth, but to one side. From this it is a comparatively easy step into an introductory scene with a house setting and a few simple properties. Special music, of course, is to be used for these effects, and the effects may merely be used to augment the music at the start. Begin slowly and that will give you more room in which to improve your displays. At the start any departure from the bare stage and blank screen will suffice, but with a little thought you will find that you can greatly improve the picture. To give a concrete example, let us take Tarzan of the Apes. It will be recalled that this opened with a silhouette of the boy Tarzan against the evening sky. Open with your whites and amber, tinted slightly with red. Use some smooth-flowing music and work the bird call, perhaps open into this with more the orchestra or organ comes in. Increase the red while you gradually throw off the whites, then dim the amber while the red grows stronger, then bring in the blues while the red lessens. In the end you are left with the scene as the moonlight, then flash the title (the lights being so low as to permit it to be read), and when you come to the opening scene cut off the lights. By properly tinting the KAISER or the background, the white lights will not detract from the picture. Unless you can use a dimmer for each color it would be better to have the lights put in two or three colors in each section. It will be thirler, and the effect would be better, though rheostats are more costly. With a little experimenting you will find that you can gain surprisingly good color effects without trouble.

Poor Business.

The Central theater, Atlantic City, N. J., seems either to be misinformed or misinforming. It is a five-cent house, and in an effort to create "runs" for its attractions it gets away from the facts. It says, for example, that Tarzan of the Apes played two weeks at the Victoria and one at the Palace, Philadelphia, though it did not play the Palace, and a week at the Rialto in New York, ignorant of the six-weeks' run at the Bioscope. To cap the climax, it adds, "This is big production and should draw as well as 'The Kaiser, the Beast of Berlin.'" This is poor argument. But the limit is reached when, in announcing the war-news reel, it adds, "Please note that any of you happen to see any of your boys in these pictures if you will report it at the box office we'll be only too glad to give you a film clipping. Since the film is rented and not purchased, we think that the offer is dishonest. There is entirely too much film-clipping being done by operators, but if some scene with a New Jersey regiment comes along, the reel is apt to go back to the exchange minus a scene or two. It is easy to be generous with the property of others, but it is hardly honest business.

Use the Lobby.

Don't forget that your lobby is just as much a part of your advertising campaign as is the newspaper display or the lithographs you use. More than that, it is the most important advertisement you offer. It is easy to be generous with the property of others, but it is more permanent. You would fire a ticket-seller who came to work every day with a soiled waist and unwashed face, but that is no worse than letting the front of your lobby become dirty and accumulative on your permanent lobby display. Keep your frames polished or painted, have the glass polished, not merely washed, and see that the floor is clean. People judge the inside of a house by its exterior, and most often they are right. Make certain that the judgment in the case of your house is in your own favor.

From a Truant.

It has been a long time since D. Fil佐ia, of the Theaterette, Fort Scott, Kansas, has been in, but better late than never, and he sends in his "The Kaiser" campaign. He changed copy every day, except that his opening advertisement, shown here, was repeated in the weekly. This was a five tens and was run three days before the showing. The two twelves alongside were run the following day, and the day before the showing the thirties to the left of the second cut were used. The same space was taken for the opening day, but was dropped to three tens for the second and third days. The last day's advertisement is not shown in the series. It announces the last chance to see the picture and calls attention to the heavy business of the first day, urging all to get in who can. The Tuesday advertisement announces a special children's matinee for Wednesday at which the price is but fifteen cents, including the war tax, and the price is properly announced as "15c, war tax 2e, total 15c." Instead of "Fifteen cents, including the war tax," which has been held to be misleading. It is not a "war tax," but the price of the newspaper. The entire county was billed with window cards, half-sheets, ones and threes, and a cleanup was made. Mr. Fil佐ia wants to know what we think of the copy and display. We think that in the opening day we would have put the "Allen enemies keep away" in big type clear across the space directly under the house name or else in the center of the space. The same holds good for the "Police Take Notice" in the next advertisement. He has done better with the "Blood-curdling
Steve Farrar's Campaign.

Steve Farrar, of the Casino, Eldorado, Ill., is busy these days, for he had his manager at the Orpheum, Harrisburg, Ill., drafted and now he has to run the two shows. The towns are only nine miles apart, and there is trolley service every hour. It is some jump at that. Steve sends in his campaign for "Over the Top." It played three days in each house, a record for the towns, and the campaign is interesting because it shows what can be done in a small town. He writes:

I am enclosing you the newspaper ads I used; they are not the best in the world, but remember I have to depend on the stuff the exchanges furnish. I cannot even use a mast; must have a cut, so I think these ads are fair examples of what it takes to get the business in a small town; anyway, they broke my house records in both towns. I often look at the stuff Ruffner and McCormick send in and wish that I could get out of that kind, but it's impossible with the material I have to work with; so I just do the best I can with what I have. Let me know what you think of this layout.

Steve is pretty much up against things, but he doesn't let that worry him. Instead of deciding that he cannot do very much because he lacks facilities, he stands about getting as much as he can with what is offered. He started in ten days before the show opened with half-pages. They blank the current show a little, perhaps, but Steve figures that if he gets the feature over big he'll be making business for a long time to come. That is what the sensation features are for. They are apt to hurt the business for the preceding week, if properly advertised; but if the show gets over big it makes people think for weeks to come that the house is the home of big things. The first advertisement is rather full, but Steve knew that it would be read, and he told all about it in the first announcement. The real announcement is contained in the upper half of the first advertisement shown. That gives the dates, announces the subject and the pictures, and is sole interest. It is the case in that you can read down for further details, but that much of the opening gun sticks. The second display is also a half-page, but it carries less type, for now less type is needed. He has to stick to the

Casino Theatre, Mon., Tues., Wed., June 17, 18, 19
To Hell With the Kaiser!

Let's all be true-loyal Americans now and go-

"OVER THE TOP"

Vigilant's Stupefying 9-Point Photoplay of What America is Up Against "Over There"

If this picture does not arouse enthusiasm in any heart, then that heart is not American!

TWO SHOWS EACH NIGHT, 6:15 AND 8:15
15 Cents •• ADMISSION or 30 Cents

trade-mark-cut of the charging soldier which is used on all of Empey's stuff, but he adds another to the more novel cut to the left. He steals the Metro's thunder with his catchline, but no one has prior rights on that popular phrase. The display stands out well, but we think it would have been better had the printer left a little more space between the title and the lines above and below. The line following could have been reduced without serious loss of efficiency, but for small-town typesetting it is by no means a bad job. Letter on the cut is cut down to a three sevens. According to the rule this space is far too full of type,
but as a matter of fact it is a well-set display. The wide eight-line type might be criticized, but they have been leaded and are more easily read than would be the case were there no space between the lines.

The Who and What of "OVER THE TOP" EMPEY EMPEY entered this world at Ogden, Utah, December 11, 1895. He has childhood on a ranch near Ogden, Utah, and was educated in the public schools of Ogden, Utah, where he was a successful football and baseball player.

Dig in start as a soldier and soldier of fortune at the age of seventeen when he joined a当作 for a trip of a year and six months, a trip which ended in a "Sagazine" expedition that took them a few miles from home and into many perilous experiences.

Put in three years of service, six years in the regular U.S. Army, saw active service on the Mexican border in 1911 and in the near future, five years in the Italian army and three years in the Italian navy, where he served as a marine, became the leader of a large group of men, and many postwar experiences.

Elected to the Baseball League of London, in December, 1915, to manage the entire of the island, went to France and stayed there for many months in the front line, became the leader of a large group of men, and many postwar experiences.

EARNEST for America to war on the side of civilisation and when the war came he was active, went "Over The Top," an age of the thrills, recruited thousands of men, and many postwar experiences. Put his money in Liberty Bonds, raised over $15,000 for "Bombs" funds and went through the Vagabond Trail of "Over The Top," and put his money in Liberty Bonds, raised over $15,000 for "Bombs" funds and went through the Vagabond Trail of "Over The Top.,"

"OVER THE TOP" Will Be Shown 3 Days At The CASINO BEGINNING JUNE 17TH Better still, the stars separate the paragraphs and still further kill the suggestion that there is too much to read. It is one of the best examples of the use of a considerable amount of small type that we have ever seen in these pages. It will pay to study it. The next example is a cross-page strip five inches deep, used for the Harrisburg house. Evidently it follows the opening announcements. For Harrisburg Steve seems to have preferred the cross-strips. The bare repetition of the title is sufficient. The next strip shows a utilization of Ralph Ruffner's "apology" adapted to the current need. Taken in conjunction with a glowing newspaper criticism nearly a column in length, it fed business nicely and drove home the suggestion that those who waited lost their chance. For the last night the advertising was split into two separate advertisements of two fours each. That on the left is also an adaptation of one of Ruffner's suggestions and trilled nicely with the work of the preceding day, and Steve adds his own touch with a six-point "That's our little piece" at the bottom of the text and just above the house signature. Almost as good is the other advertisements, "You'll be sorry tomorrow if you miss this show tonight." The first half of the phrase is strong enough to call for display type. Lately we have shown a lot of campaigns by Mc Cormick, Ruffner, and others, but this is interesting as showing what a live wire can do who has practically nothing but hustle to back up the brain. He cannot afford to have designs drawn, he cannot have special cuts made, he must take what he can get and provide the rest out of his own head. It is an old-timer, and the idea did not scare him a bit. He took what cuts he could get from the exchange and did the rest with type. Steve is one of the oldest contributors to this department, as well as of the oldest readers, and what he reads helps him to do better work. He does not hesitate to use what he finds here because he knows that is what they are put here for, and he does not hesitate to give up his own ideas—and he has contributed many. He knows this department to merely an exchange of ideas, and he puts more in than he takes out, but he takes what he can use knowing that it will be brand new in his town, and it helps him to clean up with a feature that must be advertised adroitly if it is to clean up. He played to three days' big business in each of two towns. He got the money, and better still, he got the credit that comes from packed houses. Many do not realize it, but a turnover of the best possible advertisement a house can have. People do not stand in line before the house that lacks attractions. Patronage is the stamp of merit as well as of success, and what Steve has done other small-town managers can do as well.

Words of Wisdom
Here is some good talk from a late English Triangle booklet. It holds just as good this side of the pond as it does in England. Presumably it is by Philip Wright Whitlecome, or at least it is in his style. It runs:

"We are running a motion picture theater, but you are not a showman or a circus proprietor. You are a seat salesman, and you are appealing to an intelligent class of people—people who know just as much about motion pictures as you do, and who want to see the best pictures you can show."

The average exhibitor overestimates the fact that a thorough knowledge of his pictures is absolutely necessary if he would advertise them effectively, and that a certain amount of intelligent advertising is equally necessary. There may be a certain scene in a picture that alone is worth the price of admission, but your public has no way of finding this out until it flashes by them on the screen, unless you advertise it beforehand. A real appreciation of the picture by your patrons is essential to their satisfactory entertainment.

Too much of the advertising done is non-committal, and this is particularly true of the program stuff. It is clearly apparent that the advertiser has no real knowledge of the picture he is going to show, and this seems none too certain of the actual wording of the title. He gets off some glittering generality that does not rouse interest in the least, and lets it go at that. It is definite talk of the films that makes business. Know what you're talking about.

Uses Red Ink
The Kinema, Fresno, Cal., uses the red impression of the press for tint block work and gets unusual results. Advertisements printed in red and black type are not uncommon, but we do not recall having seen before the use of the red foras to make a list as the basis of the advertisement, yet there are many presses, even in the smaller cities, equipped for two-color work, and a little study and some added expense will get unusual results. The illustration will not reproduce as red and black have an almost similar setnic value, but the idea is to use the color as a ground for the display of the black type.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Continued of Advertising for Exhibitors in the Moving Picture Word)

A TEXT BOOK AND A HANDBOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run the house, how to frame your newspaper advertisement, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get public notice. A book with an American accent. It is not weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building
Wright & Callander Building
Chicago, Ill.
Los Angeles, Cal.
Manufacturers' Notice.

I f all established rule of this department that no apparatus or other goods will be listed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

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

Both the first and second sets of questions are now ready and printed in neat booklet form in the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. 

Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Gone, But Not Forgotten.

From Alex A. Macdonald, secretary Local Union 407, Halifax, Nova Scotia, comes the following sad news:

A. E. Wall, chairman of the Nova Scotia Board of Moving Picture Censors, passed away at 3 A. M., Wednesday, June 19. The immediate cause of death was pneumonia, which followed an operation for appendicitis.

The late A. E. Wall was a personal one to all of us, and we feel it deeply. Aside from this sad happening we are all well and working. The local is going along the straight and narrow path which leads, we hope, to success and better things in the days to come. The future of Halifax looks bright.

This news was in the nature of a shock. A. E. Wall was of the salt of the earth. He was a member in high standing in the Ancient and Accepted Order of Good Fellows. Square as a die and straight as a string, he was one of those men whom every honest man was proud and glad to call friend. I am sorry. I shall miss something when next I visit Halifax, and that something will be the warm handclasp, the honest welcome and heartening smile of A. E. Wall. May he rest in peace.

Perforated Shutter Blades.

California wants to know:

What is your opinion with regard to a shutter with perforated blades, or one with colored blades, which will not entirely darken the screen. Does it give more light on the screen or lessen the flicker by not having such a total change from light to darkness as is the case where a solid blade is used?

This question is an old one, but is re-explained for the benefit of the newsmen in the business. Yes, perforated shutter blades do lessen the flicker, as do also colored, semi-transparent blades, but it is at the expense of injury to the highlights of the picture. Where a perforated blade is used the picture looks gray and dull in proportion to the number and size of perforations and brilliancy of the projection light. With colored blades the effect is much the same, except that it is in color. There is exception where certain very dark tints of two colors are used. Projectorist Wood, formerly of the Market Street theatre in San Francisco, used such a shutter, which worked very fine, but it was a matter of very careful selection of tints and colors, and no others would do. Aside from the Woods shutter I know of none which will work the slightest improvement as against the solid metal blade shutter.

Butcher Splices.

Fredric Brockman, Triumph, Minnesota, orders question booklets and says:

I am a student of handbook and projection department, and I do not go to the cellar to study them either. Have cut down my shutter to match local conditions; also have my optical system matched it so that I can cut down my ports. Am running a Power's six-A. It needs some overhauling, but I am sorry to say that friend Boss cannot see it that way. It has had no repairs to amount to anything since its installation about three years ago. You may therefore imagine what is needed. Am studying all the time to improve my work. Have the following in my technical library:

Hawkins' Guides, Hawkins' Electrical Dictionary, Richardson's Handbook (the best of 'em all, by the way). Optic Projection, I. C. S. Electrical Engineers' book, three books on mathematics, six on chemistry, three on drawing and design and one mathematics and applied electricity.

Why not recommend works on physics as study books? They could give good dope on light, optics and electricity. I also own my own tools. Am enclosing some fine examples of butcher-spliced film received from the Metro and Vitagraph Minneapolis exchange. Jimmy the usher must have had all, with the assistance of the kind-hearted janitor. In closing I desire to tender my sincere thanks for the aid I have received through this handbook and the room in the theatre.

The splices vary from plain punk to awful, with two tackled together in a pin. The Minneapolis exchange named must inspect its reels by looking hastily on both sides of them if this is a fair sample. As to height of pressure you get to of course mean the less ports, there are two ways of reducing, and while both are with one is better than the other. If you cut down the port itself, then reduce it to exactly the size of the actual light ray. But the better way is to do the reducing at the aerial image of the condenser. You may find this by several methods, but the better way is to hold a piece of black paper, such as comes around photographic plates, in front of the projection lens, at the point where the condenser is in sharp focus. You can aid the determination of this point by slipping a rough-edged mit of metal down in front of and against the front surface of the front condenser. You may also find the above in the local. But a main feature of this six is, the one is very close together and the thing is done. Most certainly your machine should be overhauled. Your employer is in error. The audience pays to see that which you are playing on the screen and anything which lowers the screen result lowers box office receipts, and most certainly a badly worn projector injures screen results; also it is quite possible for a projector with worn sprockets to do quite enough damage to films every day to pay for new sprockets, and this adds to the overhead expense of the industry, which your boss and all other bosses must inevitably pay in one or another way. Let me again recommend recommending books on physics, why I have and do, but it is so very hard to get projectionists to study even the bare essential things that I have about given up expecting them to go that far. The man who is progressive will study, and his study will necessarily include physics, because it is there that he gets an elementary knowledge of light accounting. The other fellow I sometimes get very weary of talking to or bothering with at all.

Ventilation Problem.

W. J. Herbes, Lindsay, Nebraska, has a ventilation problem which he describes as follows:

Will you kindly give us a little light on the following ventilation problem. We have a brick building 25x60 feet, with an 11-foot ceiling. We have just installed a 16-inch, four-blade exhaust fan, manufactured by the base people, and purchased from the Exchange Supply Company of Chicago. Have placed the fan in position as indicated in drawing, but it does not seem to have the result it should have. Probably we are expecting too much of it. What should this fan do for us and what suggestions would you offer?

If you have a handbook and will turn to page 631, you will find a discussion on this problem. It will enable you to get the correct facts of use, just what size fan you need. Of course the amount of air moved in a given time will depend upon many things, such as its temperature, humidity, size, type and speed of fan. Your proper course would have been to secure your fan from a ventilated company, or else direct from the fan manufacturer. By giving them the plan of the theater and size of the building they would have been able to tell you what is necessary for you need, and suggest proper place for its installation. As it is, you have the fan directly over the main entrance, which is not good practice, since it will expend at least a portion of its energy pulling in air through the entrance door, when it is open, right up and out again. The fan should have been near the ceiling, and sending down fresh air to the floor of the theater. You have 25,600 feet of 10,000 cubic feet of air to move. The usual rule is to provide 25 to 30 feet of fresh air per person per minute. In fact, this is the requirement generally conceded as necessary to provide healthful conditions. Now suppose you seat 200. It would then be necessary to move 200x25=5,000 cubic feet of air per minute. This means that you would have to change the air in your theater every (16,900x5,000) 3.3 minutes. Now, applying the chart
necessary or desirable, such as footage, number of subject or reel, producing corporation and part number. Insofar as we can remember, this is the first reel in which this desirable feature has been incorporated in workable form. It is the invention of F. W. Weeks, and is being placed on the market by a concern known as the Pencil Reel Company, with offices in New York City. The reel has already been fully covered by patents. One side of its outer surface carries a card, upon which the above data may be inscribed. The card is so arranged that it becomes a permanent part of the reel, though there is means provided whereby the card may be replaced should it become damaged. The writing is intended to be done with a pencil, which will provide record of sufficient durability for practical purposes, yet may be readily erased when the reel is to be used for a different subject. The card material is such that pencil marks may be erased, or wiped off by merely rubbing with a wet finger tip, just as the mark of a slate pencil is rubbed out. This may be done any number of times without injuring the card surface. The card will take ink. When desired, a card for ink will be provided. Carbon copies of titles, etc., may be made upon typewriting machine and used as reel labels. This reel is otherwise the same as any other good reel, and the special recording feature adds little or nothing to cost of manufacture. The new feature appears to have very distinct value, hence the Pencil Reel is respectfully recommended to exhibitors and producers for their favorable consideration. It looks good to this department.

Another Side to the Matter.

Some time ago I replied to B. A. Auchinbauch, who is principal of the Minro, Ohio, public schools, and who wrote succeeding a form of handbook along lines similar to the handbook Henry Ford put out with his automobile, by saying I would have no care put out a book which would make "trouble finding" too easy, preferring one the study of which would equip the learner with real knowledge sufficient to dictate trouble when it appeared. The Ford automobile handbook is so made up that one looks for a heading such as, for instance, "Knots in Engines," and there finds the various possible causes and remedy for each. Mr. Auchinbauch now says:

The position you assume with regard to the handbook is acceptable, at least from the viewpoint of the professional theatrical projectionist. I must therefore assume there is little or no hope for relief for that greater number of projectionists who are bound to materialize as the public schools of the nation take up motion pictures for educational purposes, and for entertainment purposes in small, rural communities not blessed with a theater. In my own case, it would be very interesting with a boy of 12 I was able to do what I did. I had a small study of projects from the professional standpoint under some competent projectionist. But this is not practical, if for no other reason than that there are, as far as I know, so much in this vicinity. I am myself an amateur, although criticism by others seems to indicate I have the best of professionals in this view as concerns results. Unfortunately my various school duties are so strenuous that I have little time to devote to a comprehensive study of projection, or even to look for trouble in our projectors. Usually there is not the time to give them a cursory looking over, see that all is well in the engine room, and, if not, fix it; all things up, see that the ticket and machine and is regular and there is no reason for a thing to begin. We usually pack our auditorium, holding 500, every Friday night. Under these conditions don't you think such a beginner as I have trained might find several questions as to both the machines and films are the property of others, and so regard them. Have you yet to have the first kick from an exchange. Use Paramount Aircraft and Fox Standards almost entirely now. Am buying a new American Standard to replace the one which annoyed me by "bobbing" the picture up and down. Have trained and taught one of the little boys to replace the fan reels on takeup and very loose takeup tension, but the screen result from this machine still does not suit me.

The matter involved is indeed a serious one. It is quite true that whether we like it or do not like it there are going to be thousands of projectors handled by school teachers. The point may be raised, and in fact has been raised, that the schools should employ professional projectionists, but the point is the lack of sufficient professionals, but by the further fact that city schools in all human probability will not employ a projectionist for each class on account of the cost of all this effort, and most certainly the smaller village and rural schools neither can or will employ any projectionists, as such, at all. The logical outcome is an amateur or preferably a hand-up, and the school teacher a projectionist in at least an amateur way. And this state of affairs, which is a condition, not a theory, lays a burden of duty on my shoulders, because a refusal to do shoulders because a refusal to do anything possible to make these teachers put on a better picture would work hardship on our schools—a thing not to be for one instant thought of. I shall therefore give the matter of what might be termed a handbook for amateurs very serious consideration.

As to lessening an up and down movement on the screen by using large hub reels and lose takeup tension, why, that is a new one on me. As to other comments, I will write somewhat favorably with that of professionals in so far as concerns screen results, why that is the one most important thing. In fact, it is the whole thing as applied to the producer and the public. The rest of it concerns necessary wear and damage to equipment and to films, which is often very, very high. In closing, let me say that if our professional projectionists as a whole took half the interest friend Auchinbauch takes in projection there would very soon be a different state of affairs in the presentation of the photography.

Of No Value.

N. J. Eilard, Toronto, Ontario, asks for information as to speed of projection when conventional. Says he has this dope for ordinary Simplex, but wants it for other types of projector and for the Power's.

Some information would have little or no value, because it could not and would not be a fixed quantity. You might measure the speed of a projector with the control lever set in a certain notch, and find it to be appreciably different two minutes later, or you might measure a machine in Toronto and one exactly like it in Cleveland, Ohio, only to find a different result. In the first instance the variation would be due to unstable line voltage, and in the second, to the fact that there may be a difference of several volts in Toronto and Cleveland line voltage, even though nominally supposed to be 110 in both cases. This is particularly true when current is taken through a transformer, which may or may not serve to aggravate a too-low or too-high line voltage. It is for this reason that this department has never given out data of that sort. One can assume it is possible, and we realize the evil that is found in the fact that incorrect data, or data which is not correct by reason of uncontrollable variation, is bad, because others accept it as correct, only to find there is something wrong.

Projector Experience

For Managers and Operators

By F. H. RICHARDSON

The renowned standard book on the work of projectionists. Clear and easy to read, with over 1,000 illustrations and over 100 pages of practical information. MOVING PICTURE WORLD

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Music for the Picture

Conducted by GEORGE W. BEYNON

August 3, 1918

THE MOVING PICTURE WORLD

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Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Let's Sing!

THROUGHOUT the length and breadth of this great land there is a wave of enthusiasm spreading for what is called community singing. Wherever one goes, in hamlet, village and city, one finds the people gathering together to lift their voices in song. The army and navy have taken it up because they have found that song gives inspiration, and inspiration means deeds of valor. During these depressing times people need the good cheer of music.

There is a peculiarity of the American nation probably not found in any other country. We all have an abundance of patriotic brawn, but not one in a thousand can sing them correctly. All know the "tune," but few have memorized the words. We la-di-da them, getting in a word here and there, and sing the melody histrionically because we know the song is something about America. There are a few gifted singers who really know the first verse of THE STAR SPANGLED BANNER, AMERICA, and perhaps THE BATTLE HYMN OF THE REPUBLIC, but if called upon to sing further they would be forced to confess their ignorance.

There is nothing so inspiring as the singing of our national airs by a large congregation of people who understand what they are singing about. Nothing draws them so close together in their communal interest as the opportunity to make the music "safe for democracy." The lyrics of these songs are just as inspiring as the melodies, and every citizen and citizenship should know them by heart.

WHAT BETTER PLACE FOR COMMUNITY SINGING OF PATRIOTIC SONGS THAN THE PICTURE THEATERS? (Grand pause for breathe— and effect.) Gentlemen, be seated. There is no cause for alarm nor is the building on fire. Starting it as the question may seem its affirmative answer is practicable, feasible, and much to be desired.

Let the public get thrilling! The first three verses of THE STAR SPANGLED BANNER, four verses of AMERICA, three of COLUMBIA, THE GEM OF THE OCEAN, three of THE BATTLE HYMN, and two of MAMBRINO THE BRAVE, LEVI, will be sung by a chorus each night, or each performance, as he may decide, and it will not be long before the American people will know these well enough to sing them. It is a rare occasion that gives opportunity for their use. The picture theater is well equipped for this wonderful, educational project. The congregation is self supplied, the orchestra or organ will play the accompaniment, and all will be interested in procuring the necessary slides. Little time will be taken in the singing of one number, and it should not seriously break into the theater schedule.

There are many reasons why motion picture theaters should take up the suggestion. In the first place your people will like it. It may be necessary at first to obtain the services of professional singers to lead them, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. Notwithstanding this fact, they will enjoy it, and praise the patriotism which prompts it. In the second place, it will add yet another laurel wreath to the head of the fifth industry because of its musical educational facilities. The picture theater has played so small a part in bringing to the masses who love music all the works of the masters rendered in a musicianly manner by the best possible means. This has already borne fruit by creating a deeper appreciation for the better class of music. Why not teach them our national songs?

Another and perhaps the strongest reason for adopting the suggestion lies in its patriotic appeal. In a few weeks we will again be called upon to subscribe to the Fourth Liberty Loan. As heretofore, the motion picture industry will be counted upon to give its strong support to the movement, and we believe that the inspiration of an actual patriotic performance will be most productive in dollars freely pledged. Multitudes everywhere singing together the songs of their forefathers, songs which breathe confidence and victory, will bring that hearty response which means death to the Kaiser.

Aside from the standpoint of the innovation and placing in the background for the present the patriotic appeal the economic aspect of the plan looms up largely. The neighborhood house will find that it will enthrall itself strangely in the hearts of its clientele by giving them the opportunity of getting together in song. For the few minutes required to sing a patriotic song the theater virtually is turned over to the people for amusement, relaxation, and education. They take part in the exercises of the day, and become an integral part of the performance. Humanity is the same world over, and everybody likes to be an actor in the show.

The theaters in the villages and smaller towns will find a ready response to the new plan of community singing, and may find it advantageous to carry it further, introducing other forms of folk-songs. The large picture houses in cities dependent upon a transient trade will operate to the best results by securing an amateur choir of voices to lead the singing. This should not entail any additional expense, for singers are always glad to have the opportunity of performing a patriotic duty. There is no limit to what might be done with the assistance of trained voices. They have a box office value that cannot be overlooked.

We have no desire to turn the picture theater into a concert hall, and feel that the suggestion of community singing is not incompatible with the screen. The showing of pictures has gotten beyond the point of merely offering funny subjects to draw forth laughter. It has become a mission which comprises art, entertainment, humor, news, and education. The screen is a perfect blackboard for the teaching of any subject, and should be utilized in a process that is national and patriotic, with the added value of being altruistic.

Musical Suggestion Synopsis.


This is a mystery story with all the action in the world. You will need the usual consistent miserableness, many hurries, some dramatic tension stuff, and the average number of light "fillers." Do not bear too strongly on the theme aspect of the picture, but select only those moments in which the hero in the foreground is putting over something big. To close the picture use a number denoting triumph to signify the culmination of his hazardous exploits. Cue sheets can be obtained from the Universal exchange.

EMPTY CAB, THE (Bluebird—Five Reels)—Theme—Allegro. Suggest "La Creasee"—Hemberger, "Tale of Two Hearts"—Roberts, or "Tete-a-Tete"—De Koven.

This is a mystery story with all the action in the world. You will need the usual consistent miserableness, many hurries, some dramatic tension stuff, and the average number of light "fillers." Do not bear too strongly on the theme aspect of the picture, but select only those moments in which the hero in the foreground is putting over something big. To close the picture use a number denoting triumph to signify the culmination of his hazardous exploits. Cue sheets can be obtained from the Universal exchange.

FINGER OF JUSTICE, THE (Arrow Film Co.—Seven Reels)—Theme—Poco Allegretto. Suggest "Sweetheart Baby's Serenade"—Corl, or "The Merry Lark"—Bendix.

This picture is a big propaganda film that requires a theme for almost every character to bring out the contrasts throughout the feature. There has been arranged an admirable music score for it, and every leader should request the manager to get it for him. He will find that the music is perfect, but the difficulties, which, under a musical setting adaptation would be almost impossible, have been well handled. If you cannot get the score insist on a pre-view of this picture, as it will be out of the question to fit it properly otherwise. Scores can be obtained from the Arrow Film Co.


This is one of those homely little features that has so much heart interest that sweet music must predominate. There is a change of atmosphere from France to America, which should be carefully noted and the contrast marked. The early part of the picture is
very pathetic, and sorrow must be portrayed by long selections. You
cannot play this feature without reference to any of the photoplay
series. Good, solid music is what you will find most effective.
Cue sheets can be obtained from the American exchange.
GOOD LOSER, A (Triangle—Five Reels)—Theme for the heroine—
Anderson—"Suggestive Dialogue"—Meyers-Helmund, "Arrose"—Frey, or
"Heart's Desire"—Losrey.
There is virility in this photoplay, and it must be brought out in the
music. If a really top-notch cue is not on the starring music, you
will certainly be heard. The feature is intensely dramatic, and big
music will be required almost entirely. Notice the shooting during the
card game, and the fight between the Chisaman and the
boss. You will require some misterioso, a couple of big burras, and some
anatases of the heavier variety. Toward the finish you will have an
total of five, and some pathetic numbers—per-
ferrably, "Columbia, the Gem of the Ocean." Cue sheets can be
obtained from the Metro exchange.
OPPOSITES (Triangle—Five Reels)—Theme—Alletrocco. Suggest
"Caressing Butterfly"—Barbelsky, "Legend of a Rose"—Reyford,
or "Moonlight Dance"—Fleisch.
This is a dramatic comedy, filled with lots of light stuff needed. There is a big
scene of interest which becomes a melee, and will require some fast
allegro arioso. You will need a couple of two-steps and some
popular numbers to round out your program. There is a feature which
will appeal to a light airliness which will in no way lead to serious thought. It is
essentially an entertaining piece, and heavy stuff would be out
place. Some dance steps may be needed. Cue sheets can be obtained from
the Vitagraph exchange.
ONE THOUSAND DOLLARS (Vitagraph)—Theme—Moderato. Suggest
"Casanovetta"—Nicole, "The Flatterer"—Charninde, or "Romance—
Merleante.
Sensitivity is what you will need for this feature. It has no great
dramatic value, but is filled with heart throb stuff that must be
strongly portrayed by the music. You will need no burras, etc.,
and will do well to stick to simple, popular numbers. Cue sheets
on love. Cue sheets can be obtained from the Vitagraph exchange.
OTHER MEN'S DAUGHTERS (Fox—Five Reels)—Theme—Andante.
Suggest "Valse"—Edwards, "Souvenir"—Gesell, or "To a Star"—
Leonard.
This feature is intensely dramatic, and calls for big stuff in the line
of music. Opening quietly with music suitable to the mood of the
picture carries us rapidly to a gay party held in the studio of
the father of the heroine. Here you will need a two-step, and possibly a
can can dance number would be more suitable, as there is nothing
vaguely dramatic, and the following events are thrilling and filled
with action. Use long numbers of the heavier type, and see that they keep a smooth evenness in
order that the rhythmic character of the pattern will not be detracted from
the interesting portion of the picture. Cue sheets can be obtained from
the Fox exchange.

Leader's Service Bureau:
Questions Answered—Suggestions Offered.

Q. In playing some orchestrations on the repeat where no D. S. or
D. C. is given would you go back to the introduction or start again
at the beginning of the verse?
A. When playing pictures it is always wise to omit all introductions. It
gives more facility in booking, and keeps the music more even. The
introductions to some arrangements should never be played more than
the first time. If at all. When you have played the cue to the end you must
make your repeat back to the beginning of the verse proper.

Q. Why do you consider organ accomplishments inappropriate for
comedies?
A. The organ is a serious instrument noted mainly for its grandeur of
quality and its depth of sound. There is nothing to be found within the
frame of music necessary in playing comedies. Speed
not is one of the strong features of the playing of the instrument, and in
order to present the fast and spritely numbers of comedies are frequently
required. This class of music does not sound well from the organ. There
are orchestral organs manufactured specially for picture playing that
have all the necessary traps and are good special for comedy playing. These
must every requirement needed for "funny" music.

Q. I have added "Educational" to my program. What style of music
do you suggest for this feature?
A. The old way of fitting scenes in pace. Waiters no longer are
found adequate, if you will return to your back files of the Moving
Figure Woman would make a very subject on page 1603 of the issue of February 23, 1918. Although this matter did
not receive the fullest possible treatment it will serve your needs for the
present, and we will be glad to deal more fully with the subject if
you encounter serious obstacles.

Q. Please give me a few suggestions for playing "death bed scenes."

I have used "Asa's Tod" until it has become hackneyed, and I cannot
seem to get anything better. And now I am playing "Ingerslev's" and
want something else. Would like to have some "death bed" music by
title. Look for a slow sadante pathetic and you will find many very
adaptable selections. We suggest the following numbers as possible for
deeper grief.
1. "Adagio Cantabile"—Straus
2. "The Last Hope"—Gottschalk
3. "A Ketty's Return to Home"—Verdi
4. "Nocturne"—Krzyzanowski
5. "La Melancholie"—Pruitt
6. "Consonatno"—Liszt

There are many others, but will give you an idea of what to
look for.

Q. Do you believe in the use of French horns in a combination of
eight instrumments?
A. We do not. They have no place in such a small orchestra.

Q. Many musicians today are asked to double saxophone, cello, banjo,
or banjorine. Are these instruments used in theater work, or only in
dance orchestras?
A. They are only used in dance orchestras in order to gain a jazz
effect. Some theaters have experimented with them to obtain a variety
of color, but have found that they are not effective in serious effects.
If you have, musicians who can double on those instrumintns an excellent
effect is practical in the playing of the kabaret scenes and dance halls.

Q. What is the ideal eight-piece combination for picture work?
A. Piano, harmonium, 2 violins, cello, flute, clarinet, tympani. If
the acoustics of your house will not allow for drums you have the
option of substituting a cornet which should be always played softly.

Q. Will you be good enough to tell me the names of several
misterioso numbers that would be well? What do you think of the
music of your pictures being used, is about played out. Also, please tell me a few good Jap numbers.
A. In the photoplay series of the following publishers will be
found just what you are looking for:
1. Cue sheets can be obtained from the Metro exchange.

The following list will suggest a variety of suitable Japanese selections:
1. "Vail Dance" (Ballein)
2. "Jap Tattoo" (March)
3. "Fujii Koe" (intermezzo)
4. "The Bombardment" (March)
5. "Jap Nobility" (March)
6. "The Kingdom of Flowers" (Value)
7. "Popples" (Romanza)
8. "A Night in a cabaret" (Valencia)
9. "Japanese Sunset" (Meditation)

Q. What is the correct name for the big bass horn used in bands.
and does it require more wind to play this instrument than one of
smaller type?
A. It is called the "Tuba," and although the blowing of it requires
no great effect, it is somewhat difficult to master owing to the fact
that its notes are written almost entirely below the bass staff. It is
also a very heavy instrument to play.

Q. Are musicians now used in transatlantic passenger servise.
Is so, what is the average going rate for them?
A. As there is little transatlantic service at present, and in view of
the scarcity of departure few musicians are employed on the boats.
In fact, most music they have obtained from a volunteer orchestra
composed of ship-hands.

Q. With two violins in the orchestra which is composed of ten men,
including plino, should both play in unison? What do you think of
muted trumpets?
A. This largely depends upon what you are playing, as to whether it
is best to have the two violins play in unison or not. A roiling mass
or fast number will be more effective with them in unison, while a
slow and sweet selection can be better rendered if the violins be divided
to improve the tone.

In pieces where the melody is marked "al legno" divide them,
as added volume gives gratifying intensity. In such a small
combination advantage use the muted or divided tone on the second
second violin; you can play cues notes of missing instruments with excellent results.
Muted cornets are always effective in soft passages, and almost
always can be counted upon to help the orchestra. But don't overuse them.
Muted continually the tone becomes monotonous and
displeasing to the ears of your patrons.

Q. Can you do something toward a better cue sheet than we have
been getting from .
A. There are so many "ad libts" in it that it is of little value as a musical suggestion.

Thus in the opinion of the Moving Picture World is to uplift
the music in picture theaters, and we have devoted a great deal of
mental and literary effort to articles pointing the way to film manufac-
turers. And for this reason we cannot but feel that it is our best
service to be accused of concealing an axe about our person which we
wish to grind. You are in a position to write direct to the company,
addressing them in a letter of the same character as the figure
returns will be among the quickest results
than we can. The producer is trying to serve you, and if that
service be inadequate he wants to know about it. Allow me to recom-
mend that all leaders who have this difficulty confronting them
It their business to register their complaints with the proper authorities
and not leave it for the "other fellow" to do. They seldom do it, and
your problem remains unsolved.
Rambles 'Round Filmtown
With WALTER K. HILL.

EARL K. METCALFE, screen actor of good repute, and now lieutenant in the ranks of Pershing's Crusaders, and, incidentally, a censor for the mail that goes and comes to the boys in his immediate vicinity, has devised a clever way of spending his leisure time at one and the same time. Possessed of a mimograph he has written "Forté Lines from France" and mailed to his friends Little Dig and requests his correspondents to "try this on your piano.

George Plimpton of the Moving Picture World staff, having no piano here in the office, has turned over to RAMBLES his letter from France. Ahead of the signature Lieut. Metcalfe signs himself, "Yours till the Kaiser wears the Mahogany Kimon. Here's the letter so cleverly done:

1.—Your's received.
2.—I am glad.
3.—To have not received
4.—Would have made me sad.
5.—We're so busy, let me tell 6.—Talking to the Hun's—well?
7.—That I haven't time to answer mail, 8.—So I'll let the mimographic tell the tale.
9.—So don't feel slighted or darn my name.
10.—Three Hundred others will get the same.
11.—I am happy, I am well, 12.—Having posted the cannon shell.
13.—(Here I'll stop and rap on wood, 14.—For a "DUD" just dropped right where I stood.
15.—The old mail system is not very good, 16.—So I don't hear from you as often as I should.
17.—My Lamb's Club pals are good at writing you.
18.—And our Lamb's over here are the same at fighting.
19.—Our Green Room boys and Screen Club, too.
20.—Are here "with bells on" helping you.
21.—Many actors here in the line
22.—Doing their bit and doing it fine.
23.—Men of every type and creed.
24.—Here to answer the country's need.
25.—Our Yankee boys in fighting trim,
26.—Tear the Kaiser limb from limb.
27.—The French all love our bunch of "Yanks."
28.—Please don't say "Sammie" that's right, thanks.
29.—Get good eats, we sleep all right.
30.—Which makes us anxious for a fight.
31.—I'll be coming back, I hope, some day.
32.—To stroll on the W. K. Broadway.
33.—With knicks in my gun,
34.—And the pack of a Hun,
35.—With the wife that I adore—
36.—I can wish for nothing more.
37.—This country sure is fine.
38.—And I know this thing don't rhyme.
39.—Write soon again,
40.—Good bye, Amen.

Some Unconventional Endings.
The following phrases have been used in ending sentences in publicity matter of recent vintage:

"She always kept her face veiled, but this only added to the mystery surrounding her."

"I'm going to the city, she said, slamming the door upon her mother's protest."

"The gorgeous beach costume of silk and satin remained safely encased in their tissue wrappings under Miss Brady's tonneau."

"Crowds of friends were at the station to brighten their departure."

"He had got a glimpse of Alice Brady's stylish bathing raiment and wanted to see more."

We shall try and assemble some better ones for later. *

Now husbands are profiteering.

Fox Buys "Buchanan's wife."—Moving Picture World Headline.

CARELESS WITH HIS SWARING.

"Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. City, that the following is, to the 3 ('ETAI0 SHRDLU CMPWY PYWFMC), who, having been duly sworn according to law, deposes and says that he is the business manager of the News, 729 Seventh avenue, N. Y. City."

It is almost impossible to believe that Mr. Gillett would under any circumstances use such unseemly language. To swear to it adds further to the iniquity. *

Goldwyn Buys "A Perfect Lady."—Moving Picture World Headline.

Page Congressman 'Mann, Katherine Davis, and the police!

Just What the Doctor Ordered.

"The state rights field," says Arrow Film Bulletin, "is father of open bookings, and open bookings has always been with us."

Why not identify and credit the mother?—RAMBLES.

The Diagnosis—"Successful exhibitor" is the mother of "open bookings." "Successful exhibitor" has been carrying the load of program until he (she) insisted upon a more equitable method of business conduct, and, therefore, encouraged "state rights field" in business intercourse.

With two such helpful parents as "state rights field" and "successful exhibitor" the "open bookings" have blossomed out into healthy manhood, and the orphan, "program," will find itself a much neglected and forlorn child—Dr. W. E. Stallenberger.

The Liberty theaters for the soldiers have a circus idea in their seating arangements. "Red seats" are higher priced than the "blues," which hold the "motley," as under canvas.

His Country or His Sister?

When Commodore J. Stuart Blackton started his production of "Liberty" - a picture of the fourth of his Paramount series, one of his all-star cast threatened to live up to the battle of the film. This was little Charles Stuart Blackton.

When the producer informed his small offspring the servicemen's theater was going "missing," Charles Stuart was inclined to be a conscientious objector out of loyalty to his master, Colonel Blackton.

There was no part for a little girl in the play, but Charles Stuart protested anyway, feeling that his famous father was "exploiting" against a "sister." After mature reflection, however, he decided that since these are hard times, all much work he would abandon his temperament and seize the opportunity for additional war stamp revenue, which he did.

William A. Brady's publicist quoting papers on the Washington showing of "Stolen Orders"—

"The Star, an extremely conservative paper, declared that the picture flashes thrills like a chain lightning throughout eight reels of exciting complications."

The Ultimate in Conservation.

"The exquisite beauty and remarkable versatility of Virginia Bruce have made her one of the most beloved of all motion picture stars," declares the Morning Telegraph, and immediately adds, "Miss Pearson's forthcoming release will be The Liar."

Work in the World's War Garden.

Slow, droll and experienced, as we remarked last week, Frank Mayo's gardener at the film player's suburban home is worth a second and final installment of wit for record in the archives. In laying out a bed of purple flowers—heavily planted with violets and two or three sorts of a hornet from a deep shade to a pale lavender—he advised putting the "lavenderest" at the high edge.

"Speaking of his hard-working wife, who was taking a much-needed rest in a neighboring town, he said: "She's went away while a-boardin' for her health."

Referring to the death of a young man in the town and giving his idea of a fast life he said:

"That young feller, he wuz awful wild—he wuz the terrible thing of excitement; he wuz a sewin' machine agent."

A local villager doing some work on the place made an observation to the old fellow concerning a neighboring farmer recently deceased.

"Bill wuz fine at harvest," he remarked. "He was the best man who ever raked a field."
By Morrie Ryskind.

According to data compiled by Charlie Fuchs, Jr. (which is from some reason told for His Majesty) and Friend Wife (slang for the Queen) arrived in Atlanta on June 22, 1918. Atlanta has since made this a legal holiday.

The Owenses came from California's sunny clime, and they were merely marching through Georgia on a visit. Quite accidentally they met there C. E. Tandy, the celebrated Tandy Kid, who was general managing the S. A. Lynch enterprises, sole distributors for Paramount and Artcraft pictures for the eleven-count 'em, eleven-Southern states.

Owens liked Tandy; Tandy liked Owens.

"What are you doing tomorrow?" says Tandy.

"Oh, nothing much," says Owens.

"Well, how about becoming our traveling representative?" says Tandy.

"Why not?" says Owens.

There was no answer. So they went out and had a drink on it. We're not saying where, but if you know how, it's a cinch to drink even in Georgia.

Especially Yo-Yo.

Or Dopa-Cola.

Owens made good with a bang. In two months he had risen to manager of the New Orleans office. Then he was promoted to manager of the Dallas Paramount. When his management, now leads all Southern exchanges.

Owens has a good many facial expressions; he can be as serious as Bill Hart about to reform when the occasion demands; but to exhibitors he shows a smile broader than Patty Arbuckle's.

He has several bad habits.

He keeps late hours.

Almost every night he is to be found at his desk outlining his method for the next day's attack on the Southern front. It is not an uncommon thing for Friend Wife to return from the theater, catch H. M. by the ear, and tote him home, telling him that he is injuring his health and her pride.

Secondly, he has a mania for speed.

He has made an exhibitor attach his name to a contract in three minutes flat, which is pretty close to a world's record. Then, too, he and Hartman, a well-known Dallas Paramount-Artcraft exhibitor, shot the shutters every Sunday in a row.

They have not run over anything yet, but expect to land something now that the open season is at hand. Ray Hitchcock's best wheese in his 1918 show was stolen from an actual experience they had.

They ran over a bottle, destroying a new tire. They offered as excuse for their carelessness that they couldn't see the bottle, inasmuch as it was in the man's pocket.

It was a good bottle, too, being not more than half empty at the time of the catastrophe. The unidentified corpse is said to have left a widow and a brewery.

Indeed, "It's An Ill Wind.”

June Elvidge has a maid who, to Miss Elvidge's certain knowledge, has been "sippotin" her man for three years (the length of their married life). The other day, Salie, the maid, said:

"Miss June I've goin' to quit. My Henry is wo'kin at de ship yards and gettin' nine dolla's a day. I'm goin' ter mak' dat bigger take car of me from now on."

Separating from Old Doc Muck.

Gustav Seyffertitz, one of the actors with Famous Players-Lasky, and also a director of skill and experience, has decided to adopt a new name for professional purposes. He will hereafter be known as G. Butler Clonough—a name to which he has a perfect title, as it was his mother's maiden name.

"Hope Springs Eternal!"—Wisdom.

In a recent issue of RAMBLING'S we said:

"Small wonder Nicholas Power, Inc. has such excellent publicity." Now comes back Geo. Whal Langdon as follows:

"It may be economical for the Nicholas Power Co. to employ a small wonder. Mabel'll she economical, and economical," according to Anthony Hope, "is going without something you do want in case you should some day want something which you probably won't want."

The Bradys Are All That Way.

When war was declared, Jasper E. Brady, Jr., was attending school in Montclair, N. J. His father, at that time in California, wrote the young man (he was not yet twenty years old), and said:

"Now that war is declared, what do you intend to do?"

The next mail brought back Col. Brady's own plan, as follow it endorsed in red was the following:

Dear Dad—Your question is a damned insult. I haven't enlisted. Affectionately, Jock.

Unsuspected Biographies, No. 3

(Drawn from Paramount-Arcaft Pep)

Rambles 'Round Filmtown

By H. M. Owens.

"He's New in the Game, Too!"

Please add my name to the list of progressive publicity parties who have hung a nice crepe garland upon the w. k. and p. m. scale of nearly 2,500 dailies and Pathe press pater planter in type form.

—Justin Fair.

"Going Up" Actor Keeps on Going Up.

Rose Shulsinger, with the impartiality of a good publicist, speaks thus coldly of one of her clients:

Joseph Lortera, who has made one of the hits of the season in "Going Up," and who, this week, bought a B. E. S. War Hero, anc. Painter's leading man in John Cort's "Gloriana," has just been signed by Crest Pictures, which are in the race with the forthcoming aviation propaganda picture, "En L'Air." Odd to relate Mr. Lortera in saying he says he is going to fly on the other side.

—Wes.

Exchangemen Take Action Against Thieves—Motion Picture News Headline.

Now it would be fine if the authorities would do something in the same line of endeavor.

—Wes.

"Grand Opera and Music." Geraldo Perrara playing his great piano in her dressing-room at the Goldwyn studios, which accounts for the fact that she can neither play nor sing the size of any under the big glass top.

While Mary Garden used to play solid from between scenes, Geraldo Perrara sings.

Snares of song float down the corridor and harmonious chords echo through the building.

The other stars now have music while they make up.

—Wes.

Landing a big fish at the outset of the open season.

Universal Gets Sturgoen as Feature Director—Motion Picture News Headline.

—Wes.

Sylvia Vamps at the Rivoli.

Sylvia Breamer, the young actress who showed her emotional ability in J. Stuart Blackton's last Paramount release, "Misliging," proved that she knew how to vamp by playing a home-wrecking "baby" in the last addition to the "Have a Drink, Drink Everything," which was on the Rivoli program last week. Commodore Blackton, who has here again worked under his direction in "The Common Sense of the Propaganda picture he is to produce under the auspices of the British-Canadian Recruiting Mission.

—Wes.

From Jewit comes the report of a unique complaint registered by the manager of the Portland exchange. It is to the effect that "For Husbands Only" has so impaired the credit of the office-staff that a threat of instant dismissal of any employee found in the projection room without the key is being put to the trade, plus the locking of the doors of that room, has been found necessary.

What Will It Do to the Public?

Unless the George Creel of our job throws a monkey-wrench into the works there will soon be issued a "Vacation Number" of RAMBLER's. It will be illustrated, and we need pictures adaptable to the idea.

With exhibitors who favor us with photographs will at the same time be conveying to us ideas of what the issue shall contain. Suit yourselves—only make'em sad.

Following lines advanced by all enterprising magazines, "Number" will be issued during August. We promise at that time a hot proposition. Thoughts of Christmas are likely to be cooling if we recall last August correctly.

The Non-Skid System of Sizzling Salesmanship.
Canadian Distributors Alter Plans

Arrangements of Many Exhibitors Affected by Shift in Policy of Regal and Globe—"Hearts of the World" for Dominion.

IMPORTANT and far-reaching changes have been made by two of Canada's largest film distributors. The change occurred simultaneously, and the new arrangements are affecting the plans of many exhibitors in the dominion for the coming twelve months.

Regal Films, Limited, with headquarters in Toronto, announced on July 13 that it would not handle either Paralta pictures or other films produced by Paralta, at least until mid-1918-19. The company has already arranged, however, to release at least 289 other subjects, including regular features, comedies, special productions, serials and reissues. These pictures include 52 World pictures, 32 Metro features, 26 Triangle subjects, 26 Triangle reissues, 52 two-reel Keystone comedies, 26 two-reel Keystone reissues, 52 Sidney Drew comedies, 2 unnamed serials and 3 special seven-reel productions.

The Canadian releasing rights for Paralta pictures passes back to President A. Cohen, of Globe Films, Limited, Toronto, which concern was formerly actively engaged in the distribution of Paralta and other releases throughout the dominion. Mr. Cohen was not ready to announce his plans for releasing Paralta pictures, but it is stated that Goldwyn productions will be released in Canada by the Monarch Film Company along with other pictures.

The Regal company has adopted a graduated selling plan, whereby exhibitors will pay different rates for pictures the more they take. This is fully explained in an announcement booklet which has been prepared.

The company has six offices in Canada and these are being continued without change. These are located as follows: Toronto—headquarters, Regal Building, 21 Adelaide street West; Montreal, 31 McGill College avenue; St. John, N. B., 67 Dock street; Winnipeg, Manitoba, 445 Main street; Calgary, Alberta, 414 McLean Block; Vancouver, British Columbia, 404 Orpheum Block.

After the announcement the Regal Films, Limited, still had four more Goldwyn pictures to release, and these were scheduled to be shown first in Toronto at the Regent theater, which is controlled by the Regal interests.

"Hearts of the World" Comes to Canada.

The second big news release on July 13 was the announcement that Jules and J. J. Allen, proprietors of the Famous Players Limited of Canada, had acquired Canadian exclusive rights on a large scale that secured the Canadian rights for D. W. Griffith's "Hearts of the World." The first release in the dominion will be to the Allen theater, Toronto, where it will be shown from Saturday, July 27 through August 27, after which it will be put into Massey Hall, Toronto's largest auditorium, for the two weeks of the Canadian National Exhibition, August 27 to September 7. This will give it a straight first run of six solid weeks, according to expectations.

The whole policy of the Allen theater will be changed for the presentation of "Hearts of the World." Instead of a continuous performance each day two distinct shows will be given daily, and every seat in the theater will be reserved for each performance. General admissions for evening performances will range up to $1, with box seats $1.50. Matinee prices will be 25, 50 and 75 cents, with box seats $1. Massey Hall prices will be 90 cents and 50 cents, and will be charged in that auditorium during the two weeks of the great annual Canadian fair in Toronto, when thousands of visitors are in the city. During the more recent years the attraction at Massey Hall has been for the past three years the "Birth of a Nation" or "Intolerance."

It is also interesting to note that Jules and J. J. Allen have also acquired the Canadian rights for "The Birth of a Nation" and "Intolerance," both of which have been sent on the road to the new towns of the dominion. It is understood that the Allens will rent both of these features to exhibitors who can charge a 25-cent admission to their houses.

This comes at a time that their new, large theaters in Edmonton, Regina, Toronto, Westmount and Lachine will be ready for opening early in the fall. The new house at Regina, which will be called the Allen theater, will seat about 1,200 people. The new theater at Westmount, which is an adjunct of Montreal, Quebec, will also be known as the Allen theater. The new theater in Toronto will be known as Allen's Bloor Street theater to distinguish it from the Allen theater and Allen's Beaver theater, which are both located in Toronto. The Allens already have the Monarch theater in Edmonton, Alberta, and the new house there will also be known by the title of Allen theater. Their change to the new film is in accordance with the movement across the continent. These houses will undoubtedly have first run of "Hearts of the World" for the respective centers.

GLADISH.

No Let-Up In Lexington's Sunday Battle


The Sunday closing fight in Lexington, Ky., is going along at a meteoric pace. The plans of the organizers and the banners of the exhibitors and the churchmen and making ready for a young battle upon the subject, while the press of Lexington and surrounding territory is busily at the problem, waging battle with the defendant.

Cases against the three exhibitors recently charged with violations were to have been heard on Saturday, July 13, but trouble arose in securing a jury because the men had formed or expressed opinions on the subject. The case of the Berryman Realty Company, operating the Ben Ali theater, was the first on docket. Alfred Combs, chairman of the Laymen's Committee, testified that he saw tickets sold for performances at the Ben Ali on Sunday, July 6. James Todd, acting manager of the theater, testified that he purchased tickets on the date named. The case went no further and was postponed until a jury could be secured. Clay Rush and Wood Dunlap testified they attended the show.

Notwithstanding the fact that every theater in the city is under charge of violating the old blue laws the theaters ran wide open on Sunday, July 14, when the churchmen were again busy taking evidence and of names of those attending.

In the meantime the Ben Ali theater is running announcements in the paper and coupon ballots, with a ballot box at the entrance of the theater. Ballots are also being received by mail, and an effort made to obtain the public's votes in a manner.

Corporation Counsel Denny has advised Mayor Rogers and the commissioners that the Court of Appeals has not definitely set forth what essential work on the Sabbath is and that it will be necessary for the high court to decide sometimes before the city can conveniently close all Sunday operations in event the theaters are closed. Mayor Rogers expects to close the town generally in event the theaters are closed.

A bond sworn out for John B. Elliott, of the Phoenix Amusement Company, was served on Robert Elliott by Constable I. J. Trisler, who stated that Robert Elliott agreed to deliver it. However the latter had his attorney return the bond that Robert Elliott was not present in the Phoenix and was not connected with it in any way.

Alfred Combs, of the Laymen's Committee, stated that the committee had twenty-five or more witnesses when the case was called and has since secured many additional ones. The case against the Berryman concern is disposed of the churchmen plan to proceed against the Phoenix and J. H. Stamper of the Orpheum.

WORLD PICTURES ENGAGES AUSTRALIAN ACTRESS.

World Pictures announces the engagement for an important world production of a well-known Australian actress, who came to this country a year or so ago and attained prominence through her performance of the role of Julie Draper in "The Three Bears" at the Empire theater, Toronto. She has appeared in a number of big productions in stellar roles for J. C. Williamson, the foremost Australian producer. Among these productions were "Madam X," "Stop Thief," "Camille," "The Fortune Hunter" and "Sandy."

"OVER THE TOP" OPENS $200,000 LIBERTY THEATER.

"Over the Top" last week added a new record to its list of accomplishments when it opened the new $200,000 Liberty theater, New Orleans, and brought higher admission prices than ever were paid by motion picture patrons in the Crescent city. Originally a straight Western, it was advertised there with full-page newspaper space. One newspaper devoted an eight-page supplement to "Over the Top" and the new theater.
National A. E. A. Convention Date Set
Hotel Sherman Secured for Meeting Which Will be Held Sept. 3, 4, 5, 6 and 7.

Frank Rembusch was in Chicago Friday and Saturday, July 19 and 20, to work with the convention committee of the American Exhibitors' Association in the completion of the arrangements for the national convention, which will be held at the Hotel Sherman, September 3, 4, 5, 6 and 7.

Permanent headquarters, until after the convention is over, have been opened up at this hotel, the arrangements having been made Tuesday, July 16, by Louis H. Frank, chairman of the convention committee. The entire second floor and part of the mezzanine floor have been reserved for the exclusive use of convention visitors during the run of the convention.

The national directors will make every endeavor to have this convention a meeting for all branches of the trade, including producers, distributors, exhibitors and supply men, etc. The convention will be open at all times to the various branches of the trade, and a regular fixed program covering all departments will be arranged, in which members of the trade are expected to participate.

Samuel Atkinson, an intelligent and prominent exhibitor of Evanston, Ill., will be the permanent platform manager while the convention lasts, and he will introduce the various speakers.

The first four days of the convention will be conducted on the order of a Chataqua meeting, during which prominent men in the industry will be asked to address the meetings on any subject pertaining to the uplift of the moving picture business.

The present plan is to have all visitors and other workers in the industry partake of lunch every day at noon, during the run of the convention.

Full particulars will be given weekly in the Moving Picture World, under the foregoing heading, until the convention opens.

Texas Managers Meet in Galveston
Association Departs from Precedent and Elects Exchanges
man to Office—Levy Is President.

The Texas Amusement Managers' Association, with a general membership of motion picture exhibitors from all parts of the state, held its mid-summer convention at Galveston July 10-12. Besides transacting an imposing amount of business there was found plenty of time for fun and frolic on the beach.

The meeting, which was well attended, developed a feature which is an innovation in the annals of Texas exhibitors' conferences. This was the election of Lewis B. Remy, Goldwyn manager of Dallas, as secretary of the association.

Never before has any southern organization of exhibitors elected a film exchangetman to official position. The honor came to Mr. Remy through his state-wide popularity and good fellowship.

The full list of officers elected was: President, P. C. Levy, of the Hippodrome and Strand theaters, Fort Worth, succeeding E. H. Hulsey of Dallas; vice-president, C. J. Mussellman, of the Grand theater, Paris; treasurer, Herschel Stewart, Old Mill theater, Dallas, and secretary, L. B. Remy.

Sessions of the convention were held in the spacious parlors of the Hotel Galvez, facing the sea wall. S. T. MacDonald, A. Martini and Jean Finley composed the entertainment committee for Galvezon, and saw that the visitors had an interesting time. There was not a regret expressed over the fact that Galveston a few weeks ago went permanently on the "water wagon" owing to the state-wide dry law. The next convention point will be selected later by officers of the association.

Among the visiting exhibitors were: S. P. Von Phul, Dallas; John Paxton, Paris; Paul Baraza, Houston; W. J. Lytle, San Antonio; J. C. Clemons, Beaumont; E. V. Richards of the Saenger Amusement Company, E. W. Blankenbecker of Houston and many others.

Black Re-Elected Maine President.

The Maine State League held a largely attended meeting at the Elmwood Hotel, Waterville, Tuesday, July 2. Much important business for the best interests of the exhibitors of Maine was transacted. The following officers for the ensuing year were elected: Alfred S. Black of Rockland, president; John W. Goodwin of Hallowell, secretary; S. Hansen of Camden, treasurer.

The meeting was adjourned to the Lenox Hotel, Boston, July 19, at 2 p.m.

Cleveland Exhibitors' League Elects Officers.

We are informed in a telegram that comes to us under a Cleveland date line, July 18, that the Cleveland Exhibitors' League has elected the following officers for the ensuing year: President, Henry Lustig; vice-president, Sam Barck; treasurer, A. Maher; secretary, Sam Bullock.

Arons Wants to Hear from Friends.

Bernard P. Arons, formerly assistant to Bert Adler in the latter's publicity business and cashier of the Pathe Park avenue studios, writes from Camp Joseph E. Johnston, Florida, where he is in the quartermaster's department, that he expects to "go over" any day. Meanwhile he would like to hear from his motion picture friends, and address him care of Supply Company 315, Barracks K-4, Camp Joseph E. Johnston, Florida.

John G. Adolphi Makes a Denial.

Through regular publicity sources there came to the World for the last issue a paragraph stating, in effect, that "The Burden of Proof," a Marion Davies production, was being directed by Julius Steger, with Mr. Adolphi as co-director. Comes now from Mr. Adolphi a denial and the assertion that he is in no way connected with the picture.

C. W. Lawford Managing Franklin.

Former Reis Circuit Manager C. W. Lawford, who since leaving that circuit has been manager of the Morgan Grand theater, Houston, for the past three years, has been appointed resident manager of the Butterfield Circuit's palatial Franklin theater, Saginaw, Mich., taking effect July 21.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago. . . . September 3 to 7
First National Takes "Tarzan" Sequel

At Meeting of Circuit Directors Purchase Is Also Made of Seven-Part Italian War Subject.

The most important meeting of the directors of the First National Exhibitors' Circuit that has been held in some months took place during the three days of July 16, 17 and 18 at the circuit headquarters in New York. The directors present included Robert H. Leher, president, Indianapolis; Walter Hays, Buffalo; H. O. Schwabke, Philadelphia; Aaron J. Jones, Chicago; E. H. Hulsey, Dallas, and J. D. Williams, manager. The directors met to perfect plans for the purchase of a large house and to take action on the ratification of important contracts and the purchase of several big productions which had been pending for several weeks.

A contract was signed with the National Film Corporation of America, giving exclusive right to distribute the sequel to "Tarzan of the Apes." William Parsons, president of the company which produced this important feature, appeared personally before the directors and also arranged for a special showing of the film before the deal was concluded.

H. O. Schwabke, who took an active hand in the arrangements on behalf of the circuit, spoke as follows after the contract had been approved: "I have every confidence that this picture will make box-office history in the same way that 'Tarzan of the Apes' did. Every exhibitor who was wise enough to book the remarkable production of which this is a sequel will find that his patrons will be glad to ratify the judgment of the management. In Chippewa we have an exhibitor and an associate of exhibitors I never came across a production with more unique angles for box-office appeals than 'Tarzan of the Apes.' It has been one of the big reasons for the satisfaction of the National franchise holders during the current season. Every house that has shown 'Tarzan' will welcome the news that the picture will be ready for release within a few weeks."

Another important business transaction was signaled by the directors with the outright purchase of the seven-reel official Italian war picture from the Italo-North American Commercial Union. This most artistic and dramatic of film studies of the European war was recently shown in serial in several of the leading Broadway theaters and aroused widespread comment. It will be released in its full seven-reel form by the circuit under the title of "Italy's Flaming Front."

"Lientenant M. M. Prochter, acting as one of the representatives of the Italian War Commission, from whom we purchased this film, has informed me that of the twelve cameramen who made the scenes in 'Italy's Flaming Front' two were killed outright and four wounded in the course of the work," said Mr. Hulsey. "One could well believe this fact in looking at that part of the picture where the Austrian bullets are seen tearing up the ground and splintering the parapets of the Italian trenches in the immediate vicinity of the battle at one of the leading Broadway theaters and aroused widespread comment. It will be released in its full seven-reel form by the circuit under the title of "Italy's Flaming Front.""

"With this great picture and Chaplin's new war comedy as a running mate on the same program I believe all First National exhibitors are assured of a number of profitably profitable weeks."

Several other important production and distribution deals were taken up by the directors, complete details of which will shortly be forthcoming.

Found Musician in Theater Manager

Visitor to Rochester's Rialto Discovers in A. N. Wolff One of the Best Movie Orchestras in the Country.

LOYD HUTSELL came into Rochester, N. Y., the other day and made a discovery. He happened to be standing in front of the Rialto theater talking to another man when his attention was attracted to a figure entering the house to the theater and told him a few years ago he had seen the figure of the same man, then the director of a large orchestra in one of the leading theaters of the West. It seems that on the night he was looking at the figure he was charmed by its beauty and attraction as a solo, "The Last Rose of Summer," as played by the leader. Now he recognized the same leader in Rochester and followed him into the Rialto to greet him and found him to be no less than A. N. Wolff, manager of the Rialto and president of the Rochester Exhibitors' League.

Mr. Wolff admitted the story to be truthful and talked over old times with his visitor. He even reached behind the office safe and brought to light his violin, now in disuse, with all but one string broken. In Mr. Wolff is easily recognized the soul of an artist, and it is shown to a great extent in the handsome and artistic theater he conducts and in which he daily caters to a most discriminating audience. He says that in his musical career he worked hard to keep up his technique, but that so few people appreciate or understand music that he has been driven to enter fields where his labors enriched him to greater extent.

KENNETH R. EDDY BUSY MAN IN "SOO."

Not all of the motion picture industry centers around Los Angeles or New York. As a matter of fact the activities of Kenneth R. Eddy, general factotum of the Chippewa Film Company, can be seen in St. Paul, Minn., or in the little city of Indianapolis, Ind., which Gov. and state officials took prominent part. Mr. Eddy is now working on exploitation reels for the Upper Peninsula Development Bureau, featuring and advertising the attractions of the district section of the state. And just to fill in his odd moments Mr. Eddy is editing a "movie page" for Cleverland Magazine. He relates his film concern is named after the county in which "SoO" is located; adding that Chippewa means a good Indian. We consider Mr. Eddy a "Chippewa.""
Chicago to Have Censorship Commission

Joint Committee of Citizens and Aldermen Will Draft Ordinance for Moving Picture Censorship.

At a meeting of the judiciary committee of the City Council, held Thursday afternoon, July 18, which was attended by many representatives of civic societies, church organizations and clubs, it was determined that a joint committee of citizens and aldermen should be named by Alderman Kerner, chairman of the judiciary committee, to draw up an ordinance for moving picture censorship.

The original object of this meeting was to consider the revised Maypole ordinance and the amendment thereto, but a Tribune editorial of that morning suggesting the appointment of a censorship commission to find out just what kind of censorship the city should have, was read by Alderman Maypole, after the judiciary committee had convened, and this led to the unanimous adoption of the following resolution, made by Alderman Maypole:

Whereas, the city council of Chicago and its judiciary committee have given a great deal of time and serious consideration to the question of proper censorship of moving pictures, and it having appeared to the judiciary committee that there is a great diversity of view relative to this important question, and to the end that the question be given the fullest consideration and the city council receive the benefit of the best thoughts on the city on this question, be it

Resolved, That this committee authorize its chairman to name a committee of five, to consist of the chairman, Alderman Maypole and also the mayor.

That committee, so constituted, be empowered to inaugurate such suggestions to be incorporated in a revision of the censorship ordinance, as to that commission may seem determinative of the censorship problem.

Stern Measures by Luthardt

For First Offense in Breach of Ordinance Governing Permits He Will Revoke Offending Exhibitor's License.

The following letter to theater owners of Chicago has been sent out by Acting Second Deputy Superintendent of Police W. H. Luthardt.

You are hereby notified that all ordinances relative to the exhibition of moving picture films will be strictly enforced by this department. Where moving picture films are leased or transferred and are not accompanying the necessary permit or permits will be strictly enforced.

Where our investigators find violations of the ordinances relative to the leasing or transferring of moving picture films for which no permits have been secured, and the same are not accompanied by the necessary permit or permits, the police department will proceed to close or suspend the location of the theater, until the requisite permit or permits have been obtained.

If the records of this department show that you have offended previously in this regard, or if the violations are serious, the permits will be revoked and the films taken up.

Acting Second Deputy Luthardt says that in sending out these notifications he is only protecting himself, and he announces that he will recommend the revocation of a theater license for violation of the first offense. The revocation will be much more drastic than that followed by Major Funkhouser, who never recommended the revocation of a license for the first offense.

Exclusively by Acting Second Deputy Luthardt intends to show by his policy that his little finger will be thicker than Major Funkhouser's.

Funkhouser Trial Drags Along.

No, the trial of Major Funkhouser has not yet closed, as was expected in my last article on this matter, and there is no telling when it will. Owing to the great opposition met by counsel for the defense in getting certain evidence admitted by the civil service commission board, Mr. Miller has thus far failed to have any case brought up the circuit court, after which board, has finished its work. This would mean an almost interminable period, and the people are already tired of the proceedings.

Major Funkhouser had two strong witnesses during the past week—former First Deputy Westbrook and Dr. Graham Taylor, the latter a teacher, a settlement worker and publicist. The former first deputy testified that "Major Funkhouser was honest, efficient and active in his duties, and a great help to the police department in suppressing vice." Dr. Taylor is an acknowledged authority on vice conditions in Chicago, having devoted twenty-four years to the work, and bore testimony that the major's vice work was efficient. He backed his evidence by the police records themselves.

Another important witness, Samuel P. Thrasher, superintendent of the committee of fifteen, who for twenty-two years has studied police and moral conditions at close hand in Connecticut and three years in Chicago, testified that Major Funkhouser was "remarkably efficient." It required an hour to get this opinion on the record, owing to the policy of President Frazier to limit the presentation made by outside experts. Mr. Thrasher stated that Major Funkhouser had too many things to look after and had succeeded remarkably well under his handicaps.

It is expected that no less than eighteen reformers will soon testify to Major Funkhouser's character and to his discharge of the duties of his office as second deputy. This will take quite a time, so no one at present can foresee the end of the trial.

The following excerpts from a Tribune editorial of July 19 show the present status of Major Funkhouser in the attempt made to depose him:

Witnesses whose purpose is not impeachable, whose judgment is good, whose opportunities of careful observation are numerous, and whose work for good public service is recognized, say for Major Funkhouser, at his hearing, that not only were his services in the suppression of vice strikingly and effectively given, but that the organization needs just such a supplementary system of check and control in the handling of such a situation.

We believe that Major Funkhouser, an aggravation as a censor of any kind of artistic expression, was doing able and effective work in an endeavor which almost demands any one to do successful work. That is the opinion of men and women whose opportunities of judging his work have been excellent.

The large idea in the police management which led to the attempt to get rid of him has not been made apparent. A few-minded person might, even suspect that the intent was to rid the force of an activity useful to the city, but embarrassing to the public.

"Young America" Nearing Completion.

All the interior settings of "Young America" have been finished out at the Essanay studios and the exterior views are now in progress. These exteriors are being taken in advantageous spots in and around Chicago. It is expected that this seven-reel feature will be finished in about two weeks.

Praise for Rothacker Tinting and Toning.

President Rothacker, of the Rothacker Film Manufacturing Company, recently received the following flattering letter from an official of the Petrova Picture Company: "Permit me to compliment your organization on the excellent work done in the printing of 'Tempered Steel,' our first study film production. This print is beautiful in its smoothness and contains many fine examples on the art of tinting and toning."

New Manager for Universal's Chicago Office.

C. C. Smith, formerly branch manager of the Jewel Productions Company in Milwaukee, has been appointed manager of the Chicago office of the Universal Film Exchange. Mr. Smith is well known to exhibitors in Chicago and adjoining territory. He managed the Milwaukee office so
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efficiently that Joe Brandt, general sales manager of Universal, selected him to replace F. W. Barlet, who has held the position for the past year. Mr. Barlet has joined the staff of Mr. McGowen in the New York office.

Polo Contest Won by Rothacker Team.

Teams from the Essanay Film Manufacturing Company and the Rothacker plant engaged in a water polo contest at the Edgewater Beach water carnival Saturday, July 13, and after a spirited game the decision was awarded the Rothacker team.

Changes in Universal Branch Offices.

Dan Lederman, who has managed the Des Moines office of Universal for several years, and who at present is assistant to Joe Brandt, is now on a tour of the country installing new booking and sales systems in Universal exchanges.

“Over the Top” at Garfield Theater.

Charles H. Ryan, manager of the Garfield theater, 2844 Madison street, this city, featured “Over the Top” Sunday, July 14. Mr. Ryan is to be complimented on the various effective advertising aids employed to give wide publicity to this showing of the Vitagraph war feature. Crowded houses were the rule on the date mentioned.


The old F. I. L. M. Club has been resurrected in Chicago for the purpose of solving certain problems which have arisen in film renting. Several meetings were held during the past two weeks, at which exchange men thrashed out some unfavorable conditions in this branch of the trade. The results of the meetings have been so beneficial in combating certain abuses that it is deemed wise by the members to revive the regular sessions, as in the past. Meetings will be held henceforth in the College Inn, on the first and third Tuesday of every month.

While the main object of the organization is one of business, it will be planned to introduce at times entertaining and social features during the season. An entertainment committee, accordingly, has been formed for that purpose.

Metro’s Kaiser Picture Very Popular.

“To Hell with the Kaiser” finished a most successful run of two weeks at the Playhouse, Michigan Avenue, Saturday, July 20. This war feature has a remarkable punch and holds spectators in thrall. It arouses great enthusiasm, which diminishes in prolonged applause at times. The admissions at the Playhouse were 25 and 50 cents. A two weeks’ run at the Boston Theater, Madison street, started Sunday, July 21.

Ben W. Bedell Rusticating.

Ben W. Bedell, assistant manager of Select’s Chicago office, is rusticating on an Iowa farm during his vacation. Ben has been doing fine work for the Select product in Chicago, and is now having the advantage of an intimate acquaintance with nearly every Chicago exhibitor.

Olga Petrova Visits Chicago.

Olga Petrova was in the city last week and made short speeches in aid of the war savings stamp drive in several theaters during her stay. Among the houses visited were the Orpheum and the Metropolitan.

“We Can’t Have Everything” at Orchestra Hall.

Marguerite Clark, in “Uncle Tom’s Cabin,” showed to fair business at Orchestra Hall for the week ending Saturday, July 20. It is followed by the De Mille feature, “We Can’t Have Everything,” with an all star cast, for the week of Sunday, July 21.

Chicago Opening of Kleine Feature.

“The Unchastened Woman” opened a run of one week at the Playhouse, Sunday, July 21. This feature had a record-breaking run in New York City some time ago. It is released through the George Kleine System.

Geraldine Farrar Off to Wyoming.

Geraldine Farrar, accompanied by her husband Lou Telle gen, passed through the city last week on the way to Wyoming, where some of the scenes for her coming Goldwyn production will be made. Headquarters will be made in Cody, to which point Milton Sills, new leading man for Miss Farrar, and the old Selig favorite, Thomas Santchi, are heading from Los Angeles. Tom Santschi will always be remembered for his fine work in “The Spoilers” and “The Crisis.”

A. E. A. Convention at Chicago, Sept. 3, 4, 5, 6, 7.

The convention of the American Exhibitors’ Association has been finally fixed to take place at the Hotel Sherman on September 3, 4, 5, and 6. F. J. Rembusch, national secretary and treasurer of the Association, made the arrangements personally. Mr. Rembusch hopes that the entire moving picture trade, including pruders, distributors and exhibitors will be represented at this convention.

The closing day, September 6, will be marked by a grand ball, at least that is the present expectation.

Carolina White Plays Leads for Caruso

Handsome Singer from Concert and Opera Selected to Support Italian Tenor.

CAROLINA WHITE, famous on the opera and concert stage, has been engaged by the Famous Players-Lasky Corporation to appear opposite Enrico Caruso in his initial American picture. Miss White is a Boston girl, and made her debut as an opera singer in the San Carlos Opera House at Naples, Italy, in 1910.

She was engaged later by the Chicago Opera Company, where she created the role of “Minnie” in “The Girl of the Golden West.” In the same year she created, at the Metropolitan Opera House, the roles entrusted to her in “The Secret of Sevres” and “The Jewels of the Madonna,” the latter having scored one of the greatest successes of modern Italian opera.

Associated with the Chicago Opera Company for six years Miss White has also traveled extensively, with the result that she is prominently known as a most successful concert singer throughout the country. She is a striking brunette, and at all times is taken for an Italian, although an American by birth. Her appearance in the new production will further enhance the box-office value of this wonderful attraction, in which the internationally famous tenor makes his motion picture debut.

The important work of staging the first Caruso picture will be in the hands of Edward Jofe, well known in the trade as one of the most capable directors in the Famous Players-Lasky organization. The initial plans for the production of Mr. Caruso’s film vehicle are now well under way, and a great surprise is promised by the producers when the nature of the story in which he will appear is announced.

O’BRIEN TO RETURN TO STAGE IN FALL.

Eugene O’Brien, leading man for Norma Talmadge, will return to the speaking stage early in the fall, when he will be seen in the leading male role in the Charles Dillingham production, opening at one of the Broadway theaters.

Mr. O’Brien is perhaps better known on the speaking stage than in the silent drama, having appeared in some of the biggest Broadway productions during the past seven or eight years. Recently he has forsaken the stage for work before the camera, and has been seen in all of Miss Talmadge’s productions for the past year. He will work in the next three pictures to be produced by Miss Talmadge before taking up his work in the forthcoming Dillingham production.
Mme. Petrova in Los Angeles

Actress Faces Big Houses at Tally’s, Sells $5,000 in War Stamps and Sees Chaplin Work.

MME. OLGA PETROVA arrived in Los Angeles on the evening of Monday, July 8, and departed on Tuesday for San Francisco, the next stop on her six-weeks' transcontinental tour. She is making in behalf of the Government's War Stamp campaign.

Mme. Petrova made two speeches to overflow audiences at Tally's Broadway theater on Monday night and a third appearance and address at the Tuesday matinee performance. The actress was greeted with overwhelming enthusiasm and applause, and five thousand dollars worth of stamps were sold as the result of her appeal, an appeal that was delivered with a force and character that moved her hearers to tears and laughter and left every one who heard her with an indelible impression of her earnestness.

Mme. Petrova spoke with a perceptible accent that in no way interfered with the understanding of her speech, and she added a delightful piquancy to her remarks. She told in simple words of the purpose of her mission and the Government's need of money to bring the war to a successful conclusion.

T. L. Tally, of the First National Exhibitors' Circuit, entertained Mme. Petrova, her business manager, Robert North, and a party of friends at a luncheon at the Beverly Hills Hotel on Tuesday, after which a sightseeing trip was made to several film studios, and the actress was enabled to gratify a desire she has had for many years when she watched Charles Chaplin rehearse and work out a comedy scene.

William D. Taylor Joins British Army.

William D. Taylor, president of the Motion Picture Directors' Association, has enlisted in the British army, and will leave for London very soon. Mr. Taylor is one of the best known directors of the film industry and is regarded by his associates as a man of ideas and of constructive as well as artistic ability. He was a member of the directors staff at the Lasky studio in Hollywood, and his most recent work was the directing of Mary Pickford in her last three features. Mr. Taylor leaves a large number of friends in Los Angeles who will regret his absence, but commend his patriotic action in going to the defense of his country in her hour of need.

New Ince Studio at Culver City.

Thomas H. Ince has purchased eleven acres of land fronting on Washington Boulevard at Culver City, for the purpose of building a studio that will cost approximately $300,000. The plans call for some eighteen buildings that will be grouped in the form of a quadrangle: and the glass inclosed stages, laboratories, projection rooms, dressing rooms and the equipment will be of the most complete and improved kind. All the Ince companies will be moved to Culver City as soon as the new studios are completed. The site selected for the studio is about half a mile nearer to Los Angeles than the Triangle studios.

Shipman Distributes Al Jennings Features.

Ernest Shipman, who has been in Los Angeles for the past few weeks, has taken over the six features being made by the Al Jennings company, picturing the life and adventures of the ex-outlaw in days gone by, for distribution to independent buyers.

Film Star Loses Suit.

Mary MacLaren, motion picture star, was non-suited in Judge Monroe's court in Los Angeles in her action to recover $20,000 damages for injuries sustained in an automobile collision, when a car driven by Jules Roth, 17 years old, collided with her own.

Sherry Exchange Opens in Los Angeles.

William L. Sherry, who formerly distributed Artcraft Paramount releases in the state of New York, has opened an exchange at 511 West Eighth street, Los Angeles. The Parex Film Corporation is the title of the new organization, of which Mr. Sherry is president, and which will distribute the William L. Sherry productions. The Los Angeles office is the twenty-first exchange opened by Mr. Sherry in the United States in the last thirty days. William Alexander, district manager of the Pacific Coast offices, has returned to Los Angeles after having opened offices in Seattle and San Francisco.

The first release to be issued by the new corporation is Paul Armstrong's "Romance of the Underworld," with Catherine Calvert, and the next will be Mary Roberts Rinehart's "Street of Seven Stars," with Doris Kenyon.

Old Time Songs a Hit at Grauman's.

Sid Grauman introduced a few old fashioned songs, such as "First of Our Troubles," "Sidewalks of New York," "He's Me Pal," and others into the musical program of the Grauman theater a few weeks ago, and ever since he has been flooded with requests for more old-time songs. The genial Sid has nothing if not accommodating, and this week lovers of the peculiar melodies of the past made a dash for "Mister Dooley," "When Johnny Comes Marching Home," "Heedless," "Alway's in the Way," "There'll Be a Hot Time in the Old Town Tonight," "A Bird in the Gilded Cage" and others.

Los Angeles Exhibitors Want Girl Operators.

The Los Angeles Motion Picture Exhibitors' Association, at a meeting held on July 10, gave official endorsement to a plan of instructing women to operate projecting machines, to take the places of men who have gone to war. The association voted to open an operation school especially for women and girls, on Olive street between Eighth and Ninth, with Leo Ryan in charge.

A complete course in the projection of motion pictures will be given at a nominal sum, and the successful graduate will immediately obtain work, replacing the men who have gone to war in positions paying from $20 to $30 a week.

"We need fifty women operators as soon as possible," says Ryan, "for many theaters are facing the possibility of being forced to close because of the shortage of good operators. Women can easily hold jobs of this kind, and we will give them every opportunity to make good."

Women Ushers for Theaters.

Women ushers are coming to be familiar sights in the theaters of Los Angeles. The management of the Orpheum theater, leading vaudeville house of the city, engaged eleven women ushers on July 13, giving preference to the wives of men in service, as recommended by the Soldiers and Sailors' Welfare Commission.

M. Gore, manager of the Gore Enterprise theaters, is also
employing working women, giving preference to wives and relatives of men in service. The Superba theater and the Mason opera house have also asked the Los Angeles and Orange County Welfare Commission for an employment of working women.

**Triangle Cowboys Indorse Sheriff.**

In a letter to Sheriff John C. Cline of Los Angeles, the cowboy actors of Triangle western thrillers give their hearty approval of the official and indorse his candidacy for re-election. The letter is signed by Ralph Smith, direct corsets, Curly Baldwin and Claude Waits, and says in part: "The Triangle Western company has noted with great pleasure that you are a candidate for re-election. We are taking this occasion to tell you of the high esteem in which we are held by our Southern California the real west. You are a westerner, a pioneer in Los Angeles, and we feel that a true westerner should be retained in office."

**Siegmann Receives Lieutenant's Commission.**

George Siegmann, casting director of the Griffith studio and assistant to D. W. Griffith, has received his commission as second lieutenant in the Signal Corps of the United States Army, and leaves Los Angeles in a few days for San Francisco, from the headquarters of the Flanders. Mr. Siegmann was perhaps the youngest enlisted man who fought in the Spanish-American war, and he is the first motion picture director to enlist and obtain his commission.

**Picture Review.**

All Jennings gave a private showing of his first finished production, "The Lady of the Dugout," at Quin's Rialto on July 11.

**Ten Comedies a Year for Fatty.**

The Roscoe "Fatty" Arbuckle comedies have proved so successful in the past months as box office attractions that the number of productions have been increased from three to six per year, according to plans announced by the Comique Film Corporation, of which Joseph M. Schenck is president and Roscoe Arbuckle vice-president. Arbuckle will hereafter dispense with his usual week's vacation between pictures, and upon completing a comedy, will immediately begin on a new production. Fatty would also like to "discover" an author who can write suitable comedies for him.

**British War Benefit.**

Captain Leslie T. Peacocke, well-known dramatist and photoplaywright, gave a performance of a playlet written by himself called "Sacrilege," for the British Ambulance Society at a downtown hotel in Los Angeles last week. Captain Peacocke was assisted by Miss Bessie Oliver. Bebe Daniels of the Rolin-Pathé studio also appeared at the entertainment.

**Del Ruth Leaves Sennett Studio.**

Hampton Del Ruth, for a number of years head of the scenario department at the Mack Sennett Comedy studios, resigned his position on July 12. Mr. Del Ruth is well known to the industry for his knowledge of comedy construction and direction, and is an avowed believer in the art of mimicry. He is supposed to be on his way to New York.

Mr. Del Ruth states that while he is considering several propositions he has not as yet made any definite or final connections.

**Motion Picture Houses Follow Kinema's Lead.**

The Kinema theater of Los Angeles was the first theater in the United States to install a Red Cross tea room. Since the example has been set by the Kinema, many motion picture houses in the West have adopted the idea. Close to $7,000 has been turned in by the Kinema to the Red Cross since the tea room was opened.

**Miller's Theater Beautified.**

Miller's theater, which is now being managed by the Carl Riva Management Enterprises, has an attractive appearance since the beautiful lobby and foyer has been newly decorated and painted and everything brightened up both inside and out. Lee Lazelle, the house manager, has booked a list of first rate features, including the new William Russell productions, for early showing.

**Bankruptcy Papers Filed by Isadore Bernstein.**

Isadore Bernstein, owner of 97 per cent. of the capital stock of the Bernstein Film Producing Company, filed a petition in voluntary bankruptcy on July 5 before Murray the bankruptcy clerk of the United States District Court in Los Angeles. In the schedule of liabilities listed in the petition, which totals $44,505.80, all claims are listed as unsecured. Assets are given as $54,000, claimed to be exempt.

**Film Stars to Entertain Jackie.**

At a benefit being arranged to take place soon for the Athletic Fund of the Submarine Base near Los Angeles by the Motion Picture War Service Association a number of film stars will assist in the entertainment by appearing in numbers, comic, dances, skits and plays. Among the hundred stars and players expected to lend their aid are Mary Pickford, George Beban and Bryant Washburn.

**Ince Boys Theatrical Producers.**

The three young sons of Thomas H. Ince staged a Red Cross benefit in the Ince in gardens in Hollywood recently with nearly a hundred children of the neighborhood as performers. Young Bill Ince, ten years, old, rehearsed and directed the children, and displayed much of the genius of his father along dramatic lines. The Ince youngsters prevailed upon their father to lend them costumes and properties for the occasion, and after the dramatic performance was given, a motion picture was made of the play.

**Advance Agents of World Democracy.**

Lieutenant Tom Forman dropped in on Los Angeles and Hollywood friends recently. Lieut. Forman enlisted as a private three and a year ago and received his second last month. Forman will be remembered as the popular Laskey leading man.

Guus Peterson, of the Triangle camera squad, leaves soon to go abroad the United States School of Cinematography at Columbia University, having been accepted by Uncle Sam as an ultimate war photographer.

Four men from the electrical department at Universal City will go to war. Lieutenant G. Wing, Charles Monroe and C. Bartwell. Douglas Gerrard, Universal director, is a recruit at the Hollywood Officers' Training School.

Harry Hays and Haig Prieste, Mack Sennett comedians, have enlisted in the submarine service.

Larry Peyton, of Universal, has left for France.

Tom Kennedy, Mack Sennett comedian, formerly a heavy weight boxer, has been asked by the War Department to set aside his motion picture career for a time and engage in the work of instructing the boys at one of the Army camps in the art of pugilism. Tom has signed up to go anywhere Uncle Sam sees fit.

**Rubberneeking in Filmland.**

Personally Conducted by Giebler.

ADIES and Gentlemen, our itinerary today will include slapstick comedy studios, and you will be allowed to inspect-and I mean inspect-the workings of the fun factories we visit, a privilege, I assure you, that is accorded to few—but with the understanding that we be kept a profound secret and never be divulged to a living soul.

The first group of visitors were admitted to the comedy studios without restraint. But of those some visitors, Ladies and Gentlemen were walking in sheep's clothing. They violated the childlike confidence reposed in them by the comedy producers. They cared nothing for what they saw in one studio to other studios. You can imagine the result.

A producer who was filming a comedy that he planned to be a veritable master-piece because of the fact that two dozen pies were used in the action was shocked and staggered to learn that a rival was going him one dozen pies better in a side-splitter he was turning out. A consultation was hurriedly called, and six dozen pies were written in the play by the scenario writer. But it was all in vain. A letter arrived and the producer hurried the news to the competitor, and when the two comedies were released the rival production had three dozen pies of mixed materials, including gooseberry, coconut cream, and custard!

A bitter rivalry ensued. Other producers took up the fight. The pastry cooks began demanding that their names be put on the screen in equal prominence with the stars. If the food conservation laws had not come along and put a stop to it the future could only have been contemplated with a shudder.

This, Ladies and Gentlemen, is the place where Mack Sennett makes his comedies. On this spot it was that the brave little boys of Filmland composed of Mack Sennett, Mabel Normand, and Ford Sterling, the "forty-niners of the films," after their hard and arduous journey over the plains and deserts, set up their huts and began making Keystone comedies.

The first building of this plant did not contain the master kitchen used in the erection of the present animal house and zoo of the studio.

A look at the immense building in which we now stand, the large and commodious structure across the street, whose names are here are necessary for the work of the four companies grinding out comedies.

The large tank on this stage is to be the scene of a water stuff comedy, the ladies grouped on the other side of the pool ready to plunge into its pluellid
depths are Louise Fazenda, Vera Steadman, and Marcel Raye.

When it comes to a pelican, and Ford Sterling, who has just returned to this studio after a long absence, will also be in the world’s humorous, is his new brooding in yonder cage, is named Percival. This is Percival’s first appearance here. We would never suspect it, is Chester Conklin. Ches is not the same looking person with his Welch appearance, is he. Chester Conklin, as well as being an actor, is also a rancher, and is engaged in the culture of the ranch in his leisure time before the camera as well as many human actors. William, the goat, being very strong, and able to carry around the mascot, is said to have been much enjoyed by the Sheriff Neill stories. Staged to the right, the zoo, where are confined a bear, a collection of comically attired rabbits, a half dozen dogs, a large brunette goat named William, Mrs. Pepper, a humorous comedy cut about whom there is a scandal, and her six kittens.

All of these animals are trained and able to carry on with the stories and the zoo is a popular attraction.

As we proceed to our next stop a few words on the slapstick comedy will not be amiss. It is the only theatrical art that has had much development because of the part played in their early development by the slapstick, an ingenious combination of comic devices used by Shakespeare when he was managing a little theater called the Globe in Hounditch, a neighborhood of 42nd and Broadway of London at that time. The slapstick is made by fastening two barrel-like shapes side by side, applying it in a violent manner to the person of a comedian immediately below the player. The force is increased when he is springing in a southerly direction. A loud snapping noise is produced, which never seems to affect the player.

The slapstick was introduced to the movies along with other of the finer and subtler technique of the regular stage, in an early day.

There are two distinct kinds of movie comedies, the pantomime or silent comedy, and the slapstick register, while there are many people of the so-called high brow persuasion who profess to despise the slapstick there are others who find filling a long felt want and an important place on any movie program.

Indeed, there are millions of people who heartily agree with the well known maker of this brand of films who said, “Our comedies are the best.”

Here we are at the studios where the well known L-Ko comedies are produced. Three large companies of comedians are employed at this modern giggle works, to say nothing of Hughie Mack, who is large enough—and a great many people think funny enough—to form an entire company all by himself.

The somewhat heavy set gentleman walks the campus of the picture company’s native sons and other Californians. Engaged in boosting the climate he has tried to get from the California sun, his robust physique is a result of our beneficent weather, but Hughie says that the climate of California has done nothing to add to his avoirdupois, and he has pictures taken before he came West to prove it. He is the salubrious Flushing district of Brooklyn, his one-time native hearth.

The slender young man approaching is Eddie. His name is wearing a corset, but as you will observe, he does not hide it as many of our younger men do. He wears his corset with frankness and abandon on the outside of his clothes. Yes, Lady, comedians do indicate some strange and weird things.

The man in the wide hat with Eddie is Director Charles Parrott. They are talking over a comedy, or, in studio parlance, "douping up" a gag.
All Hustling to Win Pershing Trophy

Exchange Managers from New York to San Francisco Announce Their Intention of Pulling Down the Big Prize Offered by this Publication for the Most Intensive Booking of "Pershing's Crusaders"

N
EWS of the offer of the Moving Picture World to present a handsome bronze trophy to the exchange showing the greatest percentage of bookings for "Pershing's Crusaders" before September 1 has had time to reach San Francisco and come back by wire, and one of the first telegrams to be received came from Sol Lesser, of the California State Defense Council. He sent:

"Accept your invitation to compete for trophy to be awarded for the placing of United States war film, 'Pershing's Crusaders,' to the exchange booking the highest percentage of theaters in any territorial division of the United States. Want to congratulate you upon this wonderfully patriotic offer. Am sure it will stimulate the booking of this great picture throughout the country. California hopes to capture the prize. Don't you think length of run and rentals received should enter into determining the award?"

Mr. Lesser raises an interesting point, but Mr. Lesser does not get our angle. This publication believes that it is doing a patriotic service if it can aid in any degree to stimulate the bookings of this film. It is not interested in the rentals received.

It desires merely to get the subject before the greatest number of persons, that the greatest good may be done. This may suggest that the award should be made upon the basis of showing. When you carefully consider this angle, you will find it the wrong basis.

The trophy is to be awarded to the exchange doing the most intensive work for the film. All exchanges must have an even chance or the exchanges with the smaller territories will be lost in the great wave of enthusiasm. This is a basis worth considering. The fair basis is the number of houses in which the film is shown in proportion to the number of houses within the territory of the booking agency. It is no more difficult to book the film for a week or two in a Chicago house, for example, than it would be to book the same film for one day in a town of three or four thousand. The advantage would all lie in favor of the exchange having the greater number of large cities. The proportion of booking to possible bookings is the only fair basis of award.

**New York Exchange Aims at 99 Per Cent.**

Naturally Carey Wilson, of the New York exchange, was one of the first to declare his organization in the fight. He gets the right angle, for he writes:

"Since we have already realized that the desire of the Government Committee on Public Information is to have 'Pershing's Crusaders' exhibited in every theater in the United States, it hardly needed your wonderful offer to stimulate us to further efforts, but I can assure you that should it be the good fortune of this exchange to realize our ambition of exhibiting in every house in our territory, we shall be doubly proud of our work if we gain the trophy.

"You may rest assured that we are not daunted by the magnitude of the task before us, and have placed as our goal a percentage of not less than 99, if such should be found possible by the united efforts of our organization."

It will not be an easy job to completely cover Greater New York, but Mr. Wilson has already started on the job. He was an exhibitor in a suburban town, and he can be counted upon to stir his staff to the utmost. He gets the exact angle of the contest. We want to help the film to a showing in every theater in the United States.

Floyd Brown, of Indianapolis, is brief, but to the point. He writes:

"Thanks for your splendid offer to exchange men handling 'Pershing's Crusaders.' Indiana always goes over one hundred percent, yet has been better than 90.

"That's the right idea. The exchange that can do better than 100 per cent, is going to do some tall hustling in the hot weather weeks, but it is possible to do better than one hundred. More power to Mr. Brown and his cohorts.

From Pittsburgh, Pa., comes a wire from Joseph S. Skirboll, in which he says:

"Congratulations on the patriotic spirit that induced you to make this wonderful effort for a trophy for the exchange booking 'Pershing's Crusaders' in the greatest percentage of houses. We are going in to win this prize!"

And from reports received it is evident that Mr. Skirboll started his men hustling even before he sat down to write out the telegram.

**Holan Says 'Send It Now.'**

We hope that C. E. Holan, of A. H. Blank Enterprises, is not premature in his demand that the trophy be sent him right away. He writes:

"Sincere thanks for your co-operation and initiative in offering a trophy to exchange men for 'Pershing's Crusaders' bookings. Our crew is working night and day in their effort to get this beautiful tablet. You may as well send it now. We have won it already."

That's the right sort of spirit, but we shall have to wait until after September 1 to send out the trophy, but if Mr. Holan has a nail and a hammer he can start now to make a place for it. With the silk flag that is inserted in the eagle's claws the spread is a few inches, but six feet, and it will drop about four and a half feet. That blank space on the wall in Mr. Holan's office can be filled in with a temporary sign that will spur his salesmen to new endeavors. It is not difficult to sell this patriotic number.

It is a direct message from the Government to its people. It is the spoken word of our Chief Executive put into pictures. It tells what has been done and what is being done to back up the brave boys across the water who have made the world such enthusiasm and surprise and made even the boche realize that the Kaiser and his High Command were palpably liars when they assured their deluded subjects that the Americans could not and would not fight and that this great war was merely sending over a few thousand men. Those 'few thousand'—plus—have kept the Germans goose-stepping it back to Berlin the past week, and there could not be a more timely subject for showing or reshowing than 'Pershing's Crusaders.'

**Wherein Fabian Differes From His Namesake.**

Even Paterson, N. J., once accounted a stronghold of pro-Germanism is over the top with Pershing, for Jacob Fabian, of the Regent, writes:

"In all my years of exhibiting I can truly say I have never seen so much enthusiasm or heard such applause. It got every audience on its feet. The first day's attendance was good and it grew daily thereafter until there was a long waiting line, and this in Graduation Week, one of our hardest times as a rule."

At the Garden, Des Moines, people stood in line for hours to see the film, and hundreds are being turned away from the Garden, Washington, D. C. In St. Paul, with a 100 per cent, temperature, hundreds were turned away at every performance and the same report comes all over the country. It is a profitable sort of patriotism to show "Pershing's Crusaders," and it should be easy to sell at least 95 per cent. of any territory. The handsomest trophy ever awarded in the history of the motion picture is waiting for the exchange that shows the biggest percentage.

**RAVER'S THREE-REELER A WINNER.**

Confirming Harry Raver's contention that "length does not contribute a feature," Harold Edel's experiment with "Outwitting the Hun," a three-reel subject, imported by Raver and shown at the Strand during the week of June 30, proved eminently successful. Harold Edel was so pleased at the outcome of the experiment that he wrote Mr. Raver:

"Without question your picture was one of the most delightful novelties that I have ever had the pleasure of running at the Strand and was enjoyed immensely by our audiences; in fact, I considered it the outstanding feature on the bill."
**Kalem's Continuous Performance**

Perfected Machine That Winds Perfect Film on Reel With

a One Interchangeable Attachment

CHICAGO boasts that out at Packettstown they have buildings into one end of which they drive live pigs which emerge at the other in the form of hams, shaving brushes, lard, spare ribs, cigar cases and bacon. This statement is not entirely true, but it is practically true. The motion picture business, but in the Kalem laboratories they are showing a machine that comes close to that.

Kalem does not brag about the hugeness of its buildings. The Times Building, which has been located in a loft building in the heart of the commercial district, where they estimate space by square inches instead of feet or yards, and compactness has ever been a consideration.

When the company started out they had a small batch of film and turned its laboratories over to commercial printing, meeting the demand has been a problem. Kalem has ever been noted for perfect photography and orders poured in. Now with a lot of Government work in addition speed is more than ever an essential, and the new machine is a triumph.

It is safe to say that the Kalem plant is now the most compact laboratory in the world. A single machine is capable of turning out a million feet a week to each eight-hour day. The work is done automatically, and the assistants are a small army of developers, and the situation is closely akin to that in the shot tower of the American Smelting and Refining Company, where the few men employed are able to see to it that the trouble is to keep them in the building. It is not quite as bad as that with Kalem, but the people who have charge of the machine are more than charged with the duty of seeing that the action is continuous.

Positive stock is printed in the usual manner on Duplex printers, which have a capacity of three rolls of film at one time, or 1,200 feet, with but two splices. These 1,200-foot reels are then sent to the developing machine.

In most up-to-date laboratories the shorter lengths would be wound upon reels, immersed in soapstone developing tanks and removed from time to time that the progress of the development might be judged. Then the reels would be removed from the tanks, put into the wicker bottles, another washing tank and finally sent to the drying room to be hung up until ready to be reeled. All of this requires innumerable handlings and is largely dependent upon the skill of the operators.

In the Kalem machine the full 1,200-foot reel is placed upon the spindle and the end is attached by leader to the previous roll. Once it starts on its half-mile journey it is not handled until the full reel is taken off the other end. By this automatic system a temperature is maintained that the developer is held within half a degree of the proper temperature for as long as the film is in motion, and the rate of travel is so planned that frequent inspection can be made twice a day as progress is made or interfering with or interrupting its progress. If necessary the film can be arrested as it passes through the machine, and toning would probably be practicable, though as yet this has not been attempted.

At a proper point the film emerges from the dark room and passes by daylight to the driers. Here frequent hypometric readings permit adjustments to be made that permit the film to be dried in not less than fifteen minutes nor more than eighteen, experiment having shown that the greatest perfection of product requires that film be dried within these limits. In the entire trip the movement is continuous, and once the developer has been brought to the proper temperature, the machine can be run continuously without delay, and it is generally not necessary to stop the machine to re-spool as may be made within the margin of safety.

When the drying cabinet is passed the film is wound upon another reel, and it is possible to turn out a thousand-foot reel with but two splices to the entire length. Should the film break for any reason—and it is seldom that the film does break, in spite of the enormous tension to which it is subjected—the machine stops, and the delay is practically instantaneous, and it is generally not necessary to stop the machine to respool as may be done within the margin of safety.

The machine has been in actual operation for something like three months and, being built in duplicate, can turn out 500,000 feet of film an hour, which represents the six-day, eight-hour shift, yet it is so compact that it requires but a fraction of the floor space of one loft, so light that it comes within the weight limit for loft buildings and is so planned that it can be taken down, removed and set up in a new location, if necessary, within a week.

Rack development is still used for negatives and for toning at present, but even here compactness is as important for efficiency, and a tremendous amount of work can be performed within a limited space, and yet there is no sign that the company is crowded, and if one of our two machines should be broken down owing to some accident less than three feet square permit an inspection of every foot of film without the waste of long throws, and there is even room for a chemical laboratory, for Kalem is unusual in this respect. Therefore he is spending much time and effort on the first shortage in chemicals was experienced they even made their own developing reagents. In addition it is a licensed distillery, but that will not help any if the prohibition law goes through, for the still is used only for solutions and the license is merely for the purpose of keeping a line on the retort.

It is a pity that the mechanical niceties of the machine may not be gone into at greater length, for it is easily the most compact laboratory of its kind that there are, but two other machines known, both of which are older models and vastly heavier. It is an achievement to be proud of from every angle.

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**Reicher to Lecture to World Cameramen**

**Director Will Discourse to Them on What Constitutes Drama and How to Photograph It.**

ONE of the main requisites for being a good director is a large fund of general information embracing all phases of the motion picture business, as well as things generally, says Frank Reicher, who is now directing Louise Hay Cameron at the Kalem Company in Chicago. Mr. Reicher realizes that for even the best productions the advertising and publicity adjuncts must be attractive and magnetic in order to stimulate box office activity. Therefore he is spending much time and effort in getting effective and interesting "still.""Lobby displays, lithographs, slides, heralds and newspaper cuttings are all made from 'still' taken during the filming of a picture," says Mr. Reicher, "and consequently if they are interesting and lacking in dramatic intensity the advertising and publicity material will reflect this fact. It is easy enough to get good 'still' once the photographer has a thorough understanding of what drama is."

Mr. Reicher is preparing to give a talk at the World studio in Fort Lee to cameramen and others who are interested on the subjects of what constitutes drama and how to put it into still pictures. One of his talks is to be on the photography action with the sea wolf—"the use of the snapshot as distinguished from the posed still.""

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**Ovations Greet Clara Kimball Young**

**Player's Tour Through Western Country Marked by Large Outpourings of the Public.**

CLARA KIMBALL YOUNG's personal appearance tour of the western coast this week is being managed by Harry Garson for the purpose of recruiting eligibles for United States Navy enlistments has proved a remarkable success. While en route to New York from San Francisco, where she dedicated the Red Cross tea room in the California Theater Building, Miss Young stopped to make short visits in the cities of Portland, Oregon, Tacoma, Seattle and Spokane, Wash. It is announced that the entire tour has been one continuous demonstration of western loyalty and patriotism.

Upon arrival in Portland Miss Young was honored one of the most enthusiastic welcomes ever accorded a player in the city. A mile-long procession awaited her, made up of Oregon state and city officials, army and navy officers, foreign officers, with Major Baker and the United States Marine division heading the parade.

In Seattle Miss Young was met by a navy band consisting of 140 pieces, accompanying the governor. The line of march led from the railway station to the Washington Hotel, during which time ten speeches were made en route. The one automobile in the parade carried the governor and the public officials. There were Indians and marines, with five bands, participated in a parade. Charles M. Schwab and a party of friends reviewed the parade from the grandstand in front of the Washington Hotel.

At Tacoma Miss Young was met by the mayor of the city, and received a two-minute ovation. There are 750 troops from Camp Lewis. During her short stay in the city she was elected an honorary member of the Chamber of Commerce, and made two speeches in behalf of Government enlistments.

Miss Young's welcome to Spokane was equally enthusiastic. The mayor of the city, prominent citizens and the United States Army post greeted her on arrival and paraded.
Where Service Really Serves

Goldwyn Publicity Starts with the Chief Executive and Continues Effective Until the Last Small Town Has Been Played

ProBably no one man can claim credit for being the first to use the much abused word, "service." It began in the mercantile trade papers and seemed to break out in the picture game overnight—like a rash. One day the word was in the dictionary, the next it occupied all over the announcements and manufacturers and smeared the trade sheets. Everyone was talking service, but the trouble was that it mostly ended in talk. Most large production companies talk service. Most trade papers have service bureaus. They can manage with a service capital with a letter, but the trouble is that the man who most needs service to help him sell his wares complains that he gets no service.

The chief trouble seems to be that service starts as a headline in the trade papers and stops at the same place. Where it does go further, those who most need its aid get little of it. Where an honest effort is made really to give service it is "too much Broadway," to quote one aggrieved exhibitor. Most service runs on four-column layouts and lobby ideas that require the cooperation of a scene studio and the employment of a property man. The house able to afford these adjuncts does not need the service bureau. It can also afford an advertising man. It has house managers, patronage and the field from which to draw a greater clientele. It can take huge spaces in the newspapers and employ costly lobby effects. It probably does all those things and mostly in its own way. It is the house and not the run exhibitor who most needs the help. The man who can get the high priced runs has also the money for an advertising man and an artist. The man who puts his future in pawn when he books an exchange run feature and who cannot afford large layout is the man who must be helped to sell his subjects, for unpaid he cannot do so. If he were competent he would probably be in a larger house in a better town. Service to serve must care for the great and small alike. The sort of service to which Goldwyn company pins its faith.

McLaren Was Enthusiastic.

It is to an exhibitor and not the Goldwyn officials that this story owes its inception. Most of you know W. S. McLaren, of the Majestic and Colonial, Jackson, Mich., if you read the Advertising Business department. Mr. McLaren just happened to visit to New York the other day and of course he dropped in to see the Moving Picture World. He came across the street from the Goldwyn offices, the last call on his list of companies supplying his theaters with news, and he fairly bubbled over with enthusiasm at the Goldwyn service.

"They have a real system," he declared. "They have a hundred or so stills on every release, and if you need any they can turn them right out of the file. They have got the stars who are coming up instead of falling back, and they help the exhibitor to sell them to the public. They don't try to make money out of the exhibitor until they have shown him how he can make money out of the pictures themselves. I tell you it's a treat to see the way they handle things."

And so, appreciating a non-alcoholic treat, this writer went to see, too, and the result is this story, which really is a joint interview with Fred B. Warren, the chief executive, and David Stillman, the service manager. The quotations marks are lacking, but this is merely to prevent confusion over the dual personality of the interviewed.

The Goldwyn Creed.

Mr. Warren is an enthusiast on salesmanship. His idea of the ideal first product of a film business is to sell film to the ultimate consuming public rather than to the exchange or exhibitor. He does not use superlatives about stars or productions, the vastness of his studios or the excellence of his plays. He will say, "There is a world of interest in any play which has seen better days." The playing of "The Goldwyn Creed"—a heart-interest play with ample action—but it is not until you mention salesmanship that he really takes full interest. Probably nothing will more clearly show to Mr. Warren than the extract from a letter he had just written to Hunt Stromberg, who is to have charge of the new house organ, the Gold-winner.

He first teach the buyers of our pictures how to attract the public—how to sell our shows at a profit to the exhibitors themselves.

We must remember that 90 odd per cent of the exhibitors have no large financial resources; that whatever exploitation they do must cost them little or nothing; that the big, prosperous first run accounts are not criterions and that most of the big houses with their own facilities will reject your suggestions. You are appealing to the sensibilities of the little fellows.

I have in mind certain elements of the old Success magazine without its sugary stickiness. I want to teach the exhibitors—most of whom sell motion pictures by the roll—how to play the past releases—the little fellows who most need help.

Mr. Stromberg, by the way, is a good example of the Goldwyn method of picking men. He is not a motion picture man. He is the son of an advertising agent and himself grew up in that business. He was engaged not because he knows pictures, but because he knows selling through experiences in all its angles, with the intimate knowledge of the man who sells advertising. Mr. Warren does not believe in hiring men merely because they know about motion pictures. He hires them because they know about the importance of the trade. He is much more inclined to tell a new man about pictures than to tell him a picture man, rutted in the old fashioned methods, about selling. In planning a new house organ he got a thoroughly practical advertising man who is now giving his motion picture training.

Prefers Salesmanship to Film Knowledge.

In the same way the exchange managers have been picked for their selling knowledge. His exchange manager in Seattle, for example, comes from the Western Electric Company and never sold an inch of film until he took up the Goldwyn product. The head of the Denver office came out of a packing house and the Los Angeles man came from a large department store. The nearest approach to a picture man was, a newspaper editor who runs a big supply house in Atlanta for a side line, and handles Goldwyn in the southeast.

As in the case of Mr. Stromberg, Mr. Warren figures that it is easier to tell a salesman how to sell films than to make a film man into the right sort of a salesman, so he picked good salesmen and educated them by correspondence; not by means of a series of cut and dried form letters, but through a live correspondence framed to fit the make-up of the man he is writing to and dealing with. The problems of the man himself is facing. The first lesson that a salesman learns is that an exhibitor cannot pay his rental bills unless he can dispose of the film to the public. The second lesson is that the average exhibitor is not an advertiser. To be successful he must advertise, and so it has impressed upon him that to collect his bills he must first help the exhibitor to do the right sort of advertising. Service is more than a word in the Goldwyn offices—it is an important lesson from Mr. Warren down to the nethermost office boy the one big thought is "help the exhibitor make money with us."

And the exchange manager does not take his cue from the office. He is not afraid to think for himself. That he does so is shown by one recent letter. The exchange manager wrote that he had the opportunity to enlist the services of M. J. Brandt, formerly with the B. F. Keith enterprises and more lately with the Stillman theater. He wrote that with Mr. Brandt on the staff he was certain he could increase business by a material sum.

Yet Mr. Brandt was not employed as a salesman. He was a veteran showman, and it was his business to teach showmanship, not to sell films. He "sat in" with the local man-
ager on Goldwyn pictures. He showed him how to advertise in order to get the most money, and he stayed with one group of exhibitors only long enough to be certain that they now could do it by themselves and went on to another set of houses. He simply spreads the gospel of advertising among Goldwyn exhibitors. He shows them how to "clean up" on these and other releases. And business in the Cleveland district has exceeded the estimated increase.

The idea will be used in the other exchanges, but not until the right man can be found. No one will be appointed with the official title and supposed to make good because he carries this title. In each office a man must be found who knows that territory, for advertising methods differ, and the man who would really aid must be a man who knows his territory. More than that he must be a teacher; must be able to communicate his knowledge to others quickly and lastingly. He must be able to put on a few subjects in such a way that the exhibitor gets a great light on the whole theory of advertising film. To merely announce service men is not sufficient. Most of the Goldwyn salesmen know enough about advertising to qualify as "experts," the service man must be something more than a surface scratcher.

As it stands, the Goldwyn salesmen are able to give advertising hints to their clients and the new sheet should give even more aid, but the personal interpretation of advertising methods is to be a part of the Goldwyn service.

The Future Before Them.

And Goldwyn salesmen have something to look forward to as a result of good service. The company is not overnamed at the top. The executives are few and the openings many. The men in the field know that they stand a chance of coming in to a desk in the home office and that is an incentive to hard work. The same spirit is shown by the home staff. A time clock does not form a part of the office furniture, for Mr. Warren takes a pride in the fact that stenographers and clerks, along with the higher officials, are often at their desks and hard at work half an hour or more before the official commencing time. Mr. Warren himself sometimes has to rout out the night watchman, for he has been at his desk as early as 4 o'clock, doing a day's work before breakfast.

All of this is mere preface to the real story of Goldwyn service and its planning. Mr. McLaren did not overstate when he said they had a hundred or more stills for each release. The instructions are that not fewer than fifteen stills are to be turned in for each reel of release. This gives a minimum of 75 stills for a five reel feature and 90 for six reels. In actual practice from 150 to 200 stills are made for each subject and the number may run to 300 or regular lobby display. These can be taken from the file at a moment's notice and given or sent some inquiring exhibitor. When the stock runs low others are ordered. And it must be remembered that these are not photo reproductions but actual photographs themselves. They cost more, but they are worth more.

The books tell their own stories of the care used in getting the stills. The photographs are set in the order in which they appear in the story, all from one scene being held together. The earlier in the play the scene occurs the closer to the front of the book that set of photographs is.

The cut shows two pairs of stills from "The Heart of the Sunset." It will be seen that each pair is practically like the other, but one is bound to be better than the other and the better of the two can be chosen. Often three or four stills are made of practically the same pose and perhaps a dozen more pictures will be taken of an important scene, showing the advancing action. As a result it is always possible to get a first class set of lobby pictures and still have others to use for general purposes or to amplify to take more than a double column space he generally prefers to make his own layouts, but a mat service is issued which offers the exhibitor the full pages used in the Moving

Two Pairs of Stills from "The Heart of the Sunset." Showing a Duplication of the Poses as a Precautionary Measure.

more in the case of special pictures. And these stills are not merely shots at scenes. They aim to tell a part of the story or at least to suggest some dramatic moment.

Two sets of the stills are mounted on linen and bound in leather covers. One book goes to Mr. Warren and the other is retained in the press room, for reference. A sample still and its negative is filed in a letter case and other cases contain duplicates. Ten or fifteen sets are kept on hand for special use, apart from the sets picked out for the changes. If more prints are desired they can be had from the exchange or from the home office, but no house could possibly show the three hundred odd pictures used for "Polly of the Circus," for example. From another angle, the exhibitor in a town who plays a picture after the first showing can offer the newspapers new prints for the photo-play page and for advertising cuts.

Both Cuts and Mats.

Some of the stills are worked up into stock advertising displays which are offered the exhibitors in both electros and mats as may be most convenient. Four of these are a double column width and two double column size. One of each is short and the other deep, supplying practically all ordinary needs. It has been found that where an exhibitor desires to take more than a double column space he generally prefers to make his own layouts, but a mat service is issued which offers the exhibitor the full pages used in the Moving

A Photograph of the Drawings from Which the Larger Exhibitors May Make Up Their Own Layouts or Reproduce in Enlargement.
August 3, 1918

THE MOVING PICTURE WORLD, 693

Picture World, but provided with a newspaper screen cut in place of the fine screen halftone.

If you will notice these Goldwyn full pages you will see that they serve as well for the public as for the exhibitor, for Mr. Warren's theory is that the exhibitor is merely the public once removed and that what appeals to him will appeal to his patron. For this reason you will find that the subject pages for Goldwyn carry a punch appeal instead of "greatest ever" and similar superlatives. It is the aim to catch attention through an interest-getting line rather than through the use of monstrous adjectives. Take "The Venus Model," for example. It does not announce "the popular star" but "the girl who found a fortune in a bathing suit." The exhibitors and most of the public know that Miss Normand is a popular star, but the allusion to the bathing suit, when accompanied by a smashing picture of the suit and the star attracts attention. The advertisement "sells" the exhibitor and he uses the same line to "sell" his patrons.

This was being done long before this talk arose of producers turning their advertising pages into service bureaus. Goldwyn had already solved the problem. The catch phrases were there, the cut was there and all that was necessary was to use them. The mat will give newspaper screen and the clipped page can be used for the lobby display, either plain or touched up with the brush to cover a larger surface.

Special Drawing Sheets.

For the man who wants to make his own layouts there are the scene cuts and a special photograph sheet giving the reproduction on highly glazed paper of nine of the first hits that made advertisements. These are photographs of the drawings and the blacks are jet black and the whites absolutely white. It is the same as though the exhibitor had been handed original drawings, for the photography is so clear that enlargement to any size within newspaper limits is entirely practicable. The general proportions of width and height must be observed, but the one column cut can be used to fill a whole page or more if desired, or the cut may be routed to let in other type. The illustration shows an original layout made from a portion of one of these sheets by the Standard theater, Cleveland. The figure was cut out only necessary to cut them out to use them as the attractor of a drawn in background which may be mortised for type or hand lettered in proportion.

The Goldwyn Packets.

Four weeks before any Goldwyn subject is released all exhibitors who do a reasonably large business are sent a packet of material. This was handed to the first run houses alone, but the larger of the second flight. In each packet is a post card invoice which is to be returned as an acknowledgment of receipt, to guard against omissions. If any material has been omitted, the deficiency is at once made good. To check delivery the packages are sent by first class mail, special delivery, registered and with a return receipt demanded. If there is no receipt received the fact is noted and a tracer is sent or another package forwarded. The packet which is sent in a special envelope, stiffened with board, contains stills and portraits in quantities varying with the house and its needs. The post-card reproduced here was returned by the Strand theater, Erie, Pa. The contents of the package consisted of twenty stills, five portraits and two press sheets. Two press sheets are always sent, as they are printed on both sides. There is material on both sides for clipping, and it is little more expensive to send two than to send an eight-pager printed on one side only.

The press sheet, of course, lists all other aids, and these may be ordered from the exhibitor in ample time for first run. The regular lobby displays, which are supplied in 8 by 10 inches and 11 by 14 inches, are different from these special shipments. The press sheet also suggests a campaign in keeping with the picture, and this campaign varies with each subject. In this it differs from many press campaigns in which the title seems to be the chief variant.

No Trade-Marks Used.

And there is no immense Goldwyn trade-mark plastered all over the cuts and mats. Mr. Warren does not feel that he has a right to require the exhibitor to do his advertising for him. The line "It's a Goldwyn" is generally used, often being placed where it may be routed out if desired, but there are no three-sheet displays to overshadow the house signature.

One recent innovation is the use of the editorial advertisement. This advertisement is an adaptation of the editorial style of the Hearst newspapers and is used on the proposition that if the editorials contribute so materially to the circulation of these papers the same idea will profit the exhibitor. But the adaptation is not merely a physical copy of this style. The text itself is patterned after the Brisbane style. It is not so much the manner in which the type is set that counts. It is the thought back of the type; the realization that simple argument, simply presented, is more forceful than the grandiloquent parade of many-syllabled words. They take the essence of the story, present it in simple phrase, but with a cunning appeal to the emotions. It is recommended that it be set in the general style of the Hearst papers, double column, leaded, short paragraphs and a generous use of all capital words. An excerpt from the first story, on The Service Flag, gives the idea.

THE SERVICE FLAG of the warm-blooded, nation-loving millions who have made this the greatest country the world has ever known.

The star of the negro cabin in Alabama, where a black boy has gone from the Cotton Belt.
The star of a Columbia River salmon fisherman. The star of a waiter in a New York Chinese restaurant in New York's submerged civilization. The star of the millionaire or the millionaire's son rubbing elbows with the son of his mother's laundress. The honor token of a Great Lakes deck-hand and a California fruit packer.

One hundred million people are today thinking of these assorted products of our American civilization who are being re-made in the crucible of war. It looks like simple stuff to write, but it is not easy if it is properly done, for it takes a keen appreciation of the story and an equally good sense of how to express the idea in print. Similarly, it is not easy to decide how to put the idea into a scheme for putting out a poster. To show how an idea is followed through by Goldwyn, when the first of these advertisements was prepared, a letter was sent to the advertising managers of the leading newspapers in the cities and towns in the region. A new scheme and suggesting that he get after Goldwyn users to take up the new form. It meant a larger space, in most cases, which interested the advertising manager, and made him a personal local "plugger." It meant more business for the firm, which is why the advertising manager was turned loose.

To Help the Exhibitor the Idea.

In most instances the press department strives to get out good looking advertisements and nice sounding stunts. These please the chief executives who seldom know what good advertising means. If it sounds all right and properly features the company and its products, and is pronounced good, other than it has pulling power or not. It is not sufficient to show Mr. Warren pretty advertising. He wants effective advertising and more, he knows what will and will not be effective. He wants a scene out of the story, something for a line that makes a good idea problem. He is not content to present Mac Mae Marsh merely as herself, popular as she is. He wants a line drawing attention to the predicament in which Miss Marsh finds herself in this particular picture. From the points of view of the public wants to know the main line of the story and the complex of the problem. If a scene cut is used it is more than necessary for ease in making it interesting with a line telling what the scene means and rousing interest in the story. The tabloids must illustrate the story and then be presented in words as well as picture to get the double appeal.

And the service is not ended until the last man in the smallest town has been shown, personally, if necessary, how to make money with that picture. The exhibitor, large and small, is regarded as a partner in the Goldwyn enterprise. He knows that success means prosperity.

Service that really sells: "Service that really sells," might well be the Goldwyn slogan, for the press department and the selling end is not content until every possible exhibitor has been hooked up and helped to clean up with a story. Mr. McLaren was right. It is a treat to survey the Goldwyn service and trace it to its end, for the end comes only when no further service is possible.

World Film to Classify Posters

A NEW help has been arranged for World customers. It is an important link in the World service chain, as it guarantees that every exhibitor will receive the particular kind of paper best suited to meet his requirements. It is the custom when issuing lithographs to have them include, when the action of the play permits, a one-sheet and a three-sheet poster depicting intensely dramatic situations (fights, murders, etc.), and the other one-sheet and the other three-sheet depicting love scenes or scenes of heart interest or pathos or straight portraits, all strongly appealing, but of a character entirely unlike the other posters.

Arrangements have been now completed whereby a distinctive mark is placed on all the paper so that the theater catering to a class attracted by the ultra-melodramatic will receive the poster that will bring him the most. By the same token the theater of an opposite kind will receive the paper that will appeal most forcefully to its patrons. Arrangements for putting this plan into effect have been perfected and the necessary orders issued to branches and salesmen.

Break Wires to Stop Gerard Film

Performance of "My Four Years in Germany" Interfered With—How Would Be Buyer Was Interned.

W HAT looked to Manager Kelly of the Lincoln theater, Massillon, Ohio, like a well defined plot to prevent displaying "The Four Years in Germany," Ambassador Gerard's story of his experiences at the Kaiser's court, was discovered about 3 o'clock on a Tuesday afternoon when the picture house was suddenly plunged into darkness, says a recent issue of the Evening Independent of Massillon, and the picture abruptly stopped. Manager Kelly made a hurried investigation and traced the trouble to the rear of the theater building, where it was found that the wires furnishing the electric current had been cut or broken in two. The electric light company was notified, and linemen were dispatched to the theater and the break repaired. Expert wiremen declared that the wires had been tampered with.

In connection it was learned that when the picture was first shown to the producers in this country one man offered $550,000 for the rights in America. In less than two weeks this man was interned in a German camp by Government agents on other charges. It was supposed that if he could strike the producers in this country the picture never would have been shown publicly.

Washington Men Face Express Difficulties

New American Railway Organization Serves Notice on Exchanges There'll Be But Two Collections.

THERE is a great deal of consternation in the Washington exchanges following the notification received by them from Robert E. Kibbe, general manager of the new organization resulting from the consolidation of all of the companies that hereafter only two pick-up calls would be made daily, at 10:30 a.m. and 2 p.m. It is the feeling of the managers that this will not be at all adequate and that they might just as well have no calls at all as to have these. Since the first of the month the express service has become more troublesome than at any other time except perhaps during the embargo period.

The National Association of Managers' Association is doing all that it can to arrive at more efficient means of getting films to the exhibitors in the territory. To this end a committee, consisting of W. F. Wilson, chairman; Vivian Mack; E. S. Honig; and Henry F. Elder, has been set up to confer with the express officials to see what can be done toward more satisfactory service. Being on the job here this committee will be able to do good work for the benefit of the whole country, for it is felt that if a schedule of this kind is laid out for Washington a similar practice will be adopted in other large cities.

STERNBERG DOING GOVERNMENT WORK.

Joe Sternberg, of the World Pictures laboratory, who has had charge of all film for this concern from the time it left the laboratory until it was shipped to the branches, has joined the photographic division of the signal corps. Mr. Sternberg has been stationed at Columbia University, where he will be engaged in important work connected with the preparation of a film which will be used as an aid in training recruits. This film will show the molding of a citizen into a soldier, from his induction into the army to his advancement on the field of battle, and will include the first steps in training, such as learning to salute, the manual of arms, etc., up to bayonet practice and bombing.

For the past nine months Mr. Sternberg has been in the employment of the World Pictures laboratory for World Pictures. During this time he was employed by the War College in an advisory capacity supervising laboratory work for the Government at the Paragon studio.

GILROY (CAL.) THEATER CHANGES OWNERS.

The World Theater, which has had a successful record under the management of Mrs. Anna Wicker, who has been operating the place since her two brothers, the original owners of the World, joined the army, has been sold to C. D. Stickley and Harry Brooks, of San Francisco.
**How Schade Got 'Em**

For "The Venus Model"

H ow one exhibitor made the most of a roid Normand's appearance in her recent Goldwyn production, "The Venus Model," is demonstrated by report from Sandusky, Ohio, where the picture enjoyed a highly successful two-day run at the Schade theater.

George J. Schade, manager of the theater, utilized his knowledge of showmanship and advertising in the most practical and original way, and with the aid of first-class Expert Brandt, of the Goldwyn Cleveland branch offices, a swimming contest, open to all women of high complexion, was staged in Sandusky Bay.

The contest was held Saturday, July 13, in two days in advance of the showing of "The Venus Model." Ample newspaper publicity was given the event and enthusiasm reached fever heat when it was announced that a handsome loving cup, to be known as the Mabel Normand "Venus Model" cup, would be presented to the winner. In addition to the cup, each contestant was presented with an autographed photograph of Miss Normand. The rules of the contest barred professional swimmers, resulting in a large entry of Erie County's best amateur talent. Preliminary publicity included the publishing of a telegram sent from the Goldwyn Fort Lee studio over the signature of Miss Normand, in which "The Rainbow Girl of the Screen" officially announced her presentation of the loving cup and wished every contestant the "best of luck!"

As an added attraction, mainly to enter- tain the huge crowd which turned out to witness the event, a professional swimmer wearing the fetching Mabel Normand Venus Model bathing suit, thumbed the spectators with fancy diving and swimming stunts prior to the start of the swimming contest. The heat and when the leading mermaid swept over the line and was formally presented with the Mabel Normand trophy.

The "stunt" was a money-maker.

**foFox Schedules Strong Quartette of Specials for August**

Four productions from the east and west studios of William Fox are to be released as special features in August, according to a schedule just announced. This is the order in which the pictures will be issued:

- **Jane and Katherine Lee in "Doling Their Bit,"** a fast, sprightly story of two children's war on slackers and disloyalists, written and staged by Kenean Buel.
- **Glady's Brockwell in "The Bird of Prey,"** a story of Mexican border intrigue, love and vengeance, written by Charles Kenyon and staged by Edward J. LaSaint.
- **Virginia Pearson in "The Liar,"** a power- ful story of an alien blood strain that brings shame and suffering to a beautiful woman, directed by Edward Lawrence.
- **Peggy Hyland in "Bonnie Annie Laurie,"** a Scottish tale of love and patriotism written by Hamilton Thompson, and directed by Harry Millarde.

The first of the announced films, "Doing Their Bit," shows the impish Jane and Katherine in a drama of strong plot and stirring action. The Fox starlets are supported by Franklynn Hann, Gertrude Le Brandt, Beth Ivins, Alex Hall, Kate Lester, William Pollard, Almee Abbott, J. Strong, R. R. Neil and Edwin Sturgis.

"The Bird of Prey" is said to be one of the strongest plays yet created by Gladys Brockwell. The scene of the play is laid along the Mexican border during the days when Villa and his bandits were troubling the United States, and Miss Brockwell gives a powerful delineation of the American woman who sells herself to Mexican bandits to save American ranchers. Supporting Miss Brockwell are Herbert Heyes, L. C. Shumway and Willard Louis.

Virginia Pearson is nearing the completion of "The Liar," which is being directed by Mr. Lawrence at the Blackton studio in Brooklyn. The play is understood to be one of the most original in plot, and the director is said to have introduced several unusual scenes.

"Bonnie Annie Laurie" is said to be of a particularly high order of excellence. In it Miss Hyland for several scenes portrays the role of an English Red Cross nurse.

**Manufacturers' Advance Notes**

Triangle's "Beyond the Shadows" is Story of Canada

**Director Gilbert P. Hamilton** has just completed his production of "Golden Fleece," a picturization of Frederick Irving Hamilton's story by that name. It is offered as the first release of the Triangle program for the week of July 28, and features Joe Bennett and Peggy Pearce, the former Keystone comedienne. Jack Curtis, who played the Drainman in "The Servant in the House," is also in the cast.

Disappointment and discouragement follow in the trail of the penniless young inventor who buoyantly comes to the city to seek a market for his device. At first he is downcast and morose when he finds he has fallen into the hands of a patent shark. Then his despair is turned to fury, transforming the innocent country boy into a temporary desperate outlaw when he comes to believe the police are crooked.

Joe Bennett is Jason, the farmer inventor; Peggy Pearce appears as Rose, the boy's sweetheart, and Jack Curtis is Bangie, the misjudged detective through whose efforts the swindler is finally failed when Jason reaps the just reward of his labors. George Elwood Jenks scenarioized the story and Gilbert Warrenton photographed it.

"Beyond the Shadows," the second Triangle release for the week of July 28, features William Desmond with Josie Sedgwick, who appears for the second time as his leading woman. It pictures life in the Canadian woods, and the exploits of the free traders are vividly related. The cast is of unusual length, and it is said that J. W. McLaughlin, who directed the production, has secured an unusually good atmosphere for the picture.

Desmond, as Jean Du Bois, will have a chance to strengthen his reputation as a fighter for justice. As a free trader he falls in love with Eleanor Wyatt only to find that she is the wife of his long-for- gotten brother, a quilter and a smuggler who remained in the settlement of Charlestown when his parents left to seek their fortune in the northwest.

Ralph R. Westfall wrote the story, with scenario by Charles J. Wilson. Jr. Steve Norton was cameraman.

Scene from "Beyond the Shadows" (Triangle).
Scene from "The Savage Woman" (Select).

Select Denies "The Savage Woman" Will Be a Special

The Select Pictures Corporation wishes to deny officially the persistent rumors which have been in circulation, to the effect that this firm has purchased for its forthcoming production, "The Savage Woman," would be treated as a "special" and released on the open market. It is true representations have come from many quarters requesting the picture be thus handled. These requests, naturally, come from exhibitors who are not holders of Clara Kimball Young series contracts. If the Select Company were looking only to the monetary return there would be little to the argument in opposition to such a course. But Select officials are acting for the benefit of all connected and positively against thus exploiting the picture. "The Savage Woman" will be treated in every respect as one of the Clara Kimball Young series of Select pictures. This is despite the fact that this latest of Clara Kimball Young's pictures has been produced at a cost almost double that of the average subject in the series.

In "The Savage Woman" Clara Kimball Young is seen in the novel role of a girl of French extraction who has grown to maturity in the wilds of Abyssinia, where she has seen the face of no white man save that of her father, a half-savage outcast from the world of civilization. She roams the jungle, meagrely clad in the skins of animals shot by her father, bedecked with the gawgs and ornaments of savagery. When her father dies she is driven through necessity into a series of adventures the telling of which forms a most novel story. For some of these scenes it was necessary for Director Edmund Mortimer to recreate the ruins of a mammoth temple, which really exists in the Abyssinian wilderness. For other phases of the story there were created an Abyssinian village, an Italian village complete with its approaches and surroundings, and a French chateau, with its many rich interiors. A huge company was assembled in California, where the picture was made, and held together during the weeks of its filming. Miss Young's sartorial equipment, again, ranges from a meager skin worn about her body, through all the barbaric trappings of a Jowelled Priestess of Abyssinia, to the rich and varied equipment of a favorite of fashionable Parisian society striving to maintain her own against other favorites of the French capital.

The "Savage Woman" is the next succeeding production after "The Claw."

Cracks Three Ribs for Camera.

So realistic was a fight which Victor Sutherland and Edward F. Roseman, mem-

bers of the William Fox company that staged "The Liar," starring Virginia Pear-

son, that Victor Sutherland is now going about in a surgeon's plaster, three of his ribs having been broken. Both Roseman and Sutherland are six-footers, and when Director Lawrence called for a good he-

man battle they went to it without any regard for the late Marquis of Queens-

bury. At length Roseman pierced Sutherland's guard and with a stiff right jab sent his opponent sprawling into the cam-

era. Sutherland picked himself up and was for continuing the battle, but Di-

rector Lawrence said he was well satisfied. Later it was discovered Sutherland's three ribs were broken.

Elinor Field Picture Set for August.

The first of Elinor Field's pictures under her contract to appear in Strand-Mutual comedies will be "What Will Father Say?" released in August. The story is by Clarence A. Flammers. The picture deals with the efforts of a bride and bridegroom to make a favorable impression on the young man's father, whose violent objection to the son's marriage has cost him an interest in his dad's business.

Miss Fields has a chance to smile her most bewitching smile in this first picture, which will be an early August release.

First Betzwood Issue Is
"When East Meets West"

The title of Lady Tean Mol's first release for the Betzwood Film Company has finally been decided on and will be called "When East Meets West." That much overworked and seldom realized phrase, "something new," will be seen in both the superlatives and in "Sandy Burke," which is the second release of the company, starring Louis Bussinon, of "Johnest of You" fame. In connection with the latter sit, it is interesting to note that the scenes of Harry Leon Wilson's "Girls of the Fled Gap" and "Ma Pettigill" stories will all lay in the ranch of Louis Bussinon, in Modoc County, California, and all the characters in these stories are real men in the flesh today. "Ma Pettigill" lives there now and is in charge of the ranch manager.

Lady Tean Mol has insured her hands, arms and back against possible injury in the sum of $10,000. The full beauty of these indispensable portions of her anatomy are shown in her first release, "When East Meets West," in her scenes in Washington, America. Her back is believed to rival the famous Kitty Gordon's and other female stars who have earned a reputation of "beautiful backs."

Mutual Sets August 18 for Riley's "A Hoosier Romance"

A HOOSIER ROMANCE," by James Whitcomb Riley, produced in five from plans by William Fox, will be re-

leased by the Mutual Film Corporation August 18. It was directed by Colin Campbell. This picture is starring Helen Moore and Thomas Jefferson. Mr. Campbell is now at work on "The Country Fair," which will be released August 18.

"A Hoosier Romance" is one of the best known and most widely read of the writ-

ings of Mr. Riley, and the anticipation of the forthcoming production a cameraman was sent to Mr. Riley's home shortly after the purchase of the book, and some interesting informal pictures of the poet were filmed. These will be shown for the first time in "A Hoosier Romance."

"A Hoosier Romance" comes up to the standard that I have set for Mutual pro-

ductions," declared Mr. Sheldon in an

other day, "and it is expected that the motion picture exhibitors that no pro-

duction will be released over the Mutual network that will reach the best in screen art and does not offer money-making opportunities for the ex-

hibitor. "A Hoosier Romance" does both."

Another Star in Her Service Flag.

The list of service stars in Leah Baird's dressing room is growing. The most re-

cent addition was occasioned by the en-

listment of her brother-in-law, Emmett Beek, in the naval forces of Uncle Sam. Mr. Beek is well known in motion picture circles, having been a member of the Imp, Victor and Vitagraph stock companies, as well as having at different times appeared in financial quarters. Previous to his motion picture experience he worked in vaudeville and also worked as a pianist. He is a finished musician both in band and orchestra.

Sixteen Ebonies Have Been Released.

Sixteen Ebonies have been released by General Film Company, accord-

ing to a statement issued this week, and the increasing demand for these subjects is making necessary the working out of production plans far in advance. A sur-

prise in the release of these pictures for a domestic market was in "When You Hit, Hit Hard." The climax comes when the changes from a closeup at a long shot, showing all the action that has transpired in a motion picture studio with director and cameraman in the con-

tinuity.
"Triple Trouble" Is New Essanay-Chaplin Comedy

ESSENY announces the release of a new Charlie Chaplin comedy, "Triple Trouble." This picture is in the usual length of Chaplin comedies, two parts. The comedy is new throughout. Although Chaplin has not been working with Essanay for some years the company states that this film is not a reissue, nor a rehash, but a new film in its entirety.

The film was made when Chaplin was working with Essanay, but was not issued at the time. It was decided to hold it up for a more opportune time for release. There had been but one new Chaplin film issued in several months, George K. Spoor, president of Essanay, decided that the time was ripe for its release. While the market has been flooded with reissues and old films it was believed the public would eagerly welcome an entirely new comedy by the master comedian.

The comedy is declared to be full of the famous Chaplin antics, replete with Chaplin humor and bringing over with the genuine Chaplin fun.

The film was taken at the Essanay studios on the Coast and several thousand feet made. It has been carefully edited down to two reels so as to snap with action and life.

The comedy is being released through the George Kleine system and prints have been shipped to all the branch offices and exhibitors invited to see the film for themselves.

The full amount of advertising is being got out on this comedy, more material in fact than on the usual feature production. This will include a full line of paper with snappy scenes from the play, slides, window cards, lobby displays, 11 by 14 and 22 by 28, both in color and sepia, cuts of scenes, mats, stills, press sheets and advertising hints for exhibitors.

Princeton Campus in World-Picture.

An altogether unusual honor was recently bestowed on World-Pictures when Princeton University permitted the use of its campus for the filming of a number of important scenes in a new picture, "The Unveiling Hand," in which Kitty Gordon is starred. The picture for this reason ought to be of intense interest to all sons of "Old Nassau" and also for the additional reason that unconsciously a number of Princeton professors who were on the campus at the time posed before the camera and were included in several of the scenes. Some of these Princetonians also gave permission for the use of the campus they insisted that the manuscript be submitted to them for approval.

Fine Cast Behind Emily Stevens in "Kildare of Storm"

Harry L. Franklin, who is to direct Emily Stevens in "Kildare of Storm," has assembled an unusually splendid cast in support of the young star.

King Baggot, he of widespread fame and popularity among movie fans, will play the role opposite Miss Stevens, namely, that of Clayborn Kildare, the young southern. Although the parts formerly played by Mr. Baggot have been many and varied, of wide range in type and big opportunities in character and delineation, the role of Clayborn Kildare gives this sterling actor one of the best in his entire career, calling, as it does, for the most subtle psychology of motives, the most delicate shadings of characterization— in other words, a far reaching knowledge of human nature.

The Jacques Benoix of the piece will be played by Crawford Kent, who thus makes his Metro debut, although he is well known to lovers of the photoplay. Mrs. Benoix will be played by Mrs. Maggie Breyer, an established favorite with Metro audiences. Another Metro actress is also a member of Miss Stevens' company. Helen Lindroth who will play Mrs. Leigh, the mother of Kate Kildare—Emily Stevens. It was in another mother role that Miss Lindroth made her first appearance before a Metro camera, in support of Emmy Wheelwright in "The House of Gold." Edward Davis will play the lawyer.

"Kildare of Storm," was originally the first novel of book length by Eleanor Merceen Kelly, who, at the time of its publication had already won for herself an enviable position among the short story writers. Mr. Franklin will be assisted in directing Miss Stevens by P. Thad Volkman who has been a member of the Metro staff for some time.

"Over the Top" for Liberty Theaters.

"Over the Top," Vitagraph's famous war special with Sergeant Arthur Guy Empey, is to be shown to Uncle Sam's soldiers in all of the National Army camps, according to a statement issued this week by Walter W. Irwin, general manager of the Vitagraph distributing organization. This comes close upon the announcement that the American Defense Society had listed "Over the Top" as a patriotic subject for benefits to be conducted all over the United States, and Mr. Irwin says that as soon as dates can be settled upon it will be shown under the auspices of the Women's National committee of the society all over the country. These benefits, however, will be separate from the showings planned for the Liberty theaters in the sixteen training camps of the country.

Here's Lila Lee's Supporting Cast.

For her first appearance in films, Lila Lee, newest Paramount star, of recent and delightful vaudeville memory, will have an exceptionally fine cast. The picture is "The Cruise of the Make-Believers," by Tom Gallon, with the scenario by Edith Kennedy. George Melford is director. Harrison Ford is leading man. Raymond Hatton has a character role. Others in the cast are William Brunton, Parks-Jones, Spottiswoode Atkin, Bud Duncan, Eunice Kelso, Nina Byron, William McLaughlin and Jane Wolff.

The picture is a whimsical story of New York tenement life and an imaginary place known as Dream Valley.

First National Pushing "Crusaders."

Full page advertisements are being used in Collier's Weekly, The Literary Digest and Leslie's Weekly to acquaint the general public with the merits of "Pershing's Crusaders" now being released under the auspices of the First National Exhibitors' Circuit in various parts of the country. These "ads" are expected to supplement the local advertising campaigns of exhibitors.

Scene from "The Marquis and Miss Sally" (General Film),

Quintet of Sunshine Comedy Contributors.

August 3, 1918
Fox Has Produced Many Works of Standard Merit

With the announcement that William Fox has just purchased "Buchanan's Wife," by Justus Miles Forman, "The Strange Woman," by William J. Hurlbut, and two more Zane Grey books, "The Last of the Dunes" and "The Lone Star Ranger," the Fox Film Corporation can point with pride to the list of notable works of literature which it has put into the films.

This list includes some of the best known works and the names of the best writers in the country and abroad. Not only have the books of contemporary writers been bought, but William Fox has gone into the classics and there are "Les Miserables," "A Tale of Two Cities," "Salome," "Cleopatra," "Camille," "The Two Orphans" and "The Cabinet of Dr. Caligari." "Jack and the Beanstalk" was adapted from the childhood classic of the same name, and while "Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Conqueror," starring William Farnum, and based on the "Pink of Sam Houston," the great pioneer of the Southwest, "Treasure Island," of course, was the picture of Robert Louis Stevenson's famous book, "Heart of a Lion" was adapted from Ralph Conners' "The Doctor," and "Du Barry" was the picturization of the famous play of the same name.

Affiliated Is Explained to Delegates in Boston

The co-operative booking plan of the Affiliated Distribution Corporation at the Boston convention occupied some of the most important of the convention's delegates. This interest was given added impetus by the presence at the meeting of Mr. Pettijohn, president of the general counsel of the Affiliated, who attended the convention in response to an invitation from the leaders of the Motion Picture Exhibitors' League.

Mr. Pettijohn let it be known upon his arrival that he had been requested at this time to explain the affiliation's plan of operation. The attendance was to devote himself to the interests of a harmonious union of exhibitors and the outside public. The attendance was also to show the exhibitors present from New England and St. Louis. It was the first time that these exhibitors had had an opportunity to come together at first hand and the merits of the movement, as the affiliated organization has not yet entered the stage of normal operations. The exhibitors present at the convention were Mr. H. T. Smith, president, Mr. F. W. Ruben, vice-president, and Dr. J. P. C. Smith, secretary.

Gerard Film Cracks El Paso Precedent

Whatis has been termed by local newspapers as the new event in El Paso theatrical annals has been the conversion of Liberty Hall, El Paso, into a motion picture theater for the first time in its history for the benefit of the United Service Organization. W. Ger- ard's, "My Four Years in Germany." The great demand for seats and the multitude of applicants for a seat with the management of Liberty Hall, which hereuntofore was devoted exclusively to the staging of operatic productions, concerts, pageants, and other elaborate forms of entertainment, to break a precedent.
The new Liberty theater, Kansas City, Mo., among the beautiful playhouses in the West, was recently opened with many city officials and scores of representative citizens as invited guests. In many respects the Liberty is said to be noteworthy achievement in theater building.

Erected exclusively for motion pictures, everything in it is adapted to them—the seating arrangement, the peculiar system of aisle lighting that makes all parts of the theater accessible, the spacious lobby and the large foyer beyond. The Liberty seats 1,300, room for more than two hundred other chairs having been sacrificed to gain space in aisles and between rows.

Samuel Harding, manager of the new liberty, advertised the opening of his house on a lavish scale. His enterprise was reflected in a splendid page advertisement in the Kansas City Star. Aside from a picture of the manager and a four-column reproduction of the pretty playhouse, the page was devoted to the attractions that are to be shown.

Manager Harding has arranged to present all Goldwyn Pictures for a full week at the Liberty. The Goldwyn-Rex Beach productions will also have week engagements.

Mr. Harding and his brother, Dave H. Harding, the latter acting in the capacity of secretary and treasurer, have organized an orchestra second to none in the West as director the Hardings have Frederick Curth, for several years concert master of the Kansas City Symphony orchestra. Mr. Curth directs an orchestra of sixteen pieces at the Liberty. Then there is a beautiful Austin organ of special design, with an echo organ.

The Liberty was erected at a cost of $500,000 on ground worth more than a half million dollars.

Roccardi Has Role in Fox Play.

The person who made lemonade out of the lemons Fate handed him had nothing in Albert Roccardi, a player in the Virginia Pearson company which just completed "The Liar" for William Fox, under the direction of Edmund Lawrence. Roccardi, several years ago, was in debt, a man. He was in a hospital for a long time and underwent several operations. "The Liar" was the first play he has appeared in since his recovery from the accident. His injuries had been of such a nature as to make it easy for him to play the part of a cripple.

Gail Kane's "Love's Law" to Be Released in September

Miss Gail Kane has completed the first of her new series of productions for Mutual release under the title of "Love's Law," a thrilling story of life and love, and is at work on another not yet named.

The new Kane offering was just written by Joseph F. Poland, the author of more than one hundred produced playphotographs. The scenario was prepared by J. Clarkson Miller, who is responsible for some of the best acting plays on the screen.

The success of Miss Kane's former Mutual productions is a fair index to the quality of the forthcoming series of eight plays, the first of which will be released early in September.


A murder mystery forms the basis of "The Goddess of Chance," which Virginia Pearson has just started under the direction of Edmund Lawrence for William Fox at the Blackton studios in Brooklyn. The play was written by Harry O. Hoyt, and in it the heroine unravels the mystery which surrounds the murder of her father. It is said several novel situations are involved in the play. Miss Pearson is supported by a large and capable cast.

Upper Crust," all of which proved box office assets. The play is finely staged and the photography is excellent, according to Mutual. The direction was in the hands of Francis J. Brandon. Included in the cast are Courtenay Foote, leading man; Reed Hamilton, Frederick Jones, Mathilde Barling, and Emile LaCroix.

Miss Heilstadt Puts Over "Tarzan" in Novel Fashion

The showing of "Tarzan of the Apes" at the Marquette Theater in La Salle, Ill., during the first week of July, was signalized by one of the most effective lobby displays ever seen in that city, although put on at a minimum of expense and the maximum of ingenuity.

Miss Olga Heilstadt, the young woman who manages the Marquette Theater, decided to give "Tarzan" a proper lobby exploitation, having read of the excellent work accomplished along this line in other big cities. She found, however, that it was simply impossible to secure either live or stuffed wild animals for the occasion, so she very cleverly hit upon the idea of utilizing toys instead.

Dressing the entire front of the theater in heavy green foliage with some imitation Spanish moss and a thick mat of stage grass to give the proper jungle atmosphere, she then erected various cages and small tanks in which miniature lions, tigers, apes, alligators and other fierce denizens of the wild were incarcerated. A small bronze elephant standing on a pedestal at one side of the entrance also added to the effectiveness of the display. Signs warning spectators not to feed the animals or to enrage them in any way were posted in conspicuous places.

Needless to say "Tarzan" did a big business in Marquette besides creating no end of humorous comment. The effective manner in which Miss Heilstadt overcame the seeming handicaps that confronted her in putting on "Tarzan" shows how much can be accomplished when the exhibitor applies brains and originality to the problems of showmanship.

"The Bluffer" Starts

At World Studios

Clara Beranger's picture play, "The Bluffer," was put in work last week at the World studio at Fort Lee. It will have an all-star cast, including June Elvidge, Irving Cummins, Frank Mayo, George MacQuarrie, Muriel Ostriche, Tony Merlo and others. Travers Vale is directing.
FOUR Arctraft productions are announced for release during August, which includes the special productions of D. W. Griffith and Cecil B. DeMille, a Douglas Fairbanks feature, and two additional picture releases by William S. Hart. The release of these productions have been scheduled as follows: D. W. Griffith's "Bound in Morocco"; 12, D. W. Griffith's "The Great Love"; 13, William S. Hart in "Riddle Gawne"; and a Cecil B. DeMille's "I'll Come Back to You.

As the title "Bound in Morocco" would indicate, one of this season's Fairbanks offerings is laid in Africa. The story was written by Allan Dwan, who also directed the picture, and the author-director is said to have woven a tale of mystery, adventure, romance, and love through which the athletic comedian runs and leaps with reckless abandon to afford his audience laughs. And its scenes of outdoor life, its picturesque costume, its pretty women and savage-visaged men, Hugh McGlue, the cameraman, has had a lot to do with. The Curly "Fairbanks" leading woman, Frank Campeau, again is seen in the "heavy" role, and others included are: cast and Fred Burns.

Much has been said and written concerning "The Great Love," the first of David Wark Griffith's special productions for Arctraft. In making the picture, Mr. Griffith had the sanction and cooperation of the British Government, and the actual help of many of the foremost people of England, including Queen Alexandra, mother of King George. Also appearing in the picture are Lady Diana Manners, the Premier of Ireland, the Colonels Drogueda, the Hon. L. R. Montague, Countess Masserene, Violet Little, Elizabeth Burroughs, Miss Cowperthwaite, Prime Minister, and others of prominence.

In the cast of professional players appear such celebrated performers as George Fawcett, Robert Harron, George Slemm, Henry W. Withall, Mansfield Stanley, Rosemary Theby, and other notable players.

Thomas H. Ince presents William S. Hart in "Riddle Gawne," a Western story shot under the supervision of the popular Western star. Charles Alden Keltner is the author of the tale, while Clayton Moore is the director. Among the stars included in the supporting cast are: Lou Chaney, Gretchen Colhill, and Tomanoto the Japanese actor.

Lederer, Gertrude Short, Leon Kent, Millie Mowry, and others, under Mr. Ince's supervision.

"Her Only Way" for Norma Talmadge

It has been decided that the title of "Her Only Way," on which Norma Talmadge is working to be released by Select Pictures. The story is from the pages of "The Saturday Evening Post" and is a "tragedy of modern life" which centers around a noted actress and her fortune. The film is being made under the supervision of Mr. DeMille, who has also directed, revised and rewritten the play. It is written by Miss Talmadge and is being made under her personal supervision.

Wake Farnum by Shots.

Then Hand Him Vibrator

WILLIAM FARNUM, the William Fox star, celebrated his birthday, July 4, in Hermit Creek Camp, Grand Canyon, Arizona, where he was at work on the production of Zane Grey's novel "The Rainbow Trail," under the direction of Mr. Hutchinson as an actor, although he has the "dare-devil," and all around screen performer is popular and widely known. Featured in his series of "Alma Hanlon productions he rapidly became a strong favorite, and will be fol-

Charles Hutchinson.

owed through the Leah Baird serial by many admirers.

Starting in the screen profession at the old Imp studio he rose rapidly. Later he played leads and directed for the Victor Company, and also in many well remembered Blanche features. Then he went to the Crystal. Thus he was then as new under the same roof, and under the direction of J. A. Golden.

Some of his best known dramatic work was in "War Brides," with Nazimova; "Not Guilty," with Cyril Scott; "Divorced, with Illda Spons and "Hearts and Flowers," with Mrs. Thomas Whalen.

Under the direction of Mr. Golden, a skillful blending of the dramatic ability of "Charlie" Hutchinson with samples of his athletic prowess and "hair-raising" nerve should make the coming serial a succession of heart-throbs and real "movie" punishes.

Charles Hutchinson.

SOPHIE's Birthday Party," the last of the second series of Snakespeare comedy releases, is released this week by General Film. This is the twentieth Snakespeare comedy released. It will be followed by a week of ten back-to-back weekly releases of which, "When Slippery Slim Went for the Eggs," is scheduled for release next week. The Sn/javkles have been given a hearty reception by exhibitors who are in search of high grade slapstick comedies, General Film reports.

Some of the subjects in the new series just announced by Esannuy are "When Slippery Slim Went for the Eggs," "Other Started but Sophie Finished," "Slippery Slim Gets Sore," "Snakespeare's Twin," "Snakespeare's Beauty Parlor" and "Vera's Sled Hammers." Sophie Clutt, Slippery Slim and Mustang Pete remain as the chief characters in the new series.

Charles Hutchinson

Recoveries.

The recovery of Charles Hutchinson from his recent accident while working on the coming Leah Baird serial was an occasion of great joy to all who work in the Crystal studio. "Burtles is a prime favorite with every one of his co-workers, either as a co-star, or in a "dare-devil," and all around screen performer is popular and widely known. Featured in his series of "Alma Hanlon productions he rapidly became a strong favorite, and will be fol-

Wake Farnum by Shots.

Then Hand Him Vibrator

WILLIAM FARNUM, the William Fox star, celebrated his birthday, July 4, in Hermit Creek Camp, Grand Canyon, Arizona, where he was at work on the production of Zane Grey's novel "The Rainbow Trail," under the direction of Mr. Hutchinson as an actor, although he has the "dare-devil," and all around screen performer is popular and widely known. Featured in his series of "Alma Hanlon productions he rapidly became a strong favorite, and will be fol-

Charles Hutchinson.

owed through the Leah Baird serial by many admirers.

Starting in the screen profession at the old Imp studio he rose rapidly. Later he played leads and directed for the Victor Company, and also in many well remembered Blanche features. Then he went to the Crystal. Thus he was then as new under the same roof, and under the direction of J. A. Golden.

Some of his best known dramatic work was in "War Brides," with Nazimova; "Not Guilty," with Cyril Scott; "Divorced, with Illda Spons and "Hearts and Flowers," with Mrs. Thomas Whalen.

Under the direction of Mr. Golden, a skillful blending of the dramatic ability of "Charlie" Hutchinson with samples of his athletic prowess and "hair-raising" nerve should make the coming serial a succession of heart-throbs and real "movie" punishes.

Charles Hutchinson.

SOPHIE'S Birthday Party," the last of the second series of Snakespeare comedy releases, is released this week by General Film. This is the twentieth Snakespeare comedy released. It will be followed by a week of ten back-to-back weekly releases of which, "When Slippery Slim Went for the Eggs," is scheduled for release next week. The Sn/javkles have been given a hearty reception by exhibitors who are in search of high grade slapstick comedies, General Film reports.

Some of the subjects in the new series just announced by Esannuy are "When Slippery Slim Went for the Eggs," "Other Started but Sophie Finished," "Slippery Slim Gets Sore," "Snakespeare's Twin," "Snakespeare's Beauty Parlor" and "Vera's Sled Hammers." Sophie Clutt, Slippery Slim and Mustang Pete remain as the chief characters in the new series.

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Goldwyn Closes Prize Contracts for Showing Star Series

Evidence of the immediate approval of Goldwyn's adoption of the Star Series booking policy is afforded by the announcement of the signing of contracts with S. L. Rothafel for both the Elklato and Irvilov theaters, and with Harold Edel for the Strand. These Goldwyn productions will have their New York first-run presentation in three leading screen intonations.

Goldwyn also announces the closing of and important contract for all of the Ascher Brothers' theaters. Twenty-Schaefer houses, numbering twenty-seven in all, in Chicago, for the complete output of fifty or more productions in the coming season under the Star series plan. Announcement likewise is made of the signing of the Stanley and Palace theaters and all of the great Stanley chain of houses in Philadelphia under contract with Jules F. Mastbaum for the complete new year's output of the company.

"The signing of New York's three great metropolitan theaters—Stanley, and Ascher bookings are matters of pride to Goldwyn," says Samuel Goldfish, president of Goldwyn. "The Goldwyn Stock represents the second largest booking of theaters that it is possible for a company to have in this market. It is the finest booking, obtained through Messrs. Nathan, Harry and Max Ascher, the third largest available, in the market.

"It is worthy of note that Mr. Rothafel is giving his endorsement to the Goldwyn Stock, and the endorsement first given us in New York last year by the late Mitchell H. Mark is continued this year by Mr. Edel.

"The endorsement that late Stanley V. Mastbaum gave us by a solid booking of all Goldwyn Pictures at his Stanley theaters has been repeated this year by his brother, and we continue to have our splendid representation in the largest and most important houses throughout the Philadelphia territory.

In our first year we played all of the Ascher Brothers' houses in Chicago, as well as every representative theater in that territory. Mr. Nathan Ascher has just closed his contract for the coming year and we are to make in the coming twelve months in twenty-seven houses, all of his own and those reserved for us by B. C. Calvagory.

Goldwyn Pictures distribution for the Dominion of Canada for a period of years will be handled by a new organization rated as the largest exhibitors and distributors in the Dominion. This announcement follows the signing of a contract this week between Goldwyn through Samuel Goldfish, his president, and J. J. Allen, of Toronto.

The Allen's, besides being powerful distributing factors in Canada, also own and operate the Allen theatre, the cornerstone of their theater interests, and theaters in Montreal, Quebec, Calgary, Edmonton, Brandon, Winnipeg, and Regina.

Distributing offices are maintained in Toronto, Montreal, B. C., and Vancouver, B. C. In addition these two successful brothers are the heads of the Mayfair, Pathe, and Famous Players Film Service, Ltd.

Mystery Sets Dominate Leah Baird Serial

ONE of the most intricate sets ever erected for motion pictures is being installed at the Crystal studios for the new serial entitled the "Leah Baird" series. In order to supervise the preliminary installation of same before taking the serial company up to New York, St. John, and Allen, Miss Goldwyn worked from Saturday morning until Monday noon without rest. However, unaided in his supervised studio electrical and carpenter staffs have produced a set declared to be a marvel of mechanical skill.

To explain thoroughly the manner in which the results are obtained would be to expose many stagecraft secrets, however, suffice to say that to enable Sheldon Lewis to checkmate Leah Baird, the set opens with a sequence of clock faces and a stock of thousands of reading matter on the shelves. An entire section of this shelving and wall is made to swing open by the pressure of a button. This opening reveals a complete workshop containing electric motors, switchboards and tools, lathes and revolving steel saws—also a perfect model of a huge radio-torpedo. The last effect is a section of the workshop drops, acting as an elevator down to the bottom of an underground passageway. From there another scene simulates the trickling dampness of a dismal vault, situated deep under the city. This vault scene is dependent on the city council chamber wherein is located an electrically controlled steel chair.

This set, or rather series of sets, is made to work mechanically at the touch of hidden buttons and levers, and constitutes an important factor in the development of the Leah Baird serial.

Making of "Judgment" Nears Finale.

A.M. "Kathy" Dewey, "The Making of "Judgment"" a Metro production co-featured with "Anna Q. Nilsson and Franklyn Farnum, has recently been a star cast, have been photographed. The most imposing of the interior sets is the actual scene in which the sensational murder trial in "Judgment" takes place. An unusual twist in the plot, which was scene-corrected by George D. Baker, has been added to the "Judgment"—because more artistic—to reproduce the courtroom instead of attempting to photograph the scene in a real tribunal of justice.

Besides Miss Nilsson and Mr. Farnum are other stars, including, who is seen as a supreme court judge, the cast of "Judgment" includes Spottiswoode Allten, Harry B. Northrup, "A Man Edward Willard," Lydia Knott and Katherine Griffith. Will S. Davis is directing the production.

Select Titles for Blue Ribbons.

Two of the Vitagraph Blue Ribbon features for August which were listed under the "The Coming Woman," and which titles were declared to be temporary now have been definitely named for the screen and they are:

"All Man," made from "Piddler's Green," a magazine story by Donn Byrne, and listed in "The Coming Woman," is the story of a Virginia house, and is in the starring role in the "All Man," which is being brought to the screen by "The Coming Woman" Serial," in their first Blue Ribbon feature as a starring combination.

War Fireworks in Secret Telegram.

Spectacular pictures of trench firework demonstrations are a part of "the Fiction Room" secret By Telegraph No. 46, Mutual's latest news release. The film was taken at Columbia Heights, on a war weapons Graphic and realistic display of war pyrotechnics. The demonstration includes the firing of machine guns, bombs, napalm, smoke, gas attacks, rocket firing, and hand grenade throwing. The picture covers both day and night scenes. The cameraman was so close to the actual test of the bombs, aeroplane and grenade, that several times in the course of the exhibition he was forced to abandon his camera and flee.

Justus Miles Forman Story

BUCHANAN'S WIFE," the well-known novel by Justus Miles Forman, who lost his life on the Louisiana, has just been purchased by William Fox. The purchase is in line with Mr. Fox's policy of buying only the best stories by the best-known authors, this policy being exemplified very strikingly in the last two weeks by announcements that Mr. Fox has purchased "The Strange Woman," the great stage success by William J. Hurst; "The Last of the Duane" and "The Lone Star Ranger," by Zane Grey, and "The Two-Gun Man" and "The Coming of the Law," by Charles Alden Seltzer.

Friends of Justus Miles Forman have spoken of "Buchanan's Wife," which was the last book Mr. Forman wrote before sailing on the last voyage of the Louisiana, as being almost supernatural in its foreboding of disaster.

In speaking of the purchase of "Buchanan's Wife," an official of the company said he "considered the book one of the strongest and best adapted for motion pictures he had read in a long time."
**Madelyn Clare Is Leading Woman in “Young America”**

**WORK** on “Young America,” the George K. Spoor feature production now is nearing completion. Interior scenes have all been taken and Director Arthur Berthelet is working on exterior settings which are being made in and about Chicago.

“**Young America**” is a picture in seven parts, taken from the Cohan and Harris stage success written by Fred Ballard. The role of leading woman is taken by Broadway’s mystery girl, Madelyn Clare.

**Authenticity Sought for Fox’s “The Prussian Cur”**

One of the notable features of “The Prussian Cur,” the William Fox dramatization of the German spy system in America, is said to be the fidelity to actual events which R. A. Walsh has observed throughout the picture. Not only are the big episodes based on many court records, government announcements and authenticated newspaper reports, but the “inside” workings of the Kaiser’s secret agents are exposed by Captain Horst von der Goltz, ringleader in the plot to blow up the locks of the Welland Canal in Canada and self-confessed German spy.

The activities of enemy agents and propagandists, it is declared, are followed closely from the time when Ambassador Bernstorff launched his “invisible embassy” in Washington up to the present hour. The damaging of airplanes by pro-German workmen, the destruction of war supplies, the burning of factories, the stirring up of trouble, in fact, all these crimes have been faithfully depicted on the screen from the most trustworthy information.

The scenes in the palace at Berlin were shot in sets that were exact duplicates of the originals, with all the “atmosphere” and local colors that it was possible to create. The same truth holds with regard to the German Embassy at Washington. For these scenes in the nation’s capital some of the furniture used actually came from the former offices of Count von Bernstorff, having been disposed of shortly after the Ambassador was sent home.

The big scene in which President Wilson reads his famous war message to a joint session of Congress is said to be an impressive film portrayal of a historic event. She plays the part of the young married woman, the only woman who understands and sympathizes with the village bad boy, the part taken by Charles Frohman Everett, a nephew of the late Charles Frohman. It is through her influence that the boy’s better side is brought out and the village bad boy finally turned into the typical manly young American.

Miss Clare comes from a theatrical family. She herself has played before the footlights ever since she can remember. Later she was sent to school at Mount St. Joseph’s, Cincinnati, and to Mount St. Vincent, on the Hudson.

After finishing school she played in New Orleans and then was signed with the Orpheum circuit. Her first picture was with Tyrone Power, in which she played the leading woman’s role. She also starred in “Love Thy Neighbor,” but made her greatest success with the Lincoln Cycle, in which she created the part of Nancy Hanks, mother of Lincoln.

When playing on Broadway she was known as the “Mystery Girl.” Miss Clare is a typical athletic, outdoor girl, being an enthusiastic roller and horsewoman, besides being an expert with the oars.

**Scena from “Waifs” (Pathe).**

**Four All Star Series for Release by Metro**

Metro will issue four exceptionally strong All Star Series pictures during the month of August. The first and most notable of these is the picturization of Edith Wharton’s greatest novel, “The House of Mirth,” with all star cast including Katharine Harris Barrymore, Henry Kolker, Joseph Kilgour, Edward Abeles, Christine Mayo and Lottie Halsey. Miss Wharton’s masterpiece, which was adapted for the screen by June Mathis and Albert Capellani, has been produced on a scale commensurate with the famous classic itself under the direction of Mr. Capellani. The three other August releases will be “In Judgment Of,” co-starring Anna Q. Nilsson and Franklyn Farnum with a cast of unusual distinction headed by Herbert Standing; “Flower of the Dusk,” in which Violia Dana is starred, and “Shadow and Substance,” starring Edith Storey. They will be released in the order named.

“The House of Mirth,” which will be issued August 5, calls for scenes of luxury. The picture is not only a powerful one, but keen as well, with the keenness of which Edith Wharton, the celebrated author of “The House of Mirth,” is mistress.

“In Judgment Of,” starring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and an all-star cast, will be the August 12 release, George D. Baker, Metro’s western manager of productions, is the author of the scenario. It is a tense drama, strong in its appeal to the emotions. Miss Nilsson has the role of Mary Manners, daughter of a political dictator. Mr. Farnum has a part peculiarly suited to his personality.

Myrtle Reed’s celebrated novel, “Flower of the Dusk,” will be the August 19 release, with Viola Dana as the star. John H. Collins, who adapted the novel for the screen, also directed the picture.

Edith Storey’s picture, “Shadow and Substance,” will be the August 26 release, is a story of the great north woods by Lois Zeliner. Herbert Blache directed the picture. Frank Mills, Lillie Leslie, Joseph Kilgour, George Stevens, Augustus Perry, Harry Linson, Ben Walk- er, John Cohill, Tomante, the Japanese actor, Mathilde Brandage, and Baby Ivy Ward gives Miss Storey splendid support in the picture.

**Vitagraph Serial Gets Big Start.**

“A Fight for Millions,” third of the Vitagraph serials, featuring William Duncan, was released to exhibitors July 15, when the first episode, entitled “The Snare,” was shown. A following episode will be exhibited weekly.

Like its predecessors, “The Fighting Trail,” “Vengeance—and the Woman” and “The Woman in the Weal,” this serial was written by Albert E. Smith, president of Vitagraph, and Cyrus Townscnd Brady. Duncan appears in the dual role of star and director, and has with him Edith Johnson and Joe Ryan, and a large company of cowboys and athletes, many of whom have appeared with him in his other serials.

The serial has been booked for all of the houses in B. S. Moss circuit in the New York territory, on the Fantages circuit on the Pacific Coast, and in many other circuits in different parts of the country.

**“Her Moment” Goes to Loew’s.**

The first appearance of “Her Moment,” the sympathetic problem story by Samuel London, featuring Anna Lufter, will be in the principal Loew houses in New York in the first week in August. General Film’s New York exchange closed arrangements for this engagement after a special showing of the film for the Marcus Loew reviewing staff.

**Donella Cross, Saleslady of Universal’s Salt Lake City Office.**

In accordance with an announcement from the Triangle Distributing Corporation, Harry Mastey will be the featured player in “A Fight for Millions,” a Triangle picture scheduled for release on the program for the week of August 17. He will replace Jack Livingston as the lead in this production.
Two Noted Players for Metrom's "Pals First"

Two important additions to the cast supporting Harold Lockwood in "Pals First," which Metro will distribute under the banner of Screen Classics, Inc., were made last week with the engagement for the picture of Ruby de Remer and James Lackaye. Miss de Remer will play the leading feminine role, while Mr. Lackaye will enact the part of Dominie, the part of Danny Rowland, the character portrayed by the star.

Though her career covers a period of only ten years, Miss de Remer has achieved considerable success, both on the screen and on the stage. Her stage engagements were principal in the last winter's "Midnight Frolle" and as prima donna in the Weber and Fields "Back Stage." In her several screen engagements Miss de Remer played leading roles, her most noteworthy appearance being as the featured player in "The Auction Block.

Mr. Lackaye has been appearing on the stage and screen for thirty years. He was with Sol Smith Russell for two years; also with David Warfield in "The Grand Army Man," James A. Herne in "Shore Acres," the original "Cameo Kirby" company, in which he played opposite Nat Goodwin and later Dustin Farnum in "The High Cost of Loving," "Excuse Me" and "The Gentleman from Mississippi." He was starred in "York State Folks."

His picture appearances have also been numerous as well as his engagements in the Bingle series and parts in many Metro releases, among them "The Upstart," which he was directing "Pals First," produced.

Mr. Lackaye is a prototype of Thomas A. Wise, who played the same part in "Pals First" on the legitimate stage that Mr. Lackaye is playing in pictures. This is one of the few parts created by Mr. Wise, the first occasion arising when he was engaged to play the same part in "The Gentleman from Mississippi."

"Salome" Being Booked Only in the Big Towns

The big ruled chart in the offices of Samuel F. Kingston of the Fox organization, whereon are noted the bookings of "Salome," biggest of Fox offerings of the year, announcing it for the entire summer months. The ever-spreading drive already has penetrated to Seattle. The enveloping movement now in process of formation will effectually pinch off the southwest—and then Salome, siren heroine of the great Pagin court drama, re-enacted for the first time on the screen, will have the entire country in the grip of her fascinating arts.

Dates already set for primary offerings of the new spectacular drama, which embodies in its scenic and wardrobe a complete rehabilitation of the Jerusalem of forty years before the coming of the Saviour, include such diverse centers as Boston, Kansas City and Seattle.

With the routing of the various editions of the music of the flag, a day or two ago, nine cities of importance have been booked for engagements of a week upward.

The Seattle engagement will begin on August 10 at the Orpheum. "Salome" will be seen at the Orpheum on August 10. It will be shown at the Teck in Buffalo on August 25, and at the Shubert in New York on September 7th.

Scores of requests for booking have been rejected by the Fox management, which is independently presenting the spectacle. It has been necessary to emphasize all over again that the production is absolutely reserved for the larger cities and that booking arrangements will be closed only with the biggest houses in those cities. A two-dollar scale will prevail.

Universal's "Dream Lady" Preaches Happiness Gospel

REACHING the gospel of happiness, "The Dream Lady," with Carmel Myers in the title role, is the sort of light and amusing entertainment which exhibitors find most welcome during the summer months. Although she has risen during the last few months because of the manner in which she has handled roles of a character nature, Carmel Myers shows in this five-reel Bluebird feature that she is just as much at home in portrayals which do not require her to appear as an Italian, Spanish, or Gypsy maid.

In "The Dream Lady" the Bluebird star enacts the role of Rosamond Gilbert, who all her life had indulged in dreams which circumstances made impossible for her to realize. When she finally came into possession of a legacy, Rosamond promptly set out to bring about the realization of every last one of them—and did.

The cast supporting Miss Myers includes Thomas Holding, formerly leading man for Olga Petrova; Kathleens Emerson, Harry Von Meter, Philo McCollough, and Elizabeth Janes. "The Dream Lady" is scheduled for release on July 29.

Fred Stone Starts Work On His Second Artcraft

FRED STONE has finished "Under the Top," his first production for Artcraft, at the Famous Players-Lasky studio at Hollywood, and almost immediately plunged into the production of his second picture. This will be "Johnny Get Your Gun," from the successful stage comedy in which Louis B. Mayer was starred. Under the direction of Donald Crisp a number of the opening scenes have already been taken, and the picture is said to be progressing with whirlwind speed.

This is the first week in the production of "Under the Top" in all probability will be one of the busiest ever experienced by an ex-star. In fact the seven days may fairly be called "stunt week" for the comedian, for he probably did more stunts in that period that he would ordinarily do in several months at any other time.

He jumped, ran, rode, climbed, and tumbled from early morning till late at night until he must have had difficulty in remembering whether he was going or coming.

For one thing, the other day Stone vaulted over seven horses, a considerable stunt for one who has not been doing it day in and day out for some time. Later he rode bareback, doing all the things a lady in flirty skirts and déshaisings usually does on a curvetting steed.

"The Hypocrites" in New York

"The Hypocrites," the six-part George Loane Tucker productions starring Eliza- beth Ristine, will open its New York engagement in the principal Marcus Loew houses in the metropolis, it is announced by J. A. Hammell, manager of General Film's local exchange in the Godfrey Building.

The strength of this feature, the Broadway popularity of the story and the excellence of the production from every standpoint are said to be the deciding reasons for the adoption of this attraction for the Loew houses. The film, although just announced, has brought in a great flood of inquiries already and its prospects in New York are represented as more than flattering.

Twenty More Prints for "The Gezeer"

So many requests for bookings on "The Gezer of Berlin" have been received by the various Jewel exchanges that orders for twenty more prints than originally arranged for have been placed with the home office of that organization.

Harry M. Berman, sales manager of Jewel Productions, Inc., is authority for the statement that there is every indication that "The Gezer of Berlin" will exceed in point of volume the number of bookings obtained to date on "The Kaiser."

"The fact that the first comedy ever handled by our organization combines mighty fine comedy with patriotic propaganda is undoubtedly the reason for the demand for "The Gezer of Berlin" that has already made itself felt," declared Mr. Berman.

The release date for "The Gezer of Berlin" has been definitely set for Aug. 1.

Studio Leased for Flagl Comedies

The Fifty-Fourth Street studio has been leased by Jack Eaton, of Town and Country Films, Inc., to be used for the making of the James Montgomery Flagg comedy series. They started there on picture No. 2, "Romance and Brass Tacks," in which picture they are starring Peggy Adams as the romantic girl.

Playing opposite Miss Adams is Olin Howland, late star of "Leave It to Jane." The leading juvenile part is played by Harold Foshay, formerly a Vitagraph player.

Scene from "The Dream Lady" (Bluebird).
Viola Dana Going Fast on "Flower of the Dusk"

RAPID progress on "Flower of the Dusk," Viola Dana's current starring vehicle, is reported by Director John M. Stahl. It is the second on Myrtle Reed's famous novel to have been secured by Metro for picturization. Director Collins has made the scenarioization in five acts.

"Flower of the Dusk," always one of the most popular of Miss Reed's human stories, calls for many charming New England scenes, many quaint types, and provides Miss Dana in the dual role of Constance North, the mother, and Barbara North, the daughter, with splendid opportunities. Director Collins has engaged a cast, really two casts, one for the prologue and one for the play, that comprises not only many well known favorites on stage and screen, but those whose artistry will bring to life our friends from "Flower of the Dusk."

In the prologue we find Viola Dana playing Constance North, the mother when she was a young girl, and opposite her is Guy Coombs in the role of Lawrence Austin, whose love for her, as hers for him, is the great joy and at the same time sorrow of her life.

The part of Constance North, Miss Dana's husband, is to be called to the colors in Hall. Mattie Austin is played by Bliss Milford, a well known Edison favorite. Alice Martin plays Miriam, Charles Sutton is the minister, and the roles of the two aunts are in the capable hands of Mrs. Ford and Maggie Breyer.

In the play others in the cast are Jack McGowan and Margaret McWade.

Fox Compltes Four Plays And Five Under Way

WITH four plays just completed, William Fox has four productions in work at the Fox studios in the east and in California. At Hollywood, Tom Mix is entering the third week of "Mr. Logan, U. S. A.

J. Gordon Edwards, directing the super-production, "The Yellow Man," will enter the third week, and William Farnum and his company are in the Grand Canyon, working on "The Yellow Man.

In the east Peggy Hyland is still at work on "Bonnie Annie Laurie," a story of Scotland and the great war, written by Hamilton Thompson. Virginia Pearson is nearing the finish of "The Liar.

Plays that are finished include a big production just completed by Richard Stanton in the east; another play in the east and two in the west.

George Walsh has completed "Under the Yankee Flag," described as a "breazy stor of love, adventure and war," and Gladys Brockwell has completed "Kultur." This picture, which reveals German secret invasions which caused the war, was just been shipped east from the Hollywood studios. The other Fox production just completely is "Lawless Love" and been done by Jewel Carmen under the direction of Robert Toraby. Miss Carmen has just assembled a cast for her mountain pictures, where the final scenes were taken at Huntington Lake.

Animated to Show Flight of Big Bombing Langley

EDITOR JACK COHEN, of the Universal Animated Weekly, is celebrating success which he scored this week among his contemporaries when he succeeded in obtaining the only pictures filmed of the Langley's big aeroplane.

The Langley is the largest aeroplane ever made in America, and the initial flight, which took place at Elizabeth, N. J., was witnessed with considerable secrecy. The Universal Animated Weekly, however, was invited to send its representative to film the event and has as an only newsworthy accorded this signal honor.

Although it was expected the usual pictures of the trial flight would be made an agreeable surprise was in store for the Universal man when he discovered this assignment, when he was invited to accompany the Langley into the field. Flanders obtained some remarkable pictures of the maneuvers of the aeroplane was put while being thoroughly tested.

Incidently, this particular Universal cameraman has the distinction of having made more aeroplane flights than any other cameraman in the country. He has taken motion pictures in these bird machines while they were performing side-slips, loop-the-loops, nose spins, and other exceedingly dangerous aerotic stunts which every birdman in charge of a haleplane must avoid.

The flight of the Langley will be shown in one of the forthcoming issues of the Animated Weekly.

"Triumph of Venus" Progressing.

Results from the limited territory in which George Arliss is appearing, and the release of "Triumph of Venus" for exhibition indicates tremendous popular interest of the picture in all the company states. Bookings have been particularly heavy in the Cleveland territory as at St. Louis.

In New York City the picture is being played steadily at a large number of houses and the Edwin Bower Jesse, mythological story, with Betty Lee featured as Venus, seems to have considerable appeal centered in the unusually clever swimming scenes.
LEON SCHLESINGER ON ROAD FOR MANX-MAN COMPANY.

J. L. KEMPNER, the newly appointed sales director of the Manx-Man Company, which is distributing the Hall-Caine photoplay through the Goldwyn exchanges, announces that for the purpose of getting in touch with the exhibitors, Leon Schlesinger, general sales representative, will leave New York this week to tour the country.

Mr. Schlesinger will also confer with the managers of the Goldwyn branches in the territories through which he passes and with their press representatives. He is especially interested in talking to the publicity men, as the publicity angle on the "Manx-Man" is a strong one. The impressive publicity fact about the picture is that it cements Anglo-American feeling better than almost any other big picture on the market now and that the British-American clubs and societies that exist in every state will be glad to boost the work of exploitation.

"For instance, in Providence, R. I., we found a British-American society that offered to print its own invitations to the showing, so interested were they in the picture and the chance for publicity for their own work," says Mr. Kempner, "The Providence Journal, one of the leading newspapers of the country, gave the society, the picture, and the exhibitors listing it as of no end of publicity."

Mr. Schlesinger will first visit Middle West exhibitors, covering Illinois, Indiana, Iowa, Michigan and Wisconsin. He will carry with him a condensed film version of the "Manx-Man" and complete plans of the publicity mentioned above. He will frequently call on editors and societies, but because of the amount of territory he wishes to cover, will usually

Exchange Manager and Star.

Baby Marie Osborne of Diando, appearing in Pathé productions, and E. D. Tate, manager of the Pathé Exchange, Inc., Los Angeles.

May Allison at Work on Coast.

May Allison, rounding out her first week at Metro's west coast studios in Hollywood after her arrival there from New York, is making excellent progress in Hale Hamilton's "The Return of Mary." The star is being directed by Wilfred Lucas in George D. Baker's screen adaptation of the successful stage play.

As before her arrival Director Lucas already has photographed all the scenes in the picture in which the star does not appear, the production was well advanced when Miss Allison began work. Darrell Foss, lately of the Triangle forces, is Miss Allison's leading man, and the cast also includes Clarence Burton, Frank Brownlee, Joseph Belmont and Claire McDowell.

"A King in Khaki" to Be in Six Reels.

"A King in Khaki," in which Harold Lockwood makes his initial bow as a star in the productions of Screen Classics, Inc., distributed by Metro, will be presented in six reels instead of five.

Leon Schlesinger.

leave that branch of the work to the exhibitors and Goldwyn representatives. However, he will give the publicity campaign in each territory such a start that its final success will be guaranteed—at least, that is his expectation, and further reports from him should prove interesting.

Kansas City Supply Company Busy.

The United States Government is showing at the Garden theater in Kansas City for the third week the celebrated "Fit to Fight" pictures. The two Power machines for the projection were furnished by the Kansas City Machine and Supply Company. A notable event in Kansas City was the opening of the Liberty theater, owned by Harold Grant, that was reported, cost in the neighborhood of $200,-000 to build and equip. The complete booth equipment, consisting of two Power's latest type G-B machines, with double dissolving stereopticon, and also a Gold Fibre Screen, were furnished by the Kansas City Machine and Supply Company.

Animated Shows Baby Tank.

Animated Weekly No. 33 gives pictures of a baby tank designed for wire cutting.

"PERSHING'S CRUSADERS" SHOWING IN YORK STATE.

CARRIE WILSON, sales manager of the First National Exchange of New York, spent the early part of last week in Buffalo, Rochester, Syracuse and Utica, where he arranged for showings of "Pershing's Crusaders."

Despite the fact that the big war film was given a run of ten days at the Teck Theater in Buffalo during the early part of last month Mr. Wilson closed a contract with Harold B. Franklin, managing director of Shea's Hippodrome in that city, for a special engagement of "Pershing's Crusaders under unique circumstances. The picture will be released in seven weekly installments, and in order to give it adequate publicity Mr. Franklin has erected a large electric sign in front of Shea's Hippodrome, which will be in operation continuously for two months.

In Rochester, "Pershing's Crusaders" will be shown at the Gordon Theater and at the Avon in Utica. It has not yet been definitely decided at what house the picture will play in Syracuse.

Mr. Wilson is enthusiastic regarding the prospects for business in the above mentioned towns, and has been assured of the most thorough possible co-operation on the part of exhibitors.

Busy Days for Alice Brady.

Alice Brady, whose new Select Picture, "The Whirlpool," has just been released, has been putting in a busy week. Saturday night she returned from a three days' "location" trip. Sunday night she sang at the Casino theater in New York City at an entertainment for soldiers and sailors.
Patriotic Marching Song Founded on Perrett Picture

Will Bear Same Title as Film, "Lafayette, We Come"—Complimentary Autographed Copies to Be Sent to Exhibitors—Elaborate Musical Scene and Setting for Complete Orchestration Also Arranged.

LEONCE PERRET announces that arrangements have been completed for an elaborate musical score and settings for his patriotic film, "Lafayette, We Come." The theme of the score has been written into a song which will bear the same title as the film, and the publishers are negotiating with a well known concert singer to include the song in his repertoire. This is in line with the movement inaugurated by the Lafayette League to perpetuate and immortalize Pershing's heroism work and is further contemplated that the song will be sung at the premier performance of Mr. Perret's patriotic film which will be given for the benefit of some war fund.

A large number of copies are now on the press and Mr. Perrett will autograph and send them complimentary to exhibitors throughout the country.

Although this patriotic motion picture spectacle has not yet been completed or shown to anyone except Mr. Perrett's associates, it has already been advertised to numerous theater managers, including M. Kashin of the Broadway theater, New York.

This production, which is the first one made by Mr. Perrett for his own producing organization, is said to be a timely story of love and mystery, embodying intrigue and war, in which has been ingeniously interwoven some of the most thrilling episodes of the war.

Mr. Perrett's previous productions include "Lest We Forget," "The Million Dollar Dollies," "The Mad Lover," "The Accidented Honeymoon" and "The Silent Master.

Artistic Posters Issued For, "Hand of Vengeance"

TO advertise properly its new twenty- reel production, "Hand of Vengeance," the Gaumont Company announces the preparation by well-known artists of strikingly artistic lithographs in the form of one, three and six-sheet posters. These posters, with beautifully toned drawings of some of the most momentous situations in the story, have been prepared to attract the eye of the publi- cation to such an extent that it will want to see at least one episode of the story at a time, instead of being so absorbing, the photography so well done and the action so thrilling that no one can see one episode without missing seeing the others. The manager of a theater in one of the Rocky Mountain states who ran a former Gaumont serial had to repeat it twice, making three runs of the entire serial, before he could satisfy his patrons.

The artistic posters are not restricted to the first few episodes, as each episode will have its four-page quota of slides, photographs and beautiful lithographs. The Gaumont Company has issued a special one-sheet on heavy watered paper, somewhat in the nature of a "hanger," which is a novelty and which should make a hit with the distributors and salesmen.

This one-sheet contains three-color fac-similes of all the posters for the first five episodes, with the synopses of these episodes. A similar sheet in three-color work will show facsimile posters and synopses of the last five episodes. These will not only prove attractive publicity aids for the exhibitors when in their offices, but will prove equally attractive to the public when hung in theater lobbies.

World Rights on New Film Secured by M. H. Hoffman

M. H. HOFFMAN is understood to have secured world rights to a six-reel patriotic film which will be handled on the state right market. Mr. Hoffman is at present in Mt. Sinai Hospital, New York, where he is recovering from the effects of a serious operation, and it is announced that a statement regarding his plans will be issued as soon as he is able to leave the hospital.

Mr. Hoffman has also secured from Crest Pictures the serial rights to the New York City and northern New Jersey rights to the "Grain of Dust," featuring Lilian Walker. The latter is the creation of H. Gainsbarg, who reports one hundred advance bookings of this picture based on David Graham Phillips popular story.

For several months Mr. Hoffman's health has been considered precarious. As announced in a previous issue, it was necessary for him to undergo an operation. However, he has so far recovered that he has obtained spe- cial permission from the hospital authorities and is holding conferences and out- lining plans for his film activity and that his forthcoming announcements will be of especial interest, particularly to producing managers.

"Patience Sparhawk" is Now "The Tiger Woman"

PETROVA Picture Company announces that the final editing and titling of Madame Petrova's fifth production has been completed. In a previous issue, "Patience Sparhawk," by Gertrude Atherton, and it will be released as an adaptation under the name of "The Tiger Woman."

The scenario is the work of Mary Mu- rillo, who has been responsible for many successful screen vehicles. The production is the first to be made in the new Petrova studios at 250 West Thirty-ninth street, and marks the second appearance of Ralph Ince as director for Madame Petrova. Di- rector Ince is said to have achieved many remarkable effects in his work, both as regards tricks of the camera and scenic investiture.

Because of the players who will be seen in the leading roles of "The Tiger Woman" are playing with Petrova for the first time. It is announced that this has been done in order to give the east a touch of freshness and to dispel the set atmos- phere which the same players usually carry from picture to picture. The cast includes Vernon Steel, Roelofliffe Fellows, Norma Selrit, Mathilda Harling, Gene Bun- nelle, Frederick Treudsell and Tefft Johnson.

Arrow Announces Sales on Variety of Subjects

ACCORDING to Dr. W. E. Shallen- berger, "to my mind, is the answer to two questions—first, is there a healthy State Right market, and, second, will the _Arrow_ ми patience motion pictures in a prosperous condi- tion?"

"A glance at the sales record will show every variety of productions including one and two reel releases. five reel releases, and road show attraction and all of these sales were effected in our office without exception. We have made no pre- ference for trade paper advertising and screenings and the minor disbursement entailed in the issuance of the _Arrow Bulletin_." Mr. Shallenberger just returned from Boston where he attended the Convention, and will announce shortly the making of exclusive contracts for representing producers.

Metro Exchange to Handle "The Warrior in New York"

GENERAL ENTERPRISES, INC., an- nounces that arrangements have been completed whereby the New York Metro Exchange will release "The Warrior," starring Maestri. In New York, the film will open in New York City as a hot weather attraction on the Marcus Loew circuit on July 22, which will mark its first product. Venue in New York City, and is sure to be a success, according to the Italian-Austrian front, contains many comedy inci- dents and is said to be exceedingly timely in view of the recent victories of the Italian army.
The MOVING PICTURE WORLD

Selznick Secures New York Rights on Brady Film


Tennessee and Alabama Franchise Sold to Special Feature Company.

RIGHTS OF "STOLEN ORDERS," William A. Brady's "Stolen Orders" features of which have been purchased by Lewis J. Selznick, and this production will be handled by Select Picture Corporation in this territory, in connection with an extensive exploitation campaign which will soon be inaugurated.

The sale of rights for the states of Tennessee and Alabama to W. J. Drummond by Special Feature Company, Knoxville, Tennessee, has also been announced. Mr. Drummond has been very successful with Mr. Brady's previous spectacular production "The Whip," and is said to be enthusiastic regarding "Stolen Orders.

This production, with a star cast, including Kitty Gordon, Carlyle Blackwell, June Elavidge in Montague Love, is said to be particularly timely in view of the startling disclosures of the operation of enemy spies in this country, and the daily intimations in the news of even more sensational disclosures in connection with systematic propaganda and spy work in existence here. There is a stirring story of diplomatic intrigue and an exposition of the type innocent are not infrequently made the tools of those higher up in the same to sow discord and stir up strife that the Huns may profit.

Sales of the Week

Activity in State Right Market During Past Seven Days.


M. H. Hoffman Exchange, New York, has purchased New York City and northern New Jersey for Crest Pictures, for "The Grain of Dust" featuring Lilian Walker.

General Enterprises announce that New York Metro Exchange will handle in New York City the "Warrior," starring Maciste.

Bernard H. Bernstein has disposed of the following territory on "A Lion of the Hills:" Colorado, Wyoming, Utah and New Mexico to Ben Cohen, Denver, Maryland, Delaware, Virginia, and Florida to Super Crown Pictures; Florida to J. M. Magoon, Wisconsin to J. M. Kuhn & Co., Minneapolis; Kansas and western Missouri to Elegant Film Service, Inc., Kansas City, and several states to Major Film Company, Boston.

J. W. Burke, of the Mid-West Feature Company, Denver, announces to William A. Brady, Colorado, Utah, Nevada and New Mexico rights on "Stolen Orders.

Soul L. Lesser of All Star Feature Distributors, Inc., San Francisco, has secured rights to "Hearts of the World," which will be handled in Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota, Minnesota, south central states, and territory west of Mississippi River on this production.


Ernest Shipment announces the sale of "Raffles, the Amateur Cracksman," for Colorado, Wyoming, Utah, Arizona and Texas to J. W. Burke, of the Mid-West Feature Company, Gas and Electric building, Denver.

S. A. Lynch Enterprises, Inc., have disposed of rights on "Carmen of the Klondike" for eastern Pennsylvania to W. J. Haggerty, of the Triangle Film Corporation, Philadelphia.

Hearts of the World Company announce the sale of Canadian rights to "Hearts of the World" to Jules and J. J. Allen, of Toronto.

Simmonds Speaks of "Mickey"

JOSEPH SIMMONDS, president of W. H. Productions Co., in connection with his announcement that the company would distribute "Mickey," says:

"We are now on the brink of a great change in the public reaction toward motion pictures. From the beginning of the war a gradual dislike of war pictures, bloodshed, destruction and misery became apparent.

"In my experience with motion pictures in England the first years of the war has been helpful to me. I found that the English people demanded interesting and entertaining comedies and comedy-dramas in preference to other types of film. The same conditions prevail in this country now and comedies of good quality are greatly in demand.

"We have taken a step in advance by acquiring the right to handle the Import Co. of "Mickey," which we intend exploiting on the state rights market. We believe that "Mickey" will become a household name with motion picture fans, and our exploitation campaign will be so thorough and unique as to make it possible for any exhibitor not only in this country, but in foreign countries to properly exploit Mickey. A great deal has been done about the merits of this production, and a great deal more will be said, but this is one instance where the picture itself will more than live up to its praise. This is a psychological time for the re-use of this feature, because it is a big, clean production possessing every element of feature value, and the most favorable assets is the fact that it is not a war picture, so that men, women and children, seeing Mickey will be carried away by its beauty and entertaining qualities.

Form New England Company to Handle Griffith Picture

IN connection with statements appearing in one of our earlier issues that New England right to D. W. Griffith's "Hearts of the World" had been sold, it is announced that the Hearts of the World Company of New England, Inc., has been formed to exploit this production in that territory. Edwin Golden has been appointed general manager, and an office opened in the Little Building, Boston, rooms 612 and 614.
Expressmen's Combine Disrupts Shipping

Amalgamation of Forwarding Companies of Seattle Works Havoc with Film Distributing Concerns—Collections Are Made Regularly, But Hitch Is at Railway Stations.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—The consolidation of the express companies of Seattle this week is causing the film exchanges a lot of worry. Although the large-scale collection trips are being made, it seems that no system of handling the films at the new offices is being created and that the collection offices are being used in a haphazard manner. There are no guides to the intent or purpose of the new system. The old system of hand delivery, with the expressman calling at the offices of the film exchanges, and the films being delivered to him, is giving place to a new method of collection, in which the expressman is required to make a trip to the production plant, where he is furnished with a list of the films he is required to deliver, and then to deliver them at the collecting office. This system is causing a great deal of trouble, and a number of the film exchanges are complaining about it.

Griffith's Film Draws Big Crowds.

"Hearts of the World," the big Griffith picture, is playing to bigger business this week than at any other picture which has appeared in Seattle. The film has already grossed over $7,000,000 in Seattle, and it is expected to make a large profit.

Seattle Film Men to War.

Al. Rosenberg and Billy Nelson, who enlisted in Base Hospital Unit No. 50, have left Seattle this week in order to serve in the armed forces of the United States. They are expected to arrive in Seattle in a few weeks.

Seattle Trade Brevities.

By B. G. Dean, Bldg. Bldg., Dayton, Ohio.

Dayton House Observes Bastille Day.

Dayton, Ohio, July 14.—The traditional observance of Bastille Day on the Fourth of July was observed in Dayton this week with great enthusiasm. The day was marked by a parade of floats, a fireworks display, and a variety of other activities. The mood of the city was jubilant and patriotic, and the day was a great success.

Dayton Installs Art Gallery.

The most important improvement this week is the new art gallery at the Dayton House. The gallery has been created in one of the old rooms of the hotel, and it is furnished with a number of fine paintings and sculptures. The most notable feature of the gallery is a large canvas of the American flag, which is hanging on the wall. The flag is painted in a realistic manner, and it is very impressive. The gallery is open to the public, and it is expected to be a great success.

Film Men Who Visited Dayton.

Among the film men visiting Dayton this week were Lou Foster, George Lightman, J. Maurice Ridic, of Niero, and R. H. Haines, of the National Exchange. Lightman announced that he had arranged for Larry Shaw to sell Sherry pictures.
THE MOVING PICTURE WORLD

St. Louis Trade Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Working for Better Children Pictures.

St. LOUIS—The National Visual Library, of which Miss Sarah Edwards is St. Louis representative, is an organization making an all-out effort to provide the country with better pictures for children, and very active throughout this territory in the last few months.

The National Visual Library is now working in connection with other organizations, such as the Children’s Alliance, in an attempt to get the towns of St. Louis in 1919 of the Moving Picture Exhibitors’ Leagues of America.

Miss Edwards denies that the organization has behind it any other motives than those which will tend to better the industry, and declares that all allegations and assertions that recently appeared in certain trade papers. This National Visual Library has not been incorporated, but expects to be soon.

Robinson Joins the Service.

Charles A. Robinson, former salesman in this territory for Select, has resigned and joined the service of Uncle Sam, and his personal address is Private Charles A. Robinson, 86th Company, 9th Training Battalion, Camp Pike, Ark.

Jamison Selling Select Pictures.

J. E. Jamison, manager of the Select Pictures Company, who has been here for the past two weeks, left on Tuesday of this week to return to his home in St. Louis, where he will spend a week or ten days with C. W. Taylor, who is manager for the Select Company at Omaha, “as he is familiarly known by film men, is a native St. Louisan, and well known by the film men. During the summer Mr. Jamison has helped in forming the new St. Louis Film Board of Trade.

Woody on Way to Omaha.

J. S. Woody, field manager of Select Pictures Corporation, who has been here for the past two weeks, left on Tuesday of this week to return to his home in Omaha, where he will spend a week or ten days with C. W. Taylor, who is manager for the Select Company at Omaha, “as he is familiarly known by film men, is a native St. Louisan, and well known by the film men. During the summer Mr. Jamison has helped in forming the new St. Louis Film Board of Trade.

News from Utica, N. Y.

By C. A. Carroll, Utica Observer, Utica, N. Y.

Wood Buys the Lyceum Theater.

UTICA, N. Y.—The Lyceum theater property at 35 Union St., Y. has been purchased by Samuel Wood, a well known merchant of that city, who has long been interested in Amsterdam real estate, and by acquiring the Lyceum theater property makes his individual property worth five times as much as it was a few years ago. The Lyceum was built about sixteen years ago, has a frontage of 60 by 90 feet, is 175 feet deep, and is occupied by a three-story building containing a large auditorium, two stores, and four flats. The premises front on the canal, and are close to the main street.

Odlum Transfers House Staff.

The house staff of the Grand Opera House, St. Catharines, Ontario, has been transferred by Manager Odlum to Port Dalhousie, near St. Catharines, as a summer center. Manager Odlum has a summer pavilion where picture shows are presented, and dances are held each evening. Because of the day-light-saving arrangement it has been found necessary to extend the picture portion of the nightly program until after 9 P.M., and the closing hour is 11:30 instead of 10:45. The Grand and Catharines will be reopened late in August.

Canadian Soldiers See "Fit to Fight."

The presentation of the special feature, "Fit to Fight," depicting the ravages of venereal disease, which has been shown throughout American army circles, will be conducted in Ontario for the benefit of members of the Canadian overseas army under the direction of Col. J. W. S. McCullough, chief health officer for Ontario. Colonel McCullough proposes to show the picture to the general public in the moving picture theaters in various cities.

Bernstein Goes to French Relief.

Manager J. Bernstein of Loew's theater, Toronto, who has been broadening out both with respect to its program attractions. When the theater was remodeled and reopened last spring it was decided to have a two-piece orchestra. This was a conservative move, but the theater has made such good progress that it was soon decided to use a complete orchestra. Leon Kofman has been appointed director of the orchestra, which was started on Sunday, July 14.

Extend Run of Gerard's Picture.

Gerard’s story, “My Four Years in Germany,” was given a second week’s run at the Provincial theater, Winnipeg, to enable, according to the announcement, Winnipeg’s 247,000 people to see the picture in two weeks. The run began on Saturday, July 13. The matinee admission price was 25 cents and the evening price for adults was 35 cents. The charge for children with parents was 10 cents. Shows were given five times each day during the two weeks.

Spacky Making Several Pictures.

The Spacky Specialty Film Co., centred in Toronto, Canadian Pathé distributors, are engaged in producing several pictures. One of the projects featured for the Montreal Fire Department for presentation in place of the annual benefit performances. Another production is a military feature which is being taken for the Canadian authorities and involves the making of pictures in some of the military cantonments in Eastern Canada. The third production, it is announced, is a story, based on the book, “The Four Babies.” The titles for the latter picture are in both English and French.

Empire Enjoys Prosperous Times.

Manager Don McCrae, proprietor of the Exhibitors’ theater, is optimistic regarding the future success of his theater and is willing to talk about his plans for the future, which he is planning to put into effect at present business. He recently installed two new projection machines and other new equipment in his house.

Only One Theater in Toronto Closes. Only one theater in Toronto has been closed. This is the King theater, College street and Manning avenue. The date of reopening has not been determined. All other local film houses are running full blast.

STRAY ITEMS FROM OHIO.

Exhibitors Keep Open Despite Mayor. Tiffin.—The exhibitors of Tiffin, O., where the mayor recently closed the shows on Sundays, have determined to put up a fight to keep their show open contrary to the order, and the owners of the Grand and Sigma theaters were arrested and held to a $500 bond. DAVE joins Fox forces.

Cleveland.—D. L. Davison, better known in the trade as “Dave,” has joined the Cleveland Fox forces, and is now traveling out of Cleveland. Dave is a well known exhibitor, having operated theaters in Cleveland for many years. He started out the week of July 17.
Scoville to Enlarge His All Night Theater

The Idle Hour, in Kansas City, the only Picture House West of New York to Remain in Operation Over Night, Is to Have Its Seating Capacity Increased to 500—Alterations to Cost About $15,000.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, Mo.—The Idle Hour theater, located at 10th and Main, which has been in operation for about five years in this city, is now being enlarged to add the seating capacity, W. D. Scoville, proprietor, has taken a lease on the adjoining rooms on Grand avenue, which will double the capacity, giving the theater room for about 500 patrons. About $15,000 will be spent in furnishing an entrance being put in on the Grand avenue side, and the 12th street entrance still maintained, using both display space and partial cotta, French windows, and a hanging canopy is to be built and rest rooms furnished. The new program has changed to run features on account of the difficulty of securing a split program, "We will have a new house here inside of a month," said G. T. Scoville, manager. "The whole interior is to be redecorated. For the first time patrons can now come in and see the theater all open all night, averaging about 500 patrons after ten o'clock. This has been so successful that we will make no changes in that," he added.

The Idle Hour is known among exchange men as being one of the most successful small theaters in Kansas City.

Feld Returns from Managers' Meeting

Milton Feld, manager of the Universal Film Exchange, has just returned from Chicago, where he participated in the meeting. Mr. Feld will have a salesmen's meeting immediately to explain the information which he got from Mr. L. S. Card. One of the points under discussion was the new program for the coming year.

Card Arranging for Distribution

L. S. Card, general manager of the United States Film Corporation, is spending about two weeks in Kansas City arranging for the distribution of the United States Feature Productions. These have been placed with the Yale Photoplay Company and the Daily Courier. He is arranging the first booking on "Just a Woman," featuring Charlotte Walker.

Williams Returns to Picture Game

Morty Williams, of the Standard Film Corporation, has returned, having spent the last month in New York City, is spending about three weeks in Kansas City arranging for the distribution of the United States Feature Productions. These have been placed with the Yale Photoplay Company and the Daily Courier. He is arranging the first booking on "Just a Woman," featuring Charlotte Walker.

Hendricks Promoted to Broker

Charles Hendricks, formerly shipping clerk of the Mutual Film Corporation, has been promoted to broker, and Mr. Proops, formerly post office clerk, is going into the shipping department. Of course, R. W. Mumford is still the mail room, and Mr. Proops is now a lady post office clerk.

Will Advertise Metro Feature Heavily

The Garden theater is arranging to play "To Hell with the Kaiser," the new Metro feature, for two weeks beginning July 21. The advertising connected with this feature is perhaps the biggest thing put out in this territory for some time. About $3,000 in advertising is going to be spent in the Garden is billing not only the immediate area, but also the nearby towns. There is also a special tie-in with the newspaper. Special press space is being taken out to advertise the feature. The Garden is billing the newspaper in each separate city, and stories from time to time which will be illustrated by scenes from the production. Admission will be 25, 50 and 75 cents.

Kansas City Branch for A. H. Blank

The A. H. Blank Enterprises, controlling the First National Exhibitors' releases and independent subjects, will open offices in the Ozark building in Kansas City, making this a distributing center for the Kansas and Missouri district. S. Goldfain, traveling representative of the company, will have charge of the Kansas City offices.

New License Schedule Assigned

Joplin, Mo., has adopted a new license schedule for amusements. Moving picture houses will pay $72 a year, the same license paid by vaudeville houses. Those combining pictures and vaudeville pay $100 a year.

Edwards Succeeds Vaughan at Klein's

C. C. Vauxhann, manager of the Kansas City office of the George Klein productions, will take charge of the St. Louis branch of the exchange, Mr. Burhong, who has had charge of the St. Louis office, is going to Dallas, Tex., to take Mr. Graham's place, while Mr. Graham will be transferred to Philadelphia. Mr. Vaughan came here from the Mutual in Omaha, Neb., as assistant to J. B. Story, who has since taken charge of the Kansas City office of the Mutual. Mr. Vaughan is "all Edwards," Warner, and has been with the United Booking; but better known in connection with Palace, with which he has been associated for four years. Mr. Vaughan, the manager, takes the place made vacant by Mr. Vaughan's departure.

Men Who Have Joined the Colors

Phil L. Ryan, general manager of the Standard Film Corporation, has volunteered for service with the Signal Corps of the United States Army, and is now with the 4th Depot Battalion stationed at Fort Leavenworth. Kan. Mr. Ryan, who was transferred a year ago from the standard since its organization about two years ago, is one of the youngest exchange men in the trade.

William Warner, salesman for Select Pictures Corporation at Kansas City, has left for St. Louis, where he is now with Col. J. L. Matson, advertising manager of the Kansas City Feature Film Company, to join the army. Mr. Matson has tried a number of times to enlist in the Marines, but on account of fallen arches was unable to pass the physical examination. Previous to Mr. Matson's departure the office force presented him with a watch.

Frank Cass, sales manager of Bluebird and special attractions department of the Imperial Film Exchange, Kansas City, has been called to the army service, and left July 15 for Jefferson Barracks, St. Louis, Mo.

The Metro Kansas City office presented Harry Harden, formerly booker with the exchange, with a ring of passing as a little token of his loyal and faithful service. Mr. Harden has joined the reserve of the Imperial Picture Exchange.

Frank Cass, salesman for Universal, goes to Jefferson Barracks, St. Louis, in the reserve of the Universal Motion Picture Exchange, Pinch, recently with K-E-S-E, and formerly with the Universal in Canada. Bill Scoville, manager of the Film Exchange, has joined the Reserve Officers' Training Camp, and will leave very shortly for Camp Dodge, near Des Moines, la.

Notes of Picture Theaters

Scandia, Kan.—Parlee Plotner has leased the-fly, the newest of the town's houses.

Sandia, Kan.—Wichita's new theater on the third block on East Douglas will be finished and opened to the public by Mr. C. M. Kline of Oklahoma City.

C. G. McCallister. The building will be 50x140 feet. The total cost when completed will be something like $50,000.

Sanata, Kan.—The new picture show, the Pecahuntas, has been opened.

Fort Bridging, Tex.—Thad Price, of Lufkin, is now owner of the Majestic theater here.

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Want Sunday Opening in Philadelphia

PHILADELPHIA, Pa.—Sunday opening is being advocated in Philadelphia owing to the great increase in the population, which is due to the vast number of new shipyards now operating in this vicinity. Thousands of men and women are at present engaged in facilitating the output of the many munitions plants and new factories in the vicinity. Owing to the fact that a large number are required to work at night in their new positions and factories, the production whatever during the week. In order to try and relieve this situation a great many of the operating picture theaters should be permitted to operate on Sundays.

Philadelphia Brief Items

Albert Brown, of the Overbrook theater, motored to the Boston convention last Sunday taking his family along with him. Charles Keltner, of the Brunswich theater, is having a considerable amount of success this summer with his new house.

Charles Harder, of the Standard of the Prow theater, was in the city last week securing flowers for his own house. Mr. Harder, who operates a single house, is now with the Quaker City exchange, which is under the management of August Cell, formerly of the Stanley Company.

The exhibitors of Philadelphia have challenged the local exchange to send three men to play at Spring Mount, Sunday, July 21. The outcome of the game is being sponsored by the exchange and will be attended by the exhibitors. The game will be played at Westville, N. J., and the winner of the match will have the privilege of playing at the Stanley Theater.

The King of the Prow on his way to the Stanley, has taken over the Dreamland theater at 36th and Haverford.

Mrs. George, secretary of the Stanley Company, is now with the Stanley. Mrs. Mateo, formerly in the employ of the Stanley Company, has been appointed manager of the Chestnut Hill theater.

Frank L. Newman,
Of the Regent and Royal Theaters,
Kansas City.
### Film Trade Notes of Week from Baltimore


By J. M. Shellman, 1602 Mt. Royal Terrace, Baltimore, Md.

**Baltimore, Md.—Three well known exhibitors of Baltimore acting as delegates of the Maryland Exhibitors' League left Baltimore for Boston to attend the National Convention of the Moving Picture League of America on Sunday afternoon, July 14. The Baltimore delegation included Frank A. Hornig, president of the Maryland League, chairman of the delegates; Louis A. DeHoff, secretary of the league; and J. Louis Rome, council of the league. They will attend all the sessions of the convention, and expect to arrive back in Baltimore on Saturday, July 20. It is also understood that several other members of the moving picture fraternity of Baltimore went to Boston to attend the convention.**

**Carmel Myers at Camp Meade.**

Carmel Myers, the moving picture star, and her company of players appeared at Camp Meade on Wednesday night, July 18. She appeared under the auspices of the Jewish Welfare Board, and she and her company gave an entertainment to the Knights of Columbus hut. The title of the play she presented was "My Unmarried Wife." After the play finished Miss Myers sang several selections, and then went through the audience shaking hands with every soldier there and presented each one with cigarettes.

**"Birth" Plays to 20,000 Women.**

The scientific film entitled "Birth" broke all records at the Blue Mouse theater, 28 West Lexington street, during the week of July 8. It was shown to 20,000 women and it is understood that more than 5,000 men were turned away from the theater because of the edict of the Maryland Board of Censors that this picture must not be exhibited to Maryland for men. Samuel Cummings, of Washington, D.C., who has control of this feature, had ballots printed and distributed to the audience of 3,000 women who packed the theater on the first two days in order that they might vote on whether men should be allowed to witness the film. It is said that only 25 answers were returned stating that men should not be allowed to see the film. Max Schwartz, the manager of this house, booked the picture for another week beginning July 15.

**Red Moon Building Bought.**

Control of the building in which the Red Moon theater is located, 1999 West Baltimore street, has now been acquired by the Caswell Hotel Company. The Caswell is a subsidiary of the DeHoff company, located on West Baltimore street, and it is understood that this building has been taken over as a storage warehouse. The hotel manager, whether the Red Moon will still be continued as a theater or be turned into a storage property has not been decided as yet, it is understood.

**George Benjamin, well known in film circles, has successfully managed this house for some time.**

**Applies for Increase in Capital Stock.**

Application has been made by Lynch Enterprises, Inc., to the Maryland State Tax Commission by the S. A. Lynch Enterprises, Inc., understood to be the new organization, for increasing the capital stock to $25,000 and at the same time to increase the voting capital to 5,000 shares, and to change the name of the company to 10. It is said that the company was incorporated on April 7, 1917, and that at that time the company stock was $1,000,000, divided into 16,000 shares each having a par value of $100.

**College Apptos DeHoff Plan.**

L. A. DeHoff's plan of giving a free show to students and making them the known for Thrift Stamps as admission is gaining in popularity. President B. O. Rouge, manager of the Maryland campus at Lutherville, Md., has now adopted the plan. He obtains a good program of moving pictures for the college students and they are shown in the college hall. The admission is by Thrift Stamp, and each person who wishes to see the show is expected to buy one, which, of course, is their property after purchasing. Off-stamp and colored war pictures and the "Eagle's Eye" serial are included in the program.

**Loans Theater for Benefit Show.**

Through the courtesy of B. Cluster, manager of the Cluster theater, 203 S. Broadway, this theater was used by the Daughters of Harmony to give a moving picture entertainment for the benefit of the Jewish Welfare Work for the soldiers at camp on Sunday afternoon and evening, July 14.

**Personals of Baltimore.**

Harry Woods, who for many years was associated with theaters and moving picture interests in Baltimore, is now working for the Government. Harry is one of the new troubleshooters between Baltimore, Wilmingotn and Westminster and the cost accounts at the various Government camps. H. J. Patterson Hopkins, who recently received the appointment as chief organist for the Fox theaters of New York, etc., is a former Baltimorean, and studied at the Peabody Conservatory of Music, from which he graduated.

**Luis F. Dean, acting as manager of the Grand opera house in Pittsburgh, Pa., is a former Baltimorean, and sometimes manager of the Academy of Music in the Monumental City.**

### Iowa News Letter

By J. L. Shupley, 615 Locust St., Des Moines, Iowa.

**Harold Bolster Visits Des Moines.**

Des Moines, Iowa—Harold Bolster, vice-president of Goldwyn, spent a day in Des Moines last week en route to Minneapolis and Washington. Mr. Bolster just came from the meeting of Mid-West Goldwyn managers and salesmen in Chicago and reported a most encouraging conference.

**Frisch Aids Theater Manager.**

M. J. Frisch, manager of the Universal office, was "special delivery boy" on July fourth, when he delivered "The Beast of Berlin" to Marshalltown by auto rather than disappoint Manager J. J. Jones, of the Strand, who had the premiere billed like a circus for the holiday. Although he arrived after the regular starting time, Mr. Frieh found the Des Moines in record time and Jones broke all records for the house in the business the picture did.

**Blank to Open Exchange in Omaha.**

A. H. Blank announces that he has closed the long discussed film exchange in Omaha, and that the office which has been conducted in Des Moines will be moved there. Manager E. Holah spent several days in Omaha last week laying the office out and getting ready for the opening.

**D. B. Baker Called to Colors.**

D. B. Baker, manager of the Rex at Ottumwa, is another Iowa exhibitor to be called to the colors. Baker has been obliged to enter a hospital for a minor operation to enable him to don the khaki. During the war the theater will be looked after by his partner, Mr. Fry, who up to now has not taken active interest in running the business.

**Draft Hits Pathe's Sales Force.**

Manager Sheridan, of the Pathe office, has lost three of his crack salesmen through the draft. Mike Garrity, Glenn All, and Jake Cohen being called to other colors. The Pathe organization is the only one in Des Moines to be hit by the draft thus far. Manager Sheridan ran over to Omaha for a conference with Sales Manager Quinby, who is making a tour of all Pathe offices. Manager Sheridan returned yesterday about replenishing his road force, and expects to replace the absentees in the near future.

**Gerard's Picture Breaks Records.**

Ambassador Gerard's "My Four Years in Germany" broke all records at the Palace, connecting with a two day gross of over fifty-five thousand admissions. Manager Harry Watts put over a strenuous advertising campaign on behalf of the picture, and it certainly brought results notwithstanding that it was second run, first run having been held at the Berchel at dollar prices the week of May 19. "Pershing's Crusaders" packed the Garden five days the past week, capacity audiences being the rule during the entire showing.

**Novel Poster Display at Rialto.**

An effective poster display is in evidence at the Rialto. Three sheets are cut out and are pasted side by side on the front of the frames, are surrounded with a cut out black border which follows the form of the buildings. The white face of the framed electric lights illuminate the poster following its color scheme. It makes a startling display, and stops passers-by.

**Nichols Will Sell Paramount Pictures.**

A. W. Nichols, former Des Moines exhibitor, and who has been on the road for the past year for the Universal office, has joined the Paramount forces, and will travel the state in interests of the organization.

**Holmes Now Selling for Blank.**

Ralph Holmes, former manager of the Grand in Burlington, is now touring Iowa as salesman for the A. H. Blank subjects.

**Guy L. Wonders, Manager of Wilson Theater, Baltimore.**

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*August 3, 1918* 

THE MOVING PICTURE WORLD
DALLAS, TEX.—There is a moving picture boom in Orange, Texas. In this southern Texas town at the present time there are three moving picture theaters each having a seating capacity between 1,200 and 1,500, in the course of construction.

The reason is the new shipyards which are bringing thousands of workmen eager to aid Uncle Sam to the banks of the Sabine and bringing a lot of business to Orange declare that within the past two months the population of their town has increased over 75 per cent, and the 25,000 mark in population has been surpassed and that business is excellent.

C. R. Ritterman, of the Princess at Orange, is building a new theater. W. T. Minder will open his new Liberty theater at Orange, and will seat 1,200. Mr. and Mrs. Minder were in Dallas in mid-July booking First National Exchanges. The ex-Mrs. Minder is the daughter of J. A. Holton, of Port Arthur, one of the best known Texas exhibitors. The third theater is the big alourcme to be opened at once by Haschel Thomas. Mr. and Mrs. Thomas were in Dallas last week.

San Antonio Has Producing Companies.

San Antonio has two producing companies, the Shamrock and the Sunset, both of which were recently organized. The Shamrock Photo Play Corporation, has gone to New York with E. C. Harrington and Manager Soto, of the Mexico Film Company, of Mexico City. They will arrange for the sale of "Barbecue," a film produced by the Mexican corporation recently. It deals with the Spanish conquest of Mexico. William Steiner, of the Photodrama Company and the Jester combine, will handle the New York end of the proposition.

Kelly Gets Up an "Excuse" Letter.

Smiling Jimmy Kelly, of the General, declares that a stereotyped "excuse" letter for exhibitors has long been needed. He sends them regular "excuse" letters, which are a model to his trade, and are subject to all business. They reads, "My town is small—business is bad, our young men have gone away to the war, and I cannot pay you any big price."

Civic Appeals Board O. K.'s "Shackled."

Mrs. Ethel Boyce, Dallas moving picture censor, put the Indian sign on "Shackled," a Patha picture, when the Hippodrome theater management tried to show it during the second week in July. The management appealed to the Board of Civic Improvement, but their request was ruled, and "Shackled" was unshackled in a jiffy.

Theater Company Changes its Name.

Gonzales, Hernandez & Co., of the Star theater, announced this week that the concern has changed its name to Luis Gonzales, Trevino and Brothers.

Hulsey Goes to New York.

President E. H. Hulsey, of the first National Exhibitors’ Circuit, has gone to New York for a week or two.

Pritchett and Runnels Join Colors.

C. Pritchett and John Runnels, of the Vickers theater, Dallas, have been called to the colors. Nine men are in khaki from this branch office alone out of a complement of 25 workers.

Arrival of Thousands of Workmen in Orange, Texas, Helps Swell Attendance at Theaters—Three Picture Houses, Each with Seating Capacity of Between 1,200 and 1,500, in Course of Construction.

By Phil E. Fox, c/o Times-Herald, Dallas, Texas.

The exchange men visiting Dallas Film Row.

Several district managers visited film row last week, and all report business conditions in Southern and Southwestern territory as exceptionally good.

Arthur Lucas, district manager for Goldwyn, was here from Atlanta, Ga. He took the convention of exhibitors at Galveston. Then he spent a day or two with L. B. Remy here.

T. F. McTyer, manager for the General in the South, is expected here before the end of the month.

John A. Stevenson, personal representa- tive of Pathe, has made a tour of Texas, and Hodkinson Corporation, was in Dallas for a day or two en route to El Paso.

Exhibitors Who Visited Dallas.

Many Texas exhibitors visited Dallas during last week and many of them en route to the Galveston meeting in their automobiles. Among the visitors were Jim Wooten, owner of the W. C. Bates, of the King, from Sherman; Joe Davenport, of the Empire, Waxahachie; W. A. Stuck, of the Texas, Houston; H. C. Ben-Shields, of the Queen, from Navasota; B. C. Bell, of the Gem, Palestine; Ben Myers, of the Alvarado, Alvarado; Will Winch, of the Wig Wam, El Paso; J. J. Dillon, of the John A. H. Smith, of the Stearns, formerly of the Iaas at Houston, but now of the Stearns at Kingsville; R. H. Stewart, of Mountain Vernon; "Boston" Campbell, Arcade, Deni- son.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave, Minneapolis, Minn.

Delegation to Convention Smaller.

MINNEAPOLIS, Minn.—The Northwest delegation to the national Hill, moving picture convention left here Friday, July 11, for Boston. This year’s delegation was about one-third the size of last year’s, and was composed of Presi- dent William H. Deeth, Vice-President Ralph E. Parker, Secretary Clyde H. Holton, Manager James J. C. Donnellan, and Thomas Furniss. Mr. Parker and Mr. Furniss are from Duluth, while the other men are from Minneapolis. The reason for Minnesota’s small delegation this year is due to the fact that Boston is about 1,000 miles from Minneapolis. The Northwest delegation went to Boston with the intention of waging war on the infant order by various means, but in certain producers. The Northwest delega- tion will do its utmost to bring about a reconciliation between the National League and the American Exhibitors’ Association.

Equipment Company in New Offices.

Minneapolis.—The Theater Equipment Company has removed its offices from the Film Exchange building to rooms 822 and 842 Builders’ Exchange. J. George Fenberg is in charge of the new offices.
SPokane, WASH.—Progress is being made with rapid strides at the Washington Motion Picture Corporation studios since the arrival of Mitchell Lewis on the scene, according to the management, and the picture is to be completed in a short time.

War Picture Plays to High Prices.

While the Auditorium theater has not been crowded by people to witness the presentation of “Hearts of the World,” with the exception of two or three performances, the crowds have hold up well, and the applause has been liberal. Members of the Washington State Press Association and their wives were guests of Manager J. W. Allender to witness this production. Prices run $5, 50 and 75 cents, and $1.50 for matinee performances, and $2.50, 50 and 75 cents, and $1.50 for night shows. A large orchestra added to the attraction, and those who witnessed the production praised it. The editors were also shown through the studios of the Washington Motion Picture Corporation.

Suggests Employment for All Ushers.

Spokane, Wash.—Suggestions have been made by the local section of the National Boys’ Working Reserve that girl ushers be used in theaters.

“We have taken up the matter of girl ushers in the Clemen theater with A. D. Brewer, former Secretary of the Y. M. C. A., and find that there are more boys between the ages of 18 and 21 just now than there is work to do,” said Dr. Howard S. Clemen, manager of the Clemen theater.

“Our ushers, 10 in number, range from 16 to 21 years of age and in view of the fact that the conditions of labor in Spokane are such as quoted it would seem unfair to the boys to replace them with girls. We have, however, served notice upon the United States Boys’ Working Reserve to have us stand ready to make the change upon a week’s notice from them, with assurance of employment elsewhere for those now in our employ.”

“In case we are called upon through the agency of Government endeavor we will engage three of our theater men but red-headed girl ushers, thus forwarding in Spokane the spirit and sentiment which evidently is a part of the institution and its management.”

S. Clark Patchen, E. 1111 Eleventh Ave.

M itchell Lewis on the Scene.

THE MOVING PICTURE WORLD

Picture Business at Low Ebb in California

More Theaters Closing Throughout State Due to Hot Weather—Others Cutting Down Showings Per Week—But Shipbuilding Brings Prosperous Times in San Francisco Bay Region.

San Francisco, CAL.—The tendency toward closing moving picture houses in California during the summer season and the number of show days per week in others continues, and fewer theaters are now in operation than has been the case for years.

Business in the interior is generally reported to be quiet, with the exception of western parts, where there is a little desert for trucking activity. In the San Francisco Bay region the shipbuilding and shipping industries have been on the rise and are attracting many workers, with the result that attendance at moving picture houses is more than in any other region. Some theaters breaking all former records with an astonishing regularity. Taking the territory as a whole, however, there is no doubt but that business is well below normal.

Edmonds Returns to San Francisco.

W. O. Edmonds, for the past year manager of the Majestic theater at Reno, Nev., has resigned, and has been succeeded by Roy Stoddard. Following a short stay at Lake Tahoe he will return to San Francisco where he will take position of manager for George Kleine before succumbing to the lure of the Sagebrush State. While in Reno he has made plans for the future it is likely that he will engage in some branch of the film business.

Attends Metro Convention.

Louis Reichert left recently to attend a conference of Metro managers at Los Angeles. He is in charge of the heads of West Coast branches are to convene. Harry Lustig, Western division manager, stopped off here on his way to San Francisco, and Carl Stern, of the Seattle branch, was also in town for a short time.

Petrova Visits San Francisco.

Madame Petrova was a recent visitor in this city, and appeared in person on the stage of the Tivoli theater on the afternoon of July 10 in the interest of the Pathé Exchange. In spite of the fact that the special drive for the sale of these stamps came to an end before the arrival of this city, this day passing its quota of $16,000, stamps to the value of $13,000 were sold at the two appropriate days. Many noted film fans have appeared here during the past few months in the interest of various Government activities, but none made a more profound impression than Madame Petrova, whose speeches were masterpieces of diction and delivery. From here she left for Portland, Ore., and plans to visit theaters in forty-five cities in forty days.

Tom North Back in California.

One of the most pleasing bits of news that has come to California exhibitors and film men in a long time is the announcement that Tom North has been made manager of the Western branch of the Pathé Exchange, Inc., with headquarters at San Francisco. He is now on the Coast, and will arrive here in the very near future, and will be in touch with the management.

Clune Picture Fills Alhambra.

Capacity houses were the rule at the Alhambra theater during the engagement of “Eyes of the World,” a Clune production, as attrition one of the most successful since the house was opened under the present management. This picture has been shown in this territory only as a road attraction, and the M. & R. Feature Film exchange, which recently acquired Clune rights, has having good success in booking it.

Our American Company in San Francisco.

J. L. Cuneo, manager of the American studio at Santa Barbara, recently called at Los Angeles and is reported to be connected with a company to make pictures in Chinatown and around the bay. The company is headed by Marguerite Fisher, with Edward Slooman filling the post of director.

Railroad Men See War Picture.

The entire seating facilities of the Columbia theater were taken over last night during the recent engagement of "Pershing's Crusaders" by officials and employees of the general office of Southern Pacific Company. Brief addresses were made from the stage during the evening on the subject of war activities.

Flyn Serial Not to Be Exported.

"The Eagle's Eye," the Flyn serial, was recently screened in the rooms of the Atlas Educational Film Corporation in the Pacific Theater, and after it had been viewed in its entirety by officials it was decided that it would be best not to have it leave the country at this time.

Film Men Visit Mare Island.

On July 9 a party of San Francisco film folk visited Mare Island to attend the opening of the naval hospital, among those being Mr. and Mrs. Louis Sloman, of the Metro; Mr. and Mrs. M. J. Cohen, of the George Kleine System; Mr. and Mrs. William J. Citron, of the Fox exchange; Newron Levi and mother, of the Mutual; Mr. and Mrs. M. Zar and George Mann, Minnesota manager of the Fox Film Corporation; Mrs. E. Keller, Miss Ruth Keeler, Miss Olson, Miss Haddock, Mrs. Raymond, and Bert Levy. They were brought back to this city on a navy launch. On the following day D. H. Bergh, personal representative of George Kleine, who has been here for the past two weeks, his sister, Mrs. Chevington, and Mr. and Mrs. M. J. Cohen, women guests of George Kleine, were sent as Post Adjutant, Marine Barracks, Mare Island. The recent benefit for the Marine Corps Field and the recreation fund held at the Exposition Auditorium in San Francisco, under the management of local film men, netted the handsome sum of $5,106.

Visitors in San Francisco.

Among the California exhibitors who have visited San Francisco of late have been Frank Triguero, of the Liberty theater, Mendocino; Frank Sprague and wife, of the Quincy opera house, Quincy; Charles Godard, of Godard's J Street theater, Sacramento; Nick Turner, of the State theater, Grand, Los Angeles, of the Sequoia theater, Sacramento; J. Di Stasio, Sacramento; G. F. Madsen, of Corpus Christi; H. W. Riner, and A. Richards, of the Tokay theater, Lodi.

Spokane Brevities.

Oiga Petrova in "The Light Within," produced by Larry Trimble, now with the Washington Motion Picture Corporation, drove here at the Liberty theater, Spokane, has been secured by the Spokane Engineering and Technical Association to be shown. Natatorial, the local amphitheater, to aid the War Department. It was sent by Tom Evans, of the Instructional Laboratory of the Army in Washington, D. C.

A Pledge to Save is a Pledge to Fight.

By W. S. S.
**Kleine Film Aids Marine Recruiting Drive**

*The Unbeliever* Plays Big Part in Buffalo Campaign for New Members—Sergeant Robert C. Graham Gives Lectures Where Picture Is Shown to Good Results

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y.

BUFFALO.—In connection with the Marine Corps recruiting drive being conducted in Buffalo and vicinity —"The Unbeliever," the Kleine picture, is playing a prominent part. Sergeant Robert C. Graham, a member of this famous fighting organization, has delivered many lectures at the theaters where this picture has been shown. A cut of Sergeant Graham appears herewith. That his talks go over with a bang is testified to in a letter which he has received from Manager J. E. Linn of the Friendly theater, Rochester. The letter says in part: "Your daily talks to our audiences have unquestionably been of material assistance to us in making "The Unbeliever" a success in Rochester, and we believe, also, that it would be difficult to place a limit on the interest which you have created throughout the city in the United States marine corps."

Sergeant Graham recently had charge of a special section of the Buffalo Express which he presented under the name of "The Unbeliever" were featured. The production had a week's run at the Family theater. Preceding the showing of the picture at the Family, Buffalo, there was a big recruiting rally held by the Marine Corps at Lafayette square, near that house. Mayor Busck of Buffalo, Council Malone and Sergeant Graham were the speakers. This program was followed by a flag raising at the Family in charge of a squad of marines. Sergeant Graham lectured at this theater, as well as at the Elmwood, Buffalo, and at the Grand, Bradford, Pa., where the George Kleine picture drew the crowds.

**Hears from Film Men in the Service.**

T. C. Montgomery, manager of the Triangul, at this theater, and Frank Worden, former owner of the Gem theater, Delavan, N. Y., Mr. Worden is with Buffalo Foole,Inc. at Gordon, Atlanta, Ga. The manager of this house is Ed Hyman, former manager of the Victoria theater, Buffalo. Over his own name Manager Hyman makes this announcement in the program: "Camp Gordon will focus its eyes on the Liberty, fort has many and will witness a procession of the nation's greatest men and women who will make their way to the theater to the way Camp Gordonward. The program also prints the names of the members of the Liberty theater, according to Mr. Montgomery. The latter has also heard that the Buffalo boy is also making good in the same business. He is Mat Whitham, former manager of the Academy, Buffalo, and now manager of the Liberty theater at Camp Wheeler, at Macon, Ga.

**Lyric Being Redecorated.**

The Lyric, theater, Buffalo, has closed for the summer. Decorators are making the place ready for the opening for the opening about Labor Day. Charles Bowe, who says he is opposed to long vacations, is spending the midsummer as assistant manager of the Academy, Buffalo. In the old days Charlie wrote on the Academy staff. Mr. Michael, manager of that theater, has returned from his vacation.

**Praises the Moving Picture World.**

Mitchell Pitzer, of the Ilapoy Hour, Syracuse, and Ben Ritter, at the Regent, that city, were Buffalo visitors. Mitchell had his pockets stuffed with cigars for his friends, who congratulate him on the recent birth of a daughter. In his conversation with the representative of The Moving Picture World, Mr. Pitzer consisted of undisguised praise of the Moving Picture World, which, according to his well-known theory, is "the best film paper on earth."

**Detroit News Letter**

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Many Theaters Will Show First Runs. D'AMICO, Novello, H. Kunsky will show the first-run pictures in his Washington, Adams, Madison, and possibly his Columbus theaters, all of which own known run. Mr. D'Amico also use first-run pictures, booking open and putting on pictures more elaborately than ever. "The Broadway" will be a run, and Mrs. Luck will run three weeks if they will hold up that long; the Broadway-Strand will be a run. The Imperial Artcraft Paramount, which is a considerable talk of the Regent going to pictures exclusively and using first runs; there is also considerable talk of taking Colonial, theater, Woodward and Sibley street, will be a first-run theater, showing features a full season of pictures.

Affiliated Stockholders Meet. Stockholders of the Affiliated Distributors' Corporation met in Detroit on Tuesday, June 23, to pay in their money, see that the coproductive booking plan, Walter S. Butterfield, president, acted as chairman, and Grand Rapids, and national director, spoke on the recent meeting held in New York which he attended as Michigan delegate.

**Michigan Brief Items.**

Arthur Logan, former manager of the Imperial, in Detroit, is now sales manager at the Imperial, Detroit. Eddie Fontaine, former Detroit manager of the Artcraft, is now managing the Drury Lane theater, Detroit. Arthur D. Baeer, of the Crystal theater, Belle Isle, is now manager of the 14th and McGraw, and has an engagement for改善, improvements. J. H. Chambers, manager Trans- ferter Company, Cleveland, was a Detroit visitor this week, accompanied by Mrs. Chambers. Leon Lacey of the Coliseum theater, Edmore, Mich., has taken over the Temple theater at Howell, Mich. He will operate between E. F. A. Ogden, of the Knickerbocker theater, Holland, has leased the Bell opera house in the city of Holland. Herb Well, of Port Huron, and Claude Cady, of Lansing, are back from business trips in New York City. Both are "magnets" in their respective el-

The Dawn Master play Company announces having secured the Michigan rights to the Spanish Vod-avril movies, and will release them at the rate of one every two weeks.

**Cincinnati News Letter**

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, Ohio.

**Says Public Is Tired of "Sob" Films.**

CINCINNATI.—According to J. W. Mc Mahan, of Mc Mahan & Jackson, one of the Cincinnati film managers, business by reason of his dual work as an exhibitor and as a film man, the public is tired of morbid pictures. The public is dealing with death and remorse on this side of the water or with the war. He believes, from his observation recently, that the public is feeling the strain and sorrow of the war more and more as time goes on, and there is a demand for comedies which will make people forget their troubles. "Nobody wants to see some stupid story of a man and how they have troubles enough of their own to cry about. People want to laugh."

**Gerard's Picture Going Strong.**

Cincinnati.—The film presentation of the Gerard book, "My Four Years in Germany" with a week at the Grand opera house, beginning with Sunday, July 14, and as attendance kept up steadily the picture is going strong. The long engagement will in all probability break records for a consecutive run, although it may not be come within a good many thousand of equalling the total number of people who have seen "The Birth of a Nation." The powerful figures already compiled, however, make it virtually certain that over 100,000 people have seen the film, which is a quite a few. A number of special exhibitions, such as one at the University, has boost up a credit of the competitive National Army soldiers training there, helped materially in swelling the number who saw the film.

**Lyric Puts on a Chaplin Picture.**

Cincinnati.—The theater management of the Lyric have made a pronounced hit during the week of July 14 with the latest Chaplin release, known as "Nine-Tenths of the Law" as an added feature. The views of exhibitors who believe that the public prefers more serious stuff were abundantly verified by the crowds which flocked to see the Chaplin film. The Lyric is also running a pair of singers with suc-
Farren Sends Smokes to Boys “Over There”

Rochester Theater Manager Each Week Forwards Packages of Tobacco and Other Comforts to Soldiers Overseas—Secures Names of Khaki-Clad Lads in the Trenches from Patrons.

By L. H. Sheffington, 61 Main Street East, Rochester, N. Y.

ROCHESTER—Jack Farren, secretary of the Rochester Theater Company and manager of the Victoria theater, has for long been deeply rooted interest in the boys in khaki. He has sent out each week to the men “over there” boxes of cigarettes and other good things. In each package he has enclosed a copy of The Pictureplay News, and during the past two weeks he has received many letters, and all agree on one thing—the men feel much more at ease in reading the stories of the plays and players and the gossip of movieland that is published in The Pictureplay News. So now Jack is handing out coupons to his patrons, requesting them to fill in the name of a soldier boy overseas. To each soldier so listed Jack says he is going to enter a subscription for The Pictureplay News.

Grand Meeting with success.

The newly elected board of managers is meeting with success. Manager Thompson has some progressive ideas and bids fair to bring about the Grand much of its old-time prosperity.

Take Instruction Films in Rochester.

Moving pictures that are up to the minute have been taken in Rochester almost every day this week. Aeronautical manu- facturers, in the Rochester High School of Aerial Photography have been going aloft, and sailing over the city have taken a kind of camera that is used in the instruction of men in the school. During the past week it has been a common sight to see them flying about, often swooping down quite low in order to get a good shot at some object of particular interest.

Kleine Manager in Town.

Louis Green, manager of the Klein office in this territory, has been in town this week and reports a splendid outlook for business. He has booked several plays at downtown showing a decided early showing. The splendid work of “The Unbeliever” during its run in town created big demand for the picture which should redound largely to both the distributing company and the theater men.

Taylor Now with Triangle Company.

“Hub” Taylor, probably one of the best known men in the film game in this territory, former representative of Pathé for years and later in business for himself, is now with the Triangle company in western New York.

Rochester Small Items.

The official “thirtieths” issued by the Treasury Department will be seen in all local movie houses this week.

Manager Sanborn of the Federal prince- therater, is running off a short film taken in his neighborhood, with the neighbors as actors and actresses.

Washington News Letter

By Clarence L. Linz, 632 Riggs Building, Washington, D. C.

Mason New Manager at Mutual Exchange.

WASHINGTON—H. R. Mason ex- ceeds expectations in his new capacity as manager of the Mutual Film Company’s exchange in this territory. He is known in the business, M. G. M. men, who formerly held sway. Mr. Mason is quite well known to the trade, having been in the game for about eleven years and knows it from both sides of the fence. He opened the second theater to be established in North Carolina and has operated the Acme company exchange in the city of Richmond. He is now connected with the Consolidated Amusement Company, of Baltimore, and later he took charge of the sales department for the United States Film and Supply Company, of Atlanta, Ga., with an office in Charlotte, N. C. He was well known before the war, and during his regime he had charge of a dozen offices in different localities. He was later connected with the Famous Players film companies in Atlanta, devoting the past two years to the management of his personal interests in Goldsboro.

Film Men With the Colors.

Eugene Zukor, son of Adolph Zukor, is to be seen in the natty uniform of a chief pilot over in the big air, he having been sent to this city for duty in the explosives bureau.

Henry Randle, who has been traveling through North Carolina as a salesman for the Famous Players Exchange, has donned uniform of a private in the Army and is now stationed in one of the southern training camps.

Mayor of Denver, many years connected with the film business in this city, has gone into the Signal Corps as an instructor, and is in training to become an officer of the Signal Corps. He is expected to be in action when the war is over.

Among the Exchange men.

The resignation of Henry Randle as salesman for the Famous Players-Lasky Company when he left this city to join the army, and the movement of Owen D. Weems from the company to the Goldwyn exchange, have brought about several changes in the representatives in this territory. It brings back to Washington Fritz E. Wathne, who has been handling the International Film Service when that company had a direct line to the Triangle in Philadelphia for about a year, but more recently has been in the automobile business in New York City.

W. A. Busch, who has been traveling in the Virginia territory and who, we are told, goes to the Maryland and Delaware terri- tory. Mr. Weems formerly handled Mary- land. The State of Virginia will be covered by F. L. Greenhalge, who was formerly connected with the Mutual Film Service in this city.

Marcus Loew Visits Washington.

Marcus Loew was among the visitors of the last week, coming here for the purpose of giving orders for the construction of the new house now under construction. According to reports now, it is a safe bet that the theater will be ready for opening October 1, and when it is opened it will be devoted exclusively to the showing of moving pictures. Marcus Loew has some time that has been vaudeville would be the principal attraction in places as this, for Mr. Loew is understood to have announced to the contrary.

Beatius Off on Vacation.

Lawrence Beatius, manager of Loew’s Columbia, is taking a well earned vacation and has gone to his former home in Balti- more. The manager is.Interval, he has been following the unusual conditions now existing in the National Capital section. Mr. Beatius will put down his vacation this year to a single week.
Critical Reviews and Comments

Upon Current Productions

"TO THE HIGHEST BIDDER"
Five-Part Vitagraph Picture Offers Alice Joyce an Appealing Role.
Reviewed by Edward Weitzel.

SIMPLE in theme, but filled with the human touch that lays hold of the heartstrings, "To the Highest Bidder," a five-part Vitagraph release arranged from a story by Florence Morse Kingsley and directed by Tom Terriss, receives much of its appeal from the sincere and attractive figure Alice Joyce makes of the heroine, Barbara Preston.

The story of an orphan girl's brave struggle to save her old home and help a young brother, the situation that gives the picture its title, is quite out of the ordinary. Finding that she cannot keep up the payments on the mortgage and being warned that she must raise the money or Stephen Jarvis, the holder of the mortgage, will foreclose, Barbara conceives the plan of selling her services for five years. She is hired for her skill as a housekeeper and hopes to realize enough to satisfy Jarvis' claims.

At the auction two men bid steadily against each other. One is an old sweetheart, David Whitcomb, who is just returned from the west. The other is a secret agent, acting for Jarvis. Whitcomb puts up his last penny, but his rival outbids him. Jarvis has no desire for his work, the acquiring of money—until he meets Barbara. At the conclusion of the story the heroine learned that Whitcomb is unworthy of her, and that Jarvis is the unknown master who has the right to her services. Matters are adjusted happily and Barbara becomes the mistress of the Jarvis home.

THE VAMP
Paramount Picture Starring Enid Bennett Is Along Familiar But Entertaining Lines.
Reviewed by Edward Weitzel.

EARING the Thomas H. Ince supervision stamp, the Paramount five-part picture, "The Vamp," has evidently been written for the purpose of drawing Enid Bennett with a congenial role. It fulfills its mission. C. Gardner Sullivan, author of the scenario, has not attempted to experiment with any new material, but the scenes and situations permit the pleasing young star to realize to the fullest extent on her own personality and to show her skill and earnestness as an actress.

The picture does not make the slightest pretense of digging beneath the surface of life, but is always consistent to its class. Intended for entertaining purposes only, it is not morally obliged to take part in the uplift game or to point out the wonderful new forces that are at work in the world today. The very nature of its theme forbids it. Nothing but highbrow pretense would make the screen patron disgust with the shadow stage. "The Vamp" belongs to the recess hour. No one wants to be instructed every time he enters a moving picture theater.

After the above little preaching of our own, a return to the plain duty of the reviewer is in order. "The Vamp" tells of an unspoiled young girl who marries an official of the minister, and the pair take charge of a community house in a mining town. An interfering uncle, a woman acting as a secret agent, and a vampire, all find success in wrecking the happiness of the minister and his wife. The story is pretentious and a vampire and陷阱 the pair of villains.

A humorous old Irishman, capably played by John P. Lockney, is one of the best features of the picture. Douglas MacLean, Charles French, Robert McKim, and Walter Murphy form the group cast. The production was directed by Jerome Storm, and is a thoroughly satisfactory affair. The greatest screen patrons will enjoy "The Vamp."

"THE HOUSE OF HATE"
Concluding Episode of Pathe Serial Winds Up Under the Aura of "Old Glory."
Reviewed by Edward Weitzel.

THE Hooded Terror comes to the end of his criminal career in "Following the Glory," the last episode of the Pathe twenty-part serial. He is shot by Harvey Greenslam while trying to escape from the Weldon house, and after a life-and-death tussle with Pearl. The end of part first sees Pearl and Harvey married, and the second part shows them on the battlefields of France doing their share to aid the Allies. Harvey enlists as a soldier and his wife becomes an ambulance driver. The American is severely wounded, but Pearl helps to nurse him back to health. In "Old Glory," Pearl and Antonio Moreno maintain their interest in the serial to the last and act with their usual zest.

"THE FIRST LAW"
Irene Castle the Star of Five-Part Pathe Picture That Recalls a Serial.
Reviewed by Edward Weitzel.

MACLEAN's character study to physical movement and the baffling qualities of the crook story is the high point of "The First Law," a five-part Pathe picture that recalls a serial by its construction and the rapid shifting of its events. Produced by Astra and directed by Lawrence McGill, the story was written by Gilson Willetts, and turned into a screen form by Ray Somerville. Irene Castle and Antonio Moreno head the cast.

The plot always aims straight at its mark. It sets out to chain the attention of the spectator and to keep him guessing until his final solution, and succeeds in its purpose. This sort of story will always have a large following. It has been popular in the novel and on the stage, and has its place on the screen. The production, acting, and direction all tend to make the picture acceptable.

The mystery underlying the plot is centered about Norma Webb, the daughter of a wealthy chap, who lost his fortune through bad investments. Hugh Godwin, a wealthy young chap, comes to the Webb house to board and falls in love with Norma. He entertains the same affection for Godwin, but will not marry him. It turns out that she is already married to the man who ruined her father. This unwelcome individual turns up one
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night and acts so ruffianly toward Norma that she is obliged to shoot him. Thinking him dead, the girl is the prey of a blackmailer, who, driven out of his hideout, is forced into the wife of Godwin and using his money to help guard her secret from the world. The story is the real murderer permits Norma to live in peace with the man she has learned to love.

Irvin Castle is by no means a remarkable actress. She has acquired ease, however, and has a certain genuine performance quite satisfactorily. Antonio Moreno, J. H. Gilmour, Marguerite Snow and Berton Churchill are the main props of the cast.

"NEIGHBORS"
Madge Evans and Johnny Hines Featured in World Juvenile Fiction Story.

Reviewed by Edward Weitzel.

BOUND in pasteboard covers, "Neighbors" can be found in Sunday School libraries and the juvenile departments of the public collections of books. The story is by Maravas Thompson, and World Pictures has produced it with clever little Madge Evans and droll Johnny Hines. Whatever the picture possesses it owes to the acting by the stars and their support and the direction by Frank H. Good.

The series of incidents that are supposed to link the plot together is of a mildly exciting kind, but will diverting to the juvenile mind. There are one or two attempts at drama in the story and a few highly unlikely happenings, but the doings of the kiddles always hold the center of the screen. Views of charming New England scenes, views of wood and stream, and quiet village life add greatly to the pleasing qualities of "Neighbors".

Clarissa Leigh, a little girl of ten, and her sister, Ruth, the village school teacher, live next door to the Hardings, and of all the Hardings loves Ruth. The Hardings are the richest family in town, and Mrs. Harding, having some ambitions, objects to the match. Effie Harding, about Clarissa's age, complicates matters by accusing her little neighbor of stealing a dollar from her, and Clarissa is forced to resort to strategy before she proves her innocence. She also saves a drowning dam while adrift in a canoe. Scenes of childish squabbles and merriment fill in the strings of theplot, and the happenings of the two families over the engagement of Ruth and Paul.

Madge Evans as Madge is as natural and unaffected as ever, and Johnny Hines is human and amusing as Paul. Maxine Elliott, J. O. Parlette, Mathilde Brandage, Herbert Pattee, Kitty Johnson, Frank Beamish, and Charles Hartley lend effective aid by their impersonations.

"MAID OF THE STORM"

Reviewed by Edward Weitzel.

AN EXCELLENT indication of the nature of the six-part Paralita picture, "Maid of the Storm," is given in the title. It is romantic fiction from start to finish, and was written by J. Grubb Alexander and Fred Myton. The story is a true one, having no plays or scenes, but the story which it contains is founded on the seashore by a Scotch fisherman when a baby and who becomes a celebrated dancer. The story keeps to its class, its incidents seldom departing from the conventional. The story may lack some of the modern developments along steady, however, and the heroine's battle to lift herself up to the level of the man she loves will be followed with interest.

Ariel, after her rescue by the fishermen, grows up without any knowledge of the world outside of her narrow surroundings, until a wealthy young man with a taste for flying tumbles on the beach with his machine, and the girl helps to res- cue him. She falls in love with him at once, but recognizes the wide social difference between them.

Determined to change this obstacle, Ariel runs away to London and finds a refuge with two old musicians. She makes no headway with her plan until they learn that their charge has great natural ability as a dancer. The girl is taken to a management house for further training on certain conditions. Ariel tells him of her ambition and agrees to give herself to him if she does not return to marry him after she has been transformed into a cultured woman.

In the meantime, Florence Shirley, the man Ariel loves, becomes engaged to another woman, and the dancer's chances of getting him are very small. She decides to keep her word to the manager when Shirley's bride-to-be elopes with another man. Orange blossoms for Ariel and Franklin.

The production is generally creditable, although American telephones are used in the London scenes. Bessie Barriscale presents an attractive personality as Ariel and makes the most of all her scenes. George Fisher, Herschel Mayall, Joseph J. Dowling and Howard Hickman are prominent members of the cast. Raymond B. West directed the picture.

"THE PLUNDERER."
William Farnum Scores Again in Ruggedly Forceful Five Reeler. Story.

Reviewed by Walter K. Hill.

THE patron of a theater who would not be immensely pleased and entirely satisfied after witnessing William Farnum and his support present "The Plunderer." The man or woman who would feel that they had been denied a genuine thrill in this picture will be so few that their patronage might make slight little difference in a year's receipts.

Farnum is fine, manly and wholesome in his creation of the upstanding chap who took his less forceful "pal" into the West to redeem from the earth the fortune hidden in an abandoned mine to which he had fallen heir. The two friends found in nominal possession of the property a man who, under the guise of caretaking, had robbed the veins of precious metal of their riches by theft and treachery.

The man in charge had a lovely daughter, with whom the weaker "pal" fell in love, and it is their "heart interest" that this newly made "murky" friends are relieved with the happenings of the man they have adopted.

Ann Little as Nellie Reid, a sufficient excuse for Lewis Vickers' devotion, and Raymond Hatton does a clever character impersonation as James Emmons. Gustav Seyffertitz, Noah Beery, James Neil, Charles Ogle, Jane Wolff, James Cruze and Guy Oliver have the other important roles.

"DANGER, GO SLOW." Universal Special in Six Parts Features Mae Murray in Pleasing Comedy-Drama. Story.

Reviewed by Markaret I. MacDonald.

THE majority of people will like the six-part Universal Special entitled "Danger, Go Slow." It was directed by Robert Leonard, and features Mae Murray with a competent cast, including Jack Mulhall, Lon Chaney, Frank Brown, and several other little known players whose little trimming would have improved the version shown to the press, but in spite of a slight bit of padding it must be ad-
mitted that Mae Murray as she appears first in male attire, the youngest member of a group of male criminals, who by some bit of feminine, holds the interest of the onlooker every bit of the way. There is no attempt to explain the presence of the girl in the gang of crooks.

The story opens on a division of swag among the gang of thieves followed by a raid which scatters the bunch and causes the youngest of the lot, a girl in male attire, to seek refuge on a freight train. Finally she arrives at a village where she enters a home of which the mistress turns out to be the mother of one of the gang she has just left, and who is on constant watch for the safe return of her boy. Revealing her sex through the influence of a picture of George Washington which hangs on the wall with the inscription beneath it, "Who Never Told A Lie," she lives with the woman, and in an entertaining way recovers money from the nearest man in the town to pay the interest on a mortgage which he holds over the old home. Upon the release from a prison term of "Jimmy," the long lost son, the girl meets him, rescues him from returning to the gang, and brings him to his mother.

"MISS INNOCENCE."
June Caprice Gives Vivid Impersonation Of Madcap in Fox Picture.

Reviewed by Walter K. Hill.

PICTURE lovers who are satisfied to laugh along with the story sufficient unto the pastime it provides. In the earlier sections of the offering, there is besides reflecting current life may be accepted as faithful representations, there is much interest, and until the heroine, to ranging the plot, does an utterly inconsistent thing in leaving a perfectly good home for an atmosphere of wantonness the interest holds and the story satisfies.

Dolores May (Miss Caprice) has been left at the door of a convent by a mother who had found the babe's advent into life a nuisance. The mother had cast her lot illegitimately with the main villain of the piece after aiding in sending her husband to prison on fifteen years' sentence.

The Mother Superior and Sisters at the convent discovered that Dolores May had grown into a willfully tempered and stubborn disposition, and had qualities which would have us believe that the inconsistencies in the child's conduct had come as an accident. Until the very late scenes in the play the observer is in doubt as to the father's identity. The mystery is cleared up after the refusal of the principal villain and the release from prison of the felon-father.

It would serve no special purpose to find all the faults possible in the construction and execution of the story. The picture has been made and will be released without serious detriment to any one's sensibilities without marking any "high spot" in the William Fox screen achievement.

For June Caprice she may be credited with one of the most vivid and effective examples of screen "temper" ever photographed. The compliant Sisters of the convent were made to believe that all things ended well for the babe they had garnered at their door-step.

"THE DEATH DANCE." Alice Brady Shows Artistic Advance-mer in Select Picture of Fair Merit.

Reviewed by Edward Wetzell.

TWO things in connection with the Select picture, "The Death Dance." 
Marie Shotwell had a dramatic, unsatisfactory office to perform as the in-human mother to whom repentance came just in time to carry on the weakling plot. Frank Beamish as the villain in the case was outstandingly effective, and other players in Miss Caprice's support proved both adaptable and effective.

"BY PROXY."
"Red" Saunders Story Produced by Triangle with Roy Stewart a Winner.

Reviewed by Edward Wetzell.

ANOTHER of the "Red" Saunders series is by F. Phillips has been produced by Triangle, with Roy Stewart as the hero. Directed by Cliff Smith, this week contains several fine "long shots" on a cattle range, and the humor of the story is brought out to the keenest advantage. Romance is in it also, and "led" finds a wife for himself when he imagines he is only helping a friend, but discovers the entertaining qualities of this series of tale among the cowboys will not need to be reviewed. See it. Stella Stewart's selection for the character that dominates the story could not be improved upon. The only weakness is that he puts into "Red" wins him no end of friends.

It all starts at the standpoint where "Red" and his cow-punchers find themselves with a large herd of likely cattle and no purchaser who is willing to pay anything approaching a fair price, or willing to wait for a reasonable offer to turn up the boys start to settle down. They have no money, so bet their shirts and trousers and other articles of clothing. The Chine cow wins the first ring in sight, takes his plunder to town credit.

While this is going on "Red" discovers that Alleck, one of the cow-boys, is in love with a lovely lady lives, and offers to go for her, bring her to the camp, and see the couple married all in a day. Alleck is delighted. The scheme works beautifully—except that "Red" brings the wrong lady. However, it doesn't take long to rectify his error by marrying the young woman himself.

"BREAD."
Mary MacLaren Appears to Advantage In Six-Part Universal Special.

Reviewed by Margaret I. MacDonald.

T HE author of the story, "Bread," on which the Universal six-part produc- tion is based, is the Englishwoman endowed with considerable realism to reveal the unspeakable methods followed by a certain class of the actual middlemen in obtaining the most attractive of girl life for stage productions. The result is that while the picture is no doubt truthful in its portrayal, the subject necessitates the use of scenes not pleasant to look upon. It is a feature, however, that there will be eliminations made in the recutting of the picture which will be a great advantage in the final product. The featured member of the cast, and as such does herself and Universal company credit.

The story tells of a village girl who meets accidentally a stage star (an unsavory being) and a man with whom she promises her work if she should ever come to the city. Inheriting a small legacy she takes this man and another to her native village, and in the course of events falls into the clutches of the unscrupulous management, and is instructed without harm. Following this, and after her small fortune is spent, comes a trip to Mexico in the last few pennies she goes out to buy a loaf of bread which is accidentally knocked from her hand and into the board of an automobile. A day dream of what might have happened to her through the loss of the bread breaks into the story at this point, the memory of which helps her to choose between the right and the wrong path when the crisis comes.
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IMPOSSIBLE SUSAN


Reviewed by Margaret I. MacDonald.

T is one looking for big dramatic values, one who likes to sink his teeth into a large comedy and a sprinkling of romance will find what they are after. Margaretta Field is no extraordinaire and the role of a child woman, which is more convincing in character, however, than that of Ted Hanford, is constructed by a benefactor, which is totally unconvincing.

The story covers a part of two chapters in the life of a girl. Her father’s death comes to live with her aunt, housekeeper in the home of a wealthy bachelor. The bachelor, a woman hater, decides to experiment with the girl, dressing her in the latest and most beautiful gowns for the purpose of winning a wager in which he has declared that his younger brother will finally fall in love with and marry a gutter girl. When he has succeeded in causing his brother to give up his trifling acquaintances and the wedding of the pair is about to take place, the sick girl goes to bid his old friends good-by, and marries an old flame over night. The secret is then divulged that the girl had killed the older brother, and the story closes on their belated.

SHE LOVED HIM PLENTY.

Paramount-Sennett Farce with Polly Moran, Charles Lynn and Ben Turpin.

Reviewed by Louis Reeves Harrison.

J ust a rollicking farce, so exaggerated in characters and incidents as to be absolutely inconceivable. Sennett seems to have been trying to prove himself greater material and run over the edge with a rapidity of action that makes it almost impossible to keep the audience mind. One has barely time to grasp a situation and laugh before it is rushed off to make room for another and these follow one another in such quick succession that much of the purely humorous, the amusing, is entirely lost.

What is needed in these tremendously active Sennett productions is a diminution of speed. A given audience mind can have brief periods of relaxation. High tension is all right by itself, but combined with a constant stream of funny business it becomes extremely trying. This, however, only points to the fact that of average comprehension, it may prove a strain on attention and hinder its own progress. The Sennett productions are not for the delicate or the sensitive. They have enough sensational material to supply twice as much film as is used, but they usually get plenty of laughs, and, in that respect, "She Loved Him Plenty" is no exception. Charles Lynn and Ben Turpin make a great team for acrobatic farce, and Polly Moran can easily travel where either of them dares to go. The farce will travel with any of the regular players, but it cannot stand, what most of the five-reelers cannot, a little letting up of speed. They travel too fast.

FALSE AMBITION.

Alma Rubens Pleases in Poorly Constructed Triangle Picture.

Reviewed by Edward Welts.

T is strange "Ambition" with E. Magnus Ingenthus, has utilized many dramatic situations, but shown little skill in building his plot. This five-Part Triangle picture is helped vastly by having Alma Rubens as the star. Gilbert Ham has directed the picture; the cast with good effect, and selected his locations with an eye to their scenic beauty. Jack McManus, the cameraman, doing his share of the work in an artistic manner.

"False Ambition" tells of a self-willed young girl who lives in a small fishing village, but who is determined to gain the good things in life for herself and the advantage of others. She makes her sister's sweet heart think that she is in love with him, gets him to give her the money for a trousseau, goes away with the money and forgets to come back. Once in New York she takes a job in a department store and opens a fortune-telling establishment. Prosperity follows her, and she has many clients, one being Van Dixon and his friend, Paul Vincent, both of an excellent family.

A great temptation overtakes Zariska. The body of a woman is washed ashore from a wreck. The fortune teller finds out the woman is the sister of Mrs. Horace Pemberton, who is well known in society. Zariska obtains the jewels belonging to the dead woman and impersonates her. She is successful in deceiving Mrs. Pemberton for a time, but is exposed by the man she cheated back in the fishing village, and loses her chance of marrying Peter Van Dixon. Her better nature being awakened by Paul Vincent, the two are made man and wife.

The cast, a long one, comprises Peggy Pearce, Alberta Lee, Edward Peil, Walt Whitman, Iris Ashton, Alice Crawford, Myrtle Rishell, Lilian Langdon, Lee Philips, Ward Caulfield, and Lee Hill.

THE DEMON

Edith Storey Appears in Interesting Comedy-Drama of Corsican Hills.

Reviewed by C. S. Sewell.

GOOD entertainment for fair weather is provided in "The Demon," the Metro five-reel feature released July 22. Th e plot is light, and has been treated in broad opera bouffe style. Edith Storey as an untrained girl of the Corsican Hills with a will to do or to die well cast, and again demonstrates her effective and versatility.

Jim Kelly goes to Africa to seek his uncle who is reported lost. He finds no trace of him, but at a slave auction buys a white child, and places her in a school in Corsica. Years later, while moving through that part of the world with a party, including his fiancee, fate throws the girl in his path. After many amusing vicissitudes in which a monkey, a goat, and a Corsican nobleman who is a refugee in the hills fall prominently, and in which the nobleman tries his hand at being an amateur brigand to kidnap Las- sell's fiancee, Linda in approved fashion, with a match between Lassell and the girl who proves to be the daughter of Las- sell's lost uncle, after the loss of the fortune, while the Corsican nobleman's title appeases the former fiancee for her loss.

There is considerable humor and excellent character work particularly on the part of Miss Storey. Lewis Cody does well with a congenial role as Las- sell, while Fred Malatesta makes a good comic opera brigand. Among the re- minder of a large cast, all of whom are pleasing in their respective roles, are Charles King, as the head of the band, Virginia Chester as the one-time fiancee, Mollie McConnell as Virginia's mother, and Frank Deshon as an impoverished member of the cast.

The production is an adaptation of a novel by C. N. Appleton, and has been well directed by George O. Baker. There are many picturesque scenes, including attractive mountain views. This production is one of the best, although there is an inclination to use too many of them.

WINNER TAKES ALL.

Bluebird Features Munroe Salisbury in Stirring Story of the West.

Reviewed by Margaret I. MacDonald.

T his Bluebird five-reeler for ju-20 features Munroe Salisbury in the role of a sturdy western housemate- er with Helen "Jerome" Leslie providing Schade maintaining the feminine interest. The production is a good one, filled with stirring adventure. Its characterization is interesting, and while its story, written by G. W. Ogden, causes us to recall the westerns of a few years back, we are pleased because in this particular case the elements of heroism and villainy have been skillfully directed by Elmer Clifton, and the actors, being of the slightest degree abnormal, is a hero in demand.

The story treats of the daring and chivalrous deeds of a western housemate named Alan Macdonald, for whose demise a certain provision is to be paid the sum of $500 he should succeed in bringing it about. Macdonald being the stoutest hearted and most heroic of the group of settlers in his part of the country, is naturally the center of appeal of the others whose homes are being warily destroyed by a greedy and influential ranchman. His love story with a pretty daughter, well suited to him, is one of the incident in the story. The picture contains considerable human interest, and the action is carried rapidly and smoothly enough to hold the interest of the audience.

HEREDITY.

World-Picture Tells Entertaining Story of Girl Who Inherited Fine Qualities.

Reviewed by Robert C. McElravy.

T he theme of hereditary influence is usually a somber one, showing the battle of some poor mortal against drink, drugs, or other presumably inherent weakness. In this World Pic- ture, Maravene Thompson has contrived a story in which a girl from the lower west side of New York has fallen heir to the gift and brave spirit of one of her ancestors who once saved the life of his king. The new style of plot based on heredity will prove a welcome one no doubt to multitudes of observers ever though, as in this instance, the events and the hero, without appearing in the best
of the story, though the later incidents are not without a strong interest. Madge Evans, who portrays Nedda's early childhood, makes a very fine job of the opportunity. She pictures a typical little street urchin who narrowly misses being killed by the hero's automobile. The hero takes her for a ride after the avowed accident opening her eyes to the beauties of another world outside her own tawdry surroundings. These scenes are presented with appealing naturalness.

Barbara Castleton plays Nedda in later years, a beautiful girl still living in her poor surroundings, but dreaming of the life she once glimpsed and of the hero who befriended her. The dramatic incidents in which the drunken stepfather shoots the mother and Nedda is charged with the crime are handled in a very conventional and scarcely convincing way.

Burton Janis, who is the hero, of course, appears later to rescue Nedda from the fate which threatens her.

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OUT OF THE NIGHT

Keeney Adaptation of Sheldon Play Features Catherine Calvert with Herbert Rawlinson.

Reviewed by Margaret L. MacDonald.

A SIX-PART adaptation of the play, "Out of the Night," by E. Lloyd Sheldon, made by the Frank Keeney Pictures Corporation, features Catherine Calvert and Herbert Rawlinson, the featured members of the cast, opportunities of which they made the most. The production was directed by James Kirkwood, with C. M. Uander as art director. The story is one of a group representing Christ's rebuke of his apostles on their criticism of the Magdalene and views in the studio of an artist who has chosen a daughter of the night as a model for a picture of the Magdalene. The dramatic quality of the production is good, it depicts the struggle to rise on the part of a fallen woman without dragging in the unhallowed theme. The hero who plays the lead has been employed to paint a picture of the Magdalene to be placed in a home for fallen women. It is the story of the trustees of the home has been instrumental in bringing about the downfall of the girl who has been employed to paint a picture of the Magdalene to be placed in a home for fallen women and to be then sold. The story is well told and the acting together with the character is the keynote of the moral of the picture.

A CORRECTION.

The first comment published on page 254 was an error incorrectly titled "Her Moment." This should be "The Locked Door."

General Film Company.

HER MOMENT—Produced by Authors Photoplay Company, this seven-picture features Anna Luther. It is an up-to-the-minute, though not a great success, the pleasant story, which could be shortened with good effect. The production is well handled, the Rumanian peasant scenes being especially good. Dealing with the sex problem, the director has handled the immoral scene and the setting of the sex scene being especially good. Dealing with the sex problem, the director has handled the immoral scene and the setting of the sex problem being especially good. Dealing with the sex problem, the director has handled the immoral scene and the setting of the sex problem being especially good.

Bluebird Photoplays, Inc.

WINNER TAKES ALL (Bluebird), July 24.—An interesting western story in five parts, featuring Monroe Salishbury, with Betty Schade and Helen Jerome Eddy playing the feminine roles. The picture is designed to show the limits of the older western, well directed by Elmer Clifton. A full review will be found elsewhere.

Famous Players-Lasky Corporation.

THE VAMP (Paramount), July 22.—Edil Bennett has a well-fitting role in this film, with a supporting cast by Thomas H. Ince. The scenario was furnished by C. Gardner Sullivan. It tells a very genuine story and longer review is printed on another page of this issue.

LESS THAN KIN (Paramount), July 23.—Very good plot, well handled, this five-part picture and plays both characters successfully. The story was written by Alice Duer Miller, and directed by Donald Crisp. The scenes are laid in Central America and the United States. A longer review is printed on another page of this issue.

HER BLIGHTED LOVE (Paramount-Sennett), —Charles Murray, Wayland Trask, Gley and Alice Duer Miller. The story is handled in a very charming manner, well directed by Alice Duer Miller. It is based on a story by W. W. Denslow, who has written a number of stories and plays.

Fox Film Corporation.

MISS INNOCENCE (Fox), July 21.—Jane Cowl is shown in one of the most promising films of the season. She plays a girl who has inherited her mother's talent for the stage. She is not afraid to take a chance on the stage.

THE PLUNDERER (Fox Reissue).—William Farnum is shown in one of the best roles he has ever played during the current year, revivals of past successes. Here is a fine, rugged drama, played in a highly dramatic style and in forceful and convincing fashion. Claire Whitney is his leading lady who falls in love with the leading man. This interest centers around the principal character is inspired by Flavia Aresca, who plays excellently well in support of the star.

Gaumont Company.

THE HAND OF VENGEANCE (Gaumont), July 7.—A state rights magazine serial covered by the weekly issue of July 27, each episode (2 reels each) were reviewed in our issue of July 27. The titles of these epilogues are "The Man from the East," "The Scout," "The Ambassador's Diamond," "The Grey Lady" and "The Letter." The serial is excellently made and of thrilling quality. It is purely melodramatic in style.

Greater Vitagraph, Inc.

TO THE HIGHEST BIDDER (Vitagraph), July 22.—Alice Joyce fits into the character of the heroine of this five-part serial with perfect ease. The story is the work of Florence Morse Kingslay and was directed by Tom Terriss. A longer review is printed on another page of this issue.

FLAMES OF PERIL (Vitagraph).—Part second of "A Fight for Millions" keeps everyone on the jump again and ends with an exciting finish and a cliffhanger. The serial is excellently made and of thrilling quality. It is purely melodramatic in style.
from the flaming cabin and the outlaws staking their shots at the bridge for the next few minutes. The man who was to rescue him climbed over the lock from the river into which he dropped after his fall from the bridge. The man who has his leg and his hand, also Sergeant Bill Barry and Walter Hyde, and taken across the Canadian border in a stockade where a free-seller seeks out the Indians. During one of the few能st fights ever seen on the rail, the train escaped and Lawless stopped his train and sends out a search party. The real holds powerfully every one of its thousand solders.

OUR VOLCANIC NEIGHBORS (Pathe).—This number of the Post Weekly Travel Series is devoted to scenes at Dominica in the West Indies. The island, scenery and atmosphere of the place is shown, also the picturesque scenes in and around the capital. The number is illustrated by a map. The island belong to the British and has a population of 31,960.

Select Pictures Corporation

THE DEATH DANCE (Select).—Alice Braden directed this five-part picture taken from a story by Marie Eve. The production is excellent all through and the story itself is of fair merit. It is given a longer review on another page of this issue.

Triangle Pictures Corporation

FALSE AMBITION (Triangle) July 21.—Aly Rubens in the role of a reforming villain in a story that is an instructive production. In this five-part story written by E. Magnus Ingleton. The plot is loosely constructed. A longer review is printed on another page of this issue.

By PROXY (Triangle) July 21.—One of the "Red" Saunders stories, this five-part picture is not entertaining and is entertaining all through. Ray Stewart has the star part. The picture is reviewed at length on another page of this issue.

Universal Film Company

HEY, DOCTOR! (Century Comedy). July 31.—Alice Howell appears in this two-reel comedy as assistant to a doctor known as I. O. Lottos. She sends her out to distribute banana peelings on the walls so he will obtain more patients. An artist and his model also figure prominently in the general mixup. This is quite amusing in places, though the finish is not strong.

A DUCK OUT OF WATER (Lyons and Morgan). July 31.—This is a fine and laughable one-reel burlesque, in which Eddie appears as a Jack and his experiences among the ladies are pictured. The action is swift and amusing. Lee Moran and Edith Roberts play the leaders of the opahers.

DANGER, GO SLOW (Universal Special).—A six-part comedy-drama featuring Mae Murray, and directed by Robert Leonard. In this picture, the man first falls in love with a girl and then as a charmer girl during which time she does much to exorcise laugh. The story is a clever idea of crooks of which the girl dressed in boy's attire is the youngest member. A full review will be found elsewhere.

BREAD (Universal Special).—A six-part production based on theatrical life and in which Ruby Taylor appears. The story proposes to reveal the unscrupulous methods of certain theatrical managers in obtaining money for the stage productions. A full review will be found elsewhere.

THE PAYROLL EXPRESS (Western). July 27.—This is a Railroad story, featuring Helen Gibson as a girl detective set to clear up some mysterious train robberies. This is a good story, and identity, a certain engineer having a double who is in league with the train robbers. This is one of those stories of which are more entertaining than convincing.

World Pictures Corporation

NEIGHBORS (World) July 28.—Mudge Evans and Johnny Hines have the central position in this five-part domestic story written by Marvene Thompson, and is an instructive juvenile fiction. It will please the admiring audience of Mage, and has a grown up love story. Frank Crane was added to be挂牌.

A longer review is printed on another page of this issue.

World Pictures Corporation

O. SUSIE, BEHAVI (World).—Ray Fincher is very near the top of his game when it comes to supplying laughs for this two-reel. A ray is employed in a fashionable millinery where there is a lovely girl, until she is hit by a great ambition. And then he is discharged. After being discharged he gathers some expensive samples of stock to a Childres and a bribe of a three thousand dollars, and the delighted proprietor marries him. But he turns back on woman. This turns her head a trike and she does not want to be with him altogether, even when she tries to vam the best young man's stay-brother and the attempt ends in a fight. The action is somewhat slow at times, but Fin is always funny in her off hand way.

Lafayette League to Push Franco-American Amity

A s a result of Leonce Perret's announcement that his last picture will be for his title "Lafayette, We Come!" he is giving his impressive utterance at the tomb of Lafayette. In Pilgrims Cemetery, Paris, he has received honors from historical clubs and societies thanking him for his productions. His production will give in popularizing words so briefly yet impressively convey the meaning.

The Lafayette League at 1402 Broadway, New York, has inaugurated a campaign to carry on this work. Mr. Perret, Perret as an honorary member. Mr. Perret is arranged to have a letter mailed to those of the Lafayette Egyptian movements throughout the country calling attention to Pershi's words as expressing the growing bond of fraternity between the United States and France and the gratitude for the debt we owe to Lafayette and France, and calling upon them to aid in perpetuating these words, by repeating them to friends; by printing on Lafayette buttons; and calling upon them to keep constantly before us our need for sacrifice, our realization of duty, and perhaps daring about a clearer conception of the proper spirit necessary to win the war.

Arrow Announces Sales on Variety of Subjects

T he Arrow Film Corporation has sold to the W. H. Film Company, Baltimore, rights for Delaware, Maryland, Pennsylvania, Virginia, covering the following Allison-Lookoff reissues: "The Web of Intrigue," formerly "At the End of the Road"; "Shadow of Death," formerly "The Girl of the Shadow"; "Human Shuttles," formerly "Life's Blind Alleys," and "Fires of Hope," formerly "The Other Men's Lives." Each of these productions is in five reels and was made by the American Film Company for the American American, a title of each picture, as well as the advertising matter, contains a statement that the production is a "play that has been produced under another title." The W. H. Film Company is a newcomer in the state right market.
Advertising Aids for Busy Managers

"THE DANGER MARK"

Cast.
Geraldine Seagrace ....... Elsie Ferguson
Duane Mallett ........... Gertrude McCoy
Jack Dysart ............. Crawford Kent
Sylvia Mallett ........... Kathleen Severn
Sorah Seagrace ........... Maud Turner Gordon
Scott Seagrace ........... Edward Burns
Colonel Mallett .......... W. T. Carlson
Directed by Hugh Ford.
The Story: Geraldine Seagrace, who has inherited her father's craving for liquor, indulges her taste by eating sugar steeped in brandy, and one day when Duane Mallett, who loves her, calls upon her she plainly shows the effects of intoxication. She tells him what she does to satisfy her craving, and he gives her a diamond ring to wear as a sort of talisman to overcome her desire for intoxicants. She meets Jack Dysart and consents to marry him, but later refuses when he hears that he wronged Duane's sister. Geraldine then receives a letter from Dysart, saying that it is all over between them and that she has the desire for drink seizes her. But the sparkle of her diamond ring catches her eye as she is about to drink and she reclains herself. Duane discovers her and is happy at the thought of her victory. Happiness comes to them in their love for each other.

Feature: Elsie Ferguson as Geraldine Seagrace and Mahlon Hamilton as Duane Mallett.


Advertising Angles: The novel by Chambers has aroused wide discussion. Profit by the fact by giving prominence to the author and the subject he deals with. Get the book stores to show the novel with stills from the play. You might get the drug and dry goods stores to make displays of perfumes, with "Don't drink cologne. See 'The Danger Mark' at (house and date) for the reason why."

For other windows place a whiskey bottle or decanter and a bottle of cologne beside each other with the inquiry "Which is worse? For the answer see 'The Danger Mark' at (house and date)."


"THE FIRST LAW"
Pathe Presents Mrs. Irene Castle in a Story of Startling Situations, in Which She is Supported by Antonio Moreno and Marguerite Snow.

Cast.
Norma Webb .............. Irene Castle
Hugh Goodwin ........... Antonio Moreno
Dr. Webb .............. J. H. Gilmore
Madeline .......... Marguerite Snow
Private Detective .... Edward J. Connolly
Directed by Lawrence McGil.
The Story: Dr. Webb, who loses practically all his money in an unfortunate investment, suffers a nervous breakdown and retires from practice. His daughter, Norma, to defray expenses, takes in Hugh Goodwin as a boarder. The young man is wealthy, but does not disclose the fact to Norma. Later Goodwin asks Norma to become his wife, but she refuses, and then it transpires that some time ago she married a scoundrel, who not only duped her, but ruined her father. In the dead of night Norma is visited by the fellow, but in a struggle she shoots him and flees only to become the prey of a detective, who orders her to go through a marriage ceremony with Goodwin and to exert her influence as his wife to the profit of the detective. He tells her that he knows she murdered her first husband and that unless she obeys his command she will turn her over to the authorities. The climax shows how Norma is extricated from this situation.

Feature: Irene Castle as Norma Webb and Antonio Moreno as Hugh Goodwin.


Advertising Aids: With three favorites in the cast this play has it up as an all-star production. Advertise that the story is by Gilson Willeto. Do most of your work through the newspapers, since the story does not permit of special advertising.


BUY WAR SAVING STAMPS

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two Up to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous Projection of this greatest picture of modern times synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

THE WORLD'S STANDARD THEATRE ORGANS

UNIFIED THEATRE ORGANS

SEEBURG

AUTOMATIC PIPE ORGANS

J. P. SEEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO
**THE DREAM LADY**

Bluebird Presents Carmel Myers in the Story of a Young Girl Whose Dreams Come True Only To Find That Some Were Nightmares.

Cast:
Rosamond Gilbert .... Carmel Myers
Jesse ... Roger Bremner
Sydney Brown ... Kathleen Emerson
James Mattison ... Harry Von Meter
Bill Andrews ... Arthur Housman
Directed by Elsie Jane Wilson.

The Story: Rosamond Gilbert, a great dreamer, inherits a large sum of money. She purchases a little home from John Squire and establishes herself as a professional. Her first client is Sydney Brown, a wealthy young girl, whose greatest desire in life was to be a boy. Rosamond suggests to Sydney that she dress as a man, and thus attired the young girl meets James Mattison, and they fall in love. Herbet, one of her clients. The authorities learn that the Jerroll project is a fake, and he promises to sue. Rosamond to flee with him, but she refuses, and is at her wit's end to know how to extricate John from his investment. At that moment John Squire arrives and throws Jerroll out. Rosamond's dreams are being thwarted by one man and Sydney. When Sydney rushes in to change back into the feminine character she is only too glad of the advantage of the upstart for reality, which includes a union with John and the marriage of Sydney and Mattison.

Feature Carmel Myers as Rosamond Gilbert and Thomas Holding as John Squire.


Advertising Angles: Dreamer will lend itself to trick advertising. Ask if dreams ever come true and offer a dream book for the asking. Promotion should search to find Rosamond Gilbert if they would have their dreams come true, and add that the book is being released on a given date. Run one advertisement on the lines of "Gils, did you ever long to be a boy?" and add that it is no use, as they can find out from "The Dream Lady." Chain a dream book to a lobby frame with a card. "What did you dream last night? Look here for the answer or see "The Dream Lady" (date)."

Advertising Aids: One design, each one, three ads a side, one sheet per car, colored and black-and-white lobby displays. Slide. Herald. Player cuts in three sizes, one and two columns wide. Press book. Released Aug. 3.

"BACK TO THE WOODS"


Cast:
Stephanie Trent .... Mabel Normand
Jimmy Raymond .... Herbert Rawlinson
Bill Andrews .... Arthur Housman
Directed by George Irving.

The Story: Stephanie Trent, daughter of a wealthy lumber man, getting tired of the rapid society men of the city and longing to meet a real man, becomes a school teacher in a village near a logging camp. There she meets Jimmy Raymond, whose outward appearance resembles that of a mountaineer. Jimmy incurs the enmity of one of the men of the camp, and Stephanie goes to his defense. He warns him of a plot against him. He makes advances, but Stephanie, realizing he is in such a situation, for he is a newspaper writer and will use it in his next story. Stephanie pictures the wild woodsmanship, makes known her identity to the woodsmen, and they rally to her aid. Jimmy is wounded in a fight. Stephanie sends him to the doctor, goes to the window and is about to throw herself out when Jimmy says that he wanted to be alone with her for a moment. She acts in such a situation, for he is a newspaper writer and will use it in his next story. Stephanie pictures the wild woodsmanship, makes known her identity to the woodsmen, and they rally to her aid. Jimmy learns who she is, but is firm in his resolve to use the situation in the newspaper. He then is sued by Stephanie for using her name. What follows forms a surprising and delightful climax to the picture.

Feature Mabel Normand as Stephanie Trent and Herbert Rawlinson as Jimmy Raymond.

**PICTURE STORY**


Advertising Angles: Play up the star as strongly as her popularity in your neighborhood. The little in large type on small cards to be given away, getting these out early. Let the little run in for six points at the bottom or "go there with Mabel Normand at the (house and date)." Children answer question on these cards on their friends and do a surprising amount of circulation for you. During the summer you can use your munition agencies and railroad offices with "See Mabel Normand at (house and date) and then go back to the Woods yourself. We have the tickets." If you want a throw-away start it "Settled out of court" in large type and an explanation in a ten-point solid display.


"TO THE HIGHEST BIDDER"

Greater Vitagraph Presents Alice Joyce in a Blue Ribbon Feature, Telling the Story of a Girl Who Would Not Sell Herself for a Farm.

Cast:
Barbara Preston .... Alice Joyce
David Whitecomb .... Walter McGrail
Stephen Voig ..... Stephen Carr
Jennie .... Edna Murphy
Peg Morrison .... Jules Cowles
Miss Carr .... Miss Carr
Jimmy Preston .... Stephen Carr
Directed by Tom Terriss.

The Story: Stephen Jarvis threatens to foreclose the mortgage on Barbara Preston's farm, but only because he desires for her little half-brother, Jimmy. Jarvis subsequently approaches Barbara with an offer. Finding it difficult to raise the money Barbara has her services auctioned off to the highest bidder for a term of five years, the money to be applied on the mortgage. Jarvis, hearing of it, sends an agent to the auction room, and Barbara is finally "sold" to the representative of Jarvis, who conceals his identity. Time goes on and Barbara's curiosity as to who her "master" might be is suddenly quieted only when she receives a letter from David Whitcomb, her old sweetheart, who happened to be at the auction, and who tells her that the highest bidder was Stephen Jarvis through his agent. Jarvis continues to play the trick he played in order that he might get her. Having been informed that Whitcomb has married a woman named May, she really loves Jarvis, as she goes to him.

Feature Alice Joyce as Barbara Preston and Percy Standing as Stephen Jarvis.


Advertising Angles: There is nothing to suggest strong story pictorially, but the picture can be made up. Give it exploitation in newspaper work by featuring the offer of Barbara and the opposition from Jarvis. The picture will build up nicely. Put a portrait of Miss Joyce in the lobby with a sign asking "Who will bid me a higher price?" and have the people "See To The Highest Bidder." A throw-away might be headlined "Buy a Girl for Five Years." Writing on to explain the offer in smaller type.

Advertising Aids: One design each one, three and six sheets, window cards. Lobby displays, heralds, slides. Press book. Released July 22.

"A PAIR OF SILK STOCKINGS"

Louis J. Selznick Presents Constance Talmadge in a Fast Moving Adaptation of the Story of the Same Name by Cyril Harcourt.

Cast:
Mrs. Mollie Thornhill, Constance Talmadge
Sam Thornhill .... Sam Hearn Ford
Pamela Eristowe .... Wanda Hawley
Irma Maitland .... Vera Doria
Phyllis Prestons .... Margaret Emerson
John Gower .... Thomas Peerse
Captain Jack Bagnall .... Louis Willoughby
Miss Doria .... L. W. Steers
McIntyre .... Robert Gordon

Directed by Walter Edwards.

The Story: Sam and Mollie Thornhill and happy indeed until the question of a motor car arises. Mollie wants this and Sam wants that, with the result that the couple go their separate ways. Sam becomes jealous, and attempts this by the sable-for-another method, leaving the bill and using her to get a job. A man does find the bill, but the speediest way of divorcing Sam, and starts off to tour the country in a car of a make which she is sure Sam disapproves. Sam goes to a country house and tries to drown his sorrows in the merry whirl of amateur theatricals. Mollie, approaching this same house, breaks down and is compelled to tell her plight. Sam offers to help Mollie with her car. Sam, here, through the medium of a pair of silk stockings, which Mollie loses, is finally trapped and Mollie is remarried by the vicar in the village.

Feature Constance Talmadge as Mrs. Mollie Thornhill and Harrison Ford as Sam Thornhill.

Program and Advertising Phrases: Famous Stage Drama of High Society Brought to the Screen in Sumptuous Production.
Lavish Gowns and Costuming Reflect Details of Dress in High Society.
Parted by Automobiles and Jealousy; Daylight Mutiny Commences; Several Cleverly Devised Plot Retains Entertainment Interest to the End.
How Jack Culture Theatricals Lead to Social Upheavals.
Clever American Story of Current Times Transposed Perfectly Along

Advertising Angles: Dwell upon the success of the stage version of the play and state that a little stage version of the picture permits an even more adequate production. Get the dry goods stores to work with you full, sing songs down town and play up the misunderstanding of the automobile with the local dealers or garage on the lines of "Don't quarrel about your car. Try a new one and you'll both be satisfied." Perhaps you can get the stores and auto dealers to collaborate with you in a half-page advertisement.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14 x 21, 11 x 14, 25 x 28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half column cut of star, and one one-column and one two-column cuts of star.

"MY HUSBAND'S FRIEND" The Rialto Film Corporation Presents the Sterling Everard, Delia Boccardo, Lillian Hellman, Blanche D'Alvare, and Chas. Belden in a five-Act, Sensational Melodrama of the Home.

Cast.
Fred Probert............\nBlanche Probert............\nLillian Kemble Edward Martindale J. Frank Clendon Fred Probert............\nJames S. Williams ............\nEdith Probert, Age 5..........\nTina Hudson Fred Probert, Jr., Age 21 Harry Spangler Edith Probert............\nBlanche Probert............\nTom Martindale............\nRudolph Cameron Directed by Marshall Parnum and James Ormond.

The Story: Fred Probert, an inventor, jumps at conclusions and wrongly accuses his wife of indiscretion, refusing to listen to explanations. There is a separation. Probert takes the boy and Mrs. Probert the daughter. Fourteen years later, Mrs. Probert is the owner of a notorious gambling house. To it comes her son, Fred, junior, and his chum, Tom Martindale. The woman of the manichaean action resulted in the early separation. The boys are known by assumed names. Both of them fall in love with Edith Probert. Tom takes Edith autoing, and a storm forces them to take shelter in a bungalow on their way home. Mrs. Probert accuses Tom of betraying her daughter, but is assured the accusation is false. This makes her the more willing to forgive her husband when he comes to the gambling house to plead with its keeper to release her son from his phantasms, and a reconciliation is effected.

Feature Frank Mills as Fred Probert and Lillian Kemble as Edward Martindale Probert.


Advertising Angles: If you have already played this story under its original title of "The House of Mirrors" do not attempt to create the impression that the play is new, but get what credit you can from its origin. Use newspaper work to the full, but do not use the false accusation and the evils of hasty judgment as your talking points unless you deliberately play for sensationalism.


"BEYOND THE SHADOWS" Triangle Presents William Desmond in a Powerful Story of the Fur Roads and the Fights Between the "Mink Company" and the Free Traders.

Cast.
Jean Du Bois............\nWilliam Desmond
Leon Du Bois............\nMary Pettet
Horace Du Bois............\n\nEd Brady
Santel............\nHugh Sutherland
Selmac Charley............\n\nBert Aplin
Black Fagen............\nBen Lewis
Father Wyatt............\n\n\n\nJohn Wild
Du Longpré............\n\nJohn Lincor
Eleanor Wyatt............\nJosie Sedgwick
Mrs. Du Bois............\nAlberta Lee

Directed by J. W. McLaughlin.
The Story: The hero who really leaves Quebec to seek his fortunes in the Northwest. Horace, the elder son, becomes an illicit whiskey dealer, selling to the Indians. He is caught in the Pine Prairie, where he sets up as a buyer of furs—a "free trader"—in opposition to the established fur company. The dishonest post trader, has dealings with Horace, who goes by the name of McLaughlin, and when he is killed by an Indian in a fight with Jean over furs his assistant persuades Horace to take over the business and avenge his death. Eleanor, his wife, goes as his sister at the instance of Soutel, who has knowledge of Horace's embezzlements from the company. Joan meets and falls in love with her. He does not, however, recognize his brother; but the memory, dying, does recognize him, and the discovery of her illness brought about in part by his own acts, moves Horace to plan to kill himself and leave the girl to his brother, but the rousing of his better nature results. On the whole, a story that feels that Horace needs her most, and together they go out into the beyond—"beyond the shadow of the hills."
“THE GOLDEN FLEECE”

Triangle Presents a Spirited Story of a Country Boob Who Won Out, Based Upon Frederick Irving Anderson’s Story in the Saturday Evening Post.

Cast:

The Story: Jason goes to New York to capitalize his big idea, but meets with misfortune all his money. He seeks Regelman’s advertisement, asking for new ideas, and goes to his office, where he gains a detailed account of his plan. Regelman discovers that a diaphone has been placed in his office and rushes away, but is caught by detectives, who take him and Jason to headquarters, where the latter learns that Bangle, who had approached him on the street, offering assistance, is really a detective and that it was he who had placed the diaphone in the office. It develops that Regelman is a crook, who steals the ideas of others. Jason later meets his sweetheart, Rose, who left her country home to go in search of her lover, not having heard from him. Jason sells his idea to Engineer Brown for a large sum, and Rose rides back to the country in a brand new automobile.

Feature Joe Bennett as Jason and Peggy Pearce as Rose.

Program and Advertising Phrases: Country Boy Writes Fortune and Fame in Big City Scramble. Young American Believes in Himself and Wins against Odds. An Unusually Interesting Photo-Plot Teeming With Thrills.

Surprising Developments in Gripping Photo-Story.

How an American Boy Brought Country Ideas to Big City Market.

Advertising Angles: Play the fact that this is a Saturday Evening Post story, dealing with the adventures of a small-town boy in a big city. Try some sensational advertising on the lines of “Don’t let them steal your big idea. See how the swindlers work in The Golden Fleece.” This will work particularly well in the smaller communities. For window work get wax diaphone records and explain on cards that the cylinder contains an idea worth thousands of dollars and that it was stolen over the diaphragm in “The Golden Fleece.” You might work up a special display with the diaphone agency if there is one in town.


“FRIEND HUSBAND”
Goldwyn Presents the Favorite Comic Drame Based Upon the Sprightly Story of a Hired Husband Who Insisted Upon a Honeymoon on a Deserted Island.

Cast:
Dorothy Dean .......... Madge Kennedy Don Morton ............ Rockcliffe Fellows Judge Roon ............. George Bunny Henry Morton .......... Paul Everton

Directed by Clarence G. Badger.

The Story: Dorothy Dean, who does not believe in marriage, is horrified to

A PAIR OF CUPIDS
Metro Presents Francis X. Bushman and Beverly Bayne in a Charming Comedy with a Really Novel Plot.

Cast:

Directed by Charles J. Brabin.

The Story: Henry Burgess plans to have his wealthy nephew, Peter, marry his ward, Virginia, but Virginia says she does not want any marriage arrangement, and Peter is sure he cannot seriously consider an animated doll. So Uncle Henry rents two baby dolls and begins to secure the fine points they discover in each other. Just as everything is about to be arranged between them the mother of the children schemes with two crooks to kidnap the children so as to secure the money which Uncle Henry has put up for their safe return by a certain date. Peter becomes suspicious as he realizes the con spirators, and Uncle Henry is happy that he has found the way to Peter’s and Virginia’s hearts by means of a “pair of cupids.”

Feature Francis X. Bushman as Peter Warburton and Beverly Bayne as Virginia Parke.


Advertising Angles: If you have never tried W. S. McLean’s idea of advertising for a child advertiser for the loan of two children for two weeks, application to be made by letter. Then use these letters for a lobby display (with the names omitted), and add that it cost Henry Burgess $1,000 to borrow his pair of cupids, and say that the story will be shown on a certain date. The one stunt will give a double display. If you can arrange for the rental of a couple of children for the days of showing display them in the lobby in care of their parents with, “We’re supporting Francis X. Bushman in A Pair of Cupids.” Come on in and see us—right now.

learn, when the will of her dead grandmother is read, that to inherit her fortune she must marry. So Dorothy instructs her lawyer, de Lusgvoir, to overrule the mother who will enter into a marriage in name only for a monetary consideration. At the lawyer’s office she meets a young man who, she assumes, is an applicant for the “position.” Don, the young fellow, falls in love with Dorothy, but her mother soon learns that he has no intention of marrying her. She escapes from him, but is caught and taken to an island, where Don leaves her that she may come to his senses. During his absence Dorothy, through his own actions, falls into danger, but is saved by the timely arrival of her husband. He proves himself a hero and finally wins his wife’s love.

Feature Madge Kennedy as Dorothy Dean and Rockliffe Fellowes as Don Morton.


Blind Jealousy Misinterprets an Innocent Kiss in the Dark.

Vengeance and Intrigue Baffled and Unraveled by Strange Trick of Fate.

Intensely Dramatic Scenes Acted by Skillful Photoplayers in Gripping Story.

Faultless Friend Wrecks Happy Home Then Suffers Retribution.

A Husband’s Condemnation of a Faithless Family Friend.

Advertising Angles: Use the press sheet suggestion for the lobby. For window display a pair of handcuffs on a card reading “They were the wedding rings Don Morton gave his bride when she refused him a honeymoon. He just told people she was crazy upon her return from a desert island. See all about it as told by dainty Madge Kennedy in ‘Friend Husband’” at ‘House and Home’ or any other display connected along the same lines in your newspaper advertisements, and take the new angle of the girl who was not afraid of robbers because she thought her husband hired them.


Released August 11.

"THE TWO ORPHANS"

William Fox Presents Theda Bara in a 1918 Reissue of This Most Famous of Stage Successes.

Cast:

Henriette ................ Theda Bara
Louise .................. Jean Sotherr
Pierre ................... Herbert Brenon
The Chevalier de Vaudvray.................. William E. Shay

The Marquis de Presles .................... Frank Goldsmit
Mother Froehlich ...................... Beretdadeley Jacques

C. E. L. Fernandez
Picacl .................... John Daly Murphy
The Count de Presles .................... Sheldon Block

The Countess de Lindenier ............ Mrs. Cecil Raleigh

The Story: Henriette and Louise are sent to an uncle in Paris after Henriette’s parents have died. Henriette is beautiful; Louise is industrious. Interpreting a young man’s letter to the uncle. He carries Henriette to his master, the Marquis de Presles, a libertine. Louise, left alone and crying for Henriette, is taken care of by Pierre, a hunchback, who pities her. Pierre’s mother is a beggar and her other son, Louis, is a national hero. Louise eventually marries Pierre and his brother Querel; Louise and Pierre kill his brother. The Chevalier de Vaudvray rescues Henriette from the Marquis and wants to marry her, but his parents soon learn that Louise is a child by a previous husband. Henriette tells the mother that Louise is not her child, and she learns that Louise is her own daughter. The mother reaches Louise just after Pierre had killed his brother. The Chevalier’s mother then gives her consent to the marriage of Henriette. Louise’s sight is restored and Pierre reaps his reward.

Feature Theda Bara as Henriette, Jean Sotherr as Louise, and Herbert Brenon as Pierre.

Program and Advertising Phrases: Screen Reproduction of the World’s Greatest Melodrama Made Famous by Kate Claxton.

The Story of Two Waifs Whose Best Friend Is Dan Cupid.

Great Successes by Theda Bara.

Modern Methods Applied to Revival of Old and Tried Melodrama.

A Story of Thrills and Sensations Produced in Lavish Detail.

Advertising Angles: “The Two Orphans” is too well known to need special emphasis. As it makes its coming known and in the newspaper work dwell upon favor in which the play is held and Miss Bara’s performance of the leading role. Also emphasize the fact that this issue is an improvement even upon the initial Fox production of the play.

Advertising Aids: One, three and six sheet, movie grounds for each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cute are made in special order at rate of 25 cents per column; mats and press sheets are mailed gratis).

Release.

“NO CHILDREN WANTED”

General Film Company Presents Gloria Joy只要是 a Powerful Oakdale Production of the Story With a Lesson.

Cast:

Dot Jarvis ......... Glorin Joy
Sylvia Jarvis ........... Ethel Ritchie
Oscar Jarvis .............. Henry Grey
Robert Chase ............ Edward Jobson
John Porter ............. Neil Hardin
Mrs. Reed ................ Mrs. Kahler
Rankin ...................... H. E. Archer
Old Farmer .......... Daniel Gilfeather
Ruth Lackaye

Directed by Sherwood McDonald.

The Story: Dot Jarvis, the neglected child of Oscar and Sylvia Jarvis, is sent to a boarding school in order that her parents may live in an apartment house which bars children. Robert Chase, a rich young lawyer, is caricatured in Jarvis novel, and he severely reproves the novelist. Later Chase learns that Jarvis and a man by the name of Porter are sending denunciation into Mexico. Chase informs the authorities, and two of the conspirators’ henchmen are killed. Porter confesses that Jarvis engineered the scheme, and Chase plans to expose the cover-up; his change of heart overcomes the publisher when he sees a photograph of Dot riding a hobby.

Advertise Your Business

By the quality of your Projection

Nothing is as good as the Best, and the Best can only be obtained by an

up-to-date machine.

We will take in your old machine on part payment on a New Machine on the MONTHLY PAYMENT PLAN.

Write Today for Particulars and Catalog

Amusement Supply Co.

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Malleys Bldg.

5 S. Wabash Avenue

Chicago, Illinois

Dealers In Mutoscope, Standard and Simplex Moving Picture Machines, National Carbon Film, Motion Pictures, News, Cartoons, Slides, Etc., etc.

WE SELL ON THE INSTALLMENT PLAN

The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.

EVANS’ reputation for absolute perfection and reliability will prove the profitable service for you to connect with.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone: St. Nich. 5410-5444

August 5, 1918
horse. It reminds him of his dead child and he orders the story killed. Jarvis attempts suicide, but is warned against it by the editor, which eases. Then Dot's parents learn how she has been instrumental in saving her husband a prison sentence, which is unexpected. Then Dot is told to turn home with a determination to make up for all the affections and love that Dot has been missing.

Feature: Gloria Joy as Dot Jarvis.


Advertising Angles: Work the sensational title for what it is worth, but be careful to use lines that tell that the child wanted child has already been born. Don't let this get mixed up with birth control. Give up pictures of your patrons. Use such catch-phrases as "Sent their little one to boarding school to please the janitor. It turns out Picture of a child on a horse-boat use it for window work, explaining that this picture saved the child from a harmful exposure and won her love.

Advertising Aids: One each one, three and six sheets. 11x14 lobby displays. Slides. Press sheets.

"LESS THAN KIN"

Jesse L. Lasky Presents Wallace Reid in the Story of a Man Who Assumed Another's Reputation and Found He Had Made an Unwise Trade.

Robert Lee ...................... Wallace Reid
Lewis Vickers .................. Nellie Reid
James Mayes .................... Endicott Lee
Georgia Mays ................... Gustav Seyffertitz
Soror Cotes ..................... Noah Beery
Dr. Nunn ....................... James Nell
Overton ......................... Charles Ogles
Maria ......................... Jane Wolff
Jix ......................... Guy Oliver
Cruise ......................... John V. Herbert
Peters ......................... Calvert Carter
Pilpment ...................... Joseph Ogle
Sheriff ....................... Herbert

Directed by Donald Crisp.

The Story: Lewis Vickers accidentally kills a man to protect a woman, and flees to Central America, where he becomes involved in a revolution. He meets Robert Lee, a profligate, also from New York. Lee, who is dying, asks Vickers to write to his wife. Because of the strong resemblance between Lee and himself, Vickers, upon Lee's death, assumes Lee's place and eventually returns to New York. He succeeds in foisting himself upon Lee's relatives, including Nellie Lee, and so manages to make the fall in love. He learns that Lee's past has been most reprehensible, and he is shunned by all. A woman with several children claims him as her husband. But Vickers is forced to admit his identity when a convict escapes and returns to the time of the murder. He then makes his way to Canada and stops in front of a church where he has hidden himself in his automobile, then suddenly comes to him and announces that she loves him. They enter the church and are married, but are captured in a fight which ensues. Then Dot's parents learn how she has been instrumental in saving her husband a prison sentence, which is unexpected. Then Dot is told to turn home with a determination to make up for all the affections and love that Dot has been missing.

Feature: Wallace Reid as Robert Lee and Lewis Vickers, and Nellie Little as Nellie Reid.


Advertising Aids: Make the most of the exchanged identity idea and what came of it. Ask your patrons to tell who told them they might expect an exchange of personality. Properly worked up the idea could be made good for collection, too. Newspaper space. Work on the star's personal popularity for newspaper display.


Advertising: Make a strong use of the star's portraits if you can get them. You can use "Hello Girls" for the catch-phrases, and see how this begins advertising, adding that Hello Girls meet strange adventures. Have the matter set so you can use the catch-phrases if the papers are to be a greeting. Invite the girls from the telephone exchange to see the play free at a specified performance and then announce their attendance in the papers if your town is small enough. Advertise that Miss Clowes gives up用量 vampire parts to play a more sympathetic role.

Advertising Aids: Two designs each one a half inch long, by illustrated sheet, Thumbail and one to three column eusts in eletro or mats. Press book.

Released July 27.

"IMPOSSIBLE SUSAN"

American Presents Margarita Fisher in the Story of a Father Who Married the Girl He Intended to Use as a Bait for His Son.

Cast:

Susan Gaskell .... Margarita Fisher
Bernard Marshall .... Jack Mower
Ted Marshall .... Lloyd Hughes Floor
Harry Mark .... Howard Mack
Eva Thornton .... Beverly Travers
Leon Gaskell .... L. M. Wells
Alice Schaefer .... Anne Schaefer

The Story: Susan, a wild but lovable child, has been living with her grandfather, and has no idea of the city to find her aunt, who is housekeeper for a cynical bachelor, Bernard Marshall. Susan meets him in an adventure, and Marshall, struck by Susan's beauty, has her dressed in gorgeous attire to show off his new found love. She does not work very well at first. However, Marshall himself falls in love with Susan, as has also his friend, Delacroix, and finally Ted succumbs to her charms; but in the end Marshall wins out.

Feature Margarita Fisher as Susan Gaskell and Jack Mower as Bernard Marshall.

Program and Advertising Phrases:

Simplest of Youth and Beauty Win Happiness in Spite of Schemings of Experienced Flirt.

Gowns of Splendor and Elegance Will Interest the Fair Sex.

Beautifully Costumed and Scenically Equipped Society Drama.

Surprising Outcome of An Experiment in Love Making.

Pretty Girl Gambles for Big Stakes in Game of Love and Wins.

Advertising Angles: A portion of this story hinges upon the dressing of Susan, so try to interest a leading clothes shop in a window display of handsome dresses, with a sign "Clothes do make the woman, if not the man. See Impossible Susan (at your date) If you do not believe this and you'll be convinced."

Work along the same lines in the papers. You may be able to persuade your space with store advertisements of suit sales, all mentioning the play, as an argument to sell more clothes. In the press work play up that feature of the story in which the easier Marshall falls in love with Susan because he appears to coax his son away from an adventurer.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program 11x14 and 22x28. Press sheet.

Released July 22.

"THE FALLEN ANGEL"

William Fox Presents Jewel Carmen in a Production of Gouverneur Morris' Well-Known Magazine Story, "You Can't Get Away With It."

Cast:

Jill Cummings .... Jewel Carmen
George Hemingway, Sr .... Charles Clary
George Hemingway, Jr .... L. C. Shumway
Harry Adams .... Donald Pepprell
Marguerite Cummings .... Daisy Robinson
Jane Cummings .... Lavinie Monsch

The Story: Jill Cummings, brought up in refinement, is left penniless upon the death of her father. She goes to work in a store, and the proprietor, George Hemingway, Jr., attracts her. They get married, promises that she live under his "protection." She finally agrees. Later Hemingway dies, leaving her a fortune. She travels abroad, meets and falls in love with Harry Adams, and they become engaged. Returning to America, Jill's entries in Mr. Hemingway's diary and Jill confesses her past life to Adams. Stunned he begs time to think, and finally returns, saying he cannot marry her, but is willing to take the place in her life formerly occupied by Hemingway. Jill, however, strikes him and orders him from the room.

Feature: Jewel Carmen as Jill Cummings and L. C. Shumway as George Hemingway, Jr.

Program and Advertising Phrases: The Story of a Beautiful Woman Who Plays the Prize of Polity.

Pay the Price of Ease and Luxury With the Penalty of Polly.

Erik Goulet In Styleless Falls Before Temptation to Continued Ease.

Woman Learns in Bitterness and Grief the Value of Splendid Photo-Drama of High Moral Purpose Teaches Great Lesson.

The Story of a Rich Girl Who Succumbed to Great Temptation.

Advertising Angles: Play up the fact that this story created a sensation when first presented on the magazine.

Gouverneur Morris is so well known to the magazine-reading public that it will be well to get news stores and even to announce that a story by this author is filmed in your theater on a certain date. Hook up with the theater by running in the current magazines. In your newspaper work present the problem that confronts the girl, making the reader think she should have done. Work this either on her acceptance of the situation or on the wisdom or unwisdom of her confession.

Advertising Aids: One each one, three and six sheets, 11x14 lobby displays. Slides. Press sheet.

"MISS MISCHIEF MAKER"

General Film Company Presents Gloria Joy in the Delightful Story of a Waif of Whimsey.

Cast:

Mrs. O'Brien .... Nell Sallman
Sallie O'Brien .... Gloria Joy

Bridget Cassidy .... Ruth Lackaye
James Wilson .... Edward Jobson
Richard Wilson .... Edward Saunders
Marjorie Wilson .... Marjorie Williams
Frederick Mason .... Albert Rockeet
Patrick Cassidy .... Charles Dudley

Directed by Sherwood McDonald.

The Story: Mischievous little Sallie, an orphan, tires of Mrs. O'Brien's boarding house and pursues the wealthy Mr. Wilson to adopt her. Fred Mason proposes to Wilson's daughter, Marjorie, but she refuses him as he is not a prince or a hero. Sallie introduces Mrs. Cassidy's son, Patrick, as the Duke of Galway, and Marjorie promises to marry him. However, Mrs. Cassidy arrives, denounces her son as an imposter, and Marjorie turns to Mason for comfort. All of the trouble is traced to Sallie, who has indulged in making the world a market for herself.

Feature Gloria Joy as Sallie O'Brien.

Program and Advertising Phrases: How the "Duke of Galway" Was Ruthlessly Cast Out of a Fortune He Had Convinced to Collect.

Mischievous Girl Takes Tremendous Revenge Upon Disadvilual Rival.

Motherless Waif Finds Love and Happiness in Unexpected Development.

Cleverly Coined Advertising Slogan Maintains Interest Throughout.

Getting Even With Her Rival Mischief Maker Finds Herself a Husband.

How An Impish Orphan Made Things Interesting in Somber Surroundings.

Advertising Angles: Get a piece of advertisings board and affix to a sign, suggest that it was a useful hint on the use of advertisings from Gloria Joy in "Miss Mischief Maker." If you can get a child for street work send her through the streets with a pillow tied on behind the case lettered "I've got something I want to play in the (house) tonight. Come and see me." Send the child out under the care of her mother. For the rest work the newspapers.

Advertising Aids: One each one, three, and six sheets, 11x14 lobby displays. Slides. Press sheet.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; Million Dollar Mystery, 40 reels. We also deal in new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE

112 West 46th St., New York City

WAAB-JP

MINUSA

GOLD

ELLS

FIBRE

SIMPLEX

SCREENS

MACHINES & SUPPLIES

1327 VINE ST. PHILADELPHIA

Cremona

ORCHESTRA-ORGANS

Write for information to
The Marquette Piano Co.
Chicago
SITUATIONS WANTED.

FIRST-CLASS ORGANIST; experienced, reliable man. Fine picture player and soloist. Good organ and salary essential. Address "Organist," Box 472, Hagerstown, Maryland.

A GOOD mechanic wishes position as an assistant cameraman; able to repair and keep in order cameras and outfit; wants to learn to be an expert cameraman in the moving picture field. Address Alb. Carlton, 727 Fort Hamilton Ave., Brooklyn, N. Y.

MANAGER—Ten years' successful experience, original advertising and publicity, expert on projection and music, former theatre owner, plenty of pep and pleasing personality, go anywhere. R. W., 34 Keppel street, Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

WE BUY—Second-hand machines of all makes. lenses, calcium lights, tents, chairs, and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 225 Union avenue, Memphis, Tenn.

FOR SALE—Finest equipped small manufacturing plant in middle west. Only one in state. Will more than double investment each year. An unexcelled opportunity. Superior Film Mfg. Co., Des Moines, Iowa.

THEATERS FOR SALE OR RENT.

MOVING PICTURE theater, seated 240, only show in northwestern town of 1,500 population; reason for selling have other business. Address City Theater, Mansfield, Wash.

MOVING PICTURE BUYERS CONSULT LEBOW ABOUT A MOVING PICTURE THEATRE. NOW, TODAY, IS THE TIME TO PURCHASE. THE PRICES ARE LOW. We can save you money. Send for our list today. Anywhere in United States or Canada. Lewis, Moving Picture Theater Brokers, 500 Elliott Sq., Buffalo, N. Y.

FOR SALE—Theater, Stucce building and equipment. No opposition; good business year round. Thickly settled locality, adjoining Chicago. Theater, 1404 So. 4th Court, Cicero, Illinois.

CAMERAS, ETC., FOR SALE.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

DEBRIE CAMERA for sale, complete, with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit, Michigan.

FILM FOR SALE OR RENT.

FOR SALE—Four original reels of the great battle fought by Poncha, Villa at Ojinaga, Mexico. B. O., cure Moving Picture World, N. Y. City. $2.00 each. Will sell not less than five. Must sell. Mahanian, 449 West 25th street, N. Y. City.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

STAGE SCENERY.

SCENERY—Drops painted to order in any size up to 12 x 25 feet, $10. Doon Scenic Studios, Hicksville, Ohio.

DON'T BUY A BIG ONE WHEN A LITTLE ONE WILL DO!

Your small wants will be read on this page when they would probably not be noticed so much on another page.

Space in the Classified Department of the MOVING PICTURE WORLD has proven a profitable investment.
## List of Current Film Release Dates

### General Film Release Dates

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<td>The Firefly of France (Five Parts—Drama)</td>
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<tr>
<td>June 12</td>
<td>A Desert Woot (Five Parts—Dr.)</td>
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<td>July 1</td>
<td>The Kaiser’s Shadow (Dorothy Dalton)</td>
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<td>July 1</td>
<td>Sandy (Jack Pickford—Five Parts—Drama)</td>
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<td>July 8</td>
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<td>July 15</td>
<td>The Son of the Pious (Seppus Hayakawa—Five Parts—Drama)</td>
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<td>July 15</td>
<td>Uncle Tom’s Cabin (Marguerite Clark—Five Parts—Drama)</td>
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<td>July 22</td>
<td>The Vamp (Enda Bennett—Five Parts—Drama)</td>
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<td>July 29</td>
<td>The Dangerer Mark (Evelyn Ferguson—Five Parts—Drama)</td>
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### Paramount Pictures Corp.

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<tr>
<td>August 3, 1918</td>
<td>THE MOVING PICTURE WORLD</td>
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</tbody>
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Well Bought Is Half Sold

"LET OUR DISTRIBUTOR INTRODUCE THE

Simplex TWINS TO YOU"

Many a business man has said that his profits were made by buying right.
That's reasonable; for if you buy what the public doesn't want to buy of you, you're stuck, that's all.
Now, there's a man who can sell you the kind of projection the public wants.

Simplex Projection is easy to buy and easy to sell: Two Points That Tell

If you don't know him, ask us, and we'll tell you who and where he is.
He will introduce the Simplex Twins to you.
He will prove to your satisfaction that they do perfect work and keep on doing so, at ridiculously low wages.
### List of Current Film Release Dates

**ON UNIVERSAL, MUTUAL, GOLDwyn, METRO AND TRIANGLE PROGRAMS**

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<td><strong>ANIMATED WEEKLY.</strong></td>
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<td>July 10—No. 32 (Topical)</td>
<td>May 14—Her Terrible Secret (Comedy)</td>
<td>May 27—Lend Me Your Name (Yorke-Five Parts—Drama).</td>
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<td>July 17—No. 31 (Topical)</td>
<td>May 21—Lady Nineteen (Comedy)</td>
<td>May 27—Pay Day (Five Parts—Drama).</td>
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<tr>
<td>July 24—No. 34 (Topical)</td>
<td>21-CST-1.</td>
<td>June 3—The Only Road (Five Parts—Drama).</td>
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<tr>
<td>July 31—No. 31 (Topical)</td>
<td>May 24—Romeo 22-CST-1.</td>
<td>June 10—Social Quicksteps (Five Parts—Drama).</td>
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<tr>
<td>June 20—In Dulch (Two Parts)</td>
<td>June 10—Ozzie and Harriet (Two Parts—Drama).</td>
<td>June 24—A Man with a Conscience.</td>
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<tr>
<td>July 17—Choo Choo Love (Alice Howell—Two Parts—Drama)</td>
<td>July 2—Mother Knows Best (Bille Rhodes)</td>
<td>July 1—Opportunity (Violet Dahn—Five Parts—Drama).</td>
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<tr>
<td>July 31—Hey Doctor (Alice Howell—Two Parts)</td>
<td>27-CST-1.</td>
<td>July 8—No Man's Land (Bert Lytell—Five Parts—Drama).</td>
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<td><strong>L-KO.</strong></td>
<td>July 9—I'll Enlarge That Ring (Bille Rhodes—28-CST-1.</td>
<td>July 15—A Successful Adventure (May Allissa—Five Parts—Drama).</td>
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<tr>
<td>June 19—Romance and Dynamite (Two Parts—Comedy)</td>
<td>July 16—Like Mother Made (Bille Rhodes—29-CST-1.</td>
<td>July 22—The Demon (Edith Storor—Five Parts—Drama).</td>
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<td>July 5—Phoney Photos (Two Parts—Comedy)</td>
<td>July 23—On Her Account (Bille Rhodes—30-CST-1.</td>
<td>July 29—A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).</td>
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<td>July 16—The Belles of Liberty (Two Parts—Comedy)</td>
<td>July 30—She Almost Proposed (Bille Rhodes—31-CST-1.</td>
<td><strong>METRO RE-ISSUES.</strong></td>
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<td>July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)</td>
<td><strong>MUTUAL STAR PRODUCTION.</strong></td>
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<td>July 4—Linked Bonds (Eileen Sedwick—Comedy)</td>
<td>June 3—No Release This Date.</td>
<td><strong>Destiny (Five Parts—Drama).</strong></td>
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<tr>
<td>July 8—Ozzie and Harriet (Eileen Sedwick—Comedy)</td>
<td>June 10—No Release This Week.</td>
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<td>July 15—The Pursuing Package (Harry Mann—Comedy)</td>
<td>June 24—Up Romance Road (Five Parts—Drama—22-F-5).</td>
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<td>July 22—Repeating the Honeymoon (Eileen Sedwick—Comedy)</td>
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<td>Lost We Forget (Eight Parts—Drama).</td>
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<td><strong>UNIVERSAL SPECIAL ATTRACTION.</strong></td>
<td>July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama—23-F—M-5.</td>
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<td>July 6—Hello, Miss—Six Parts—Drama)</td>
<td>July 15—Release this Date.</td>
<td>The Million Dollar Dollyoes (Emerald Production—Five Parts—Drama).</td>
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<td>July 13—The Butcher Hunter—Six Parts—Drama</td>
<td>July 12—Improving the Rank (Margaret Fisher—Five Parts—Drama—24-F-F-5.</td>
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<td>July 27—Release this Week.</td>
<td>29—No Release this Date.</td>
<td>Toys of Fate (Seven Parts—Drama).</td>
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<td>Aug. 3—The Mortgaged Wife (Dorothy Phillips—Six Reels—Drama—03129.</td>
<td><strong>OUTING-CHEATER PICTURES.</strong></td>
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<td><strong>UNIVERSAL SCREEN MAGAZINE.</strong></td>
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<td>July 7—Kalee—2-0-1.</td>
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<td>July 27—Issue No. 82 (Educational)</td>
<td>July 21—Zuni Kicking Rooms—4-0-1.</td>
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<td><strong>UNIVERSAL SPECIAL FEATURE.</strong></td>
<td>July 28—A White Wilderness—5-0-1.</td>
<td>June 30—The Service Star (Madge Kennedy—Six Parts—Drama).</td>
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<td>July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)</td>
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<td>July 28—B-A-D Films (Mabel Normand—Five Parts—Comedy-Drama).</td>
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<td>July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, &quot;The Bridge of the Beast&quot;)—Two Parts—Drama)</td>
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<td>July 20—The Lion's Claws (Episode No. 16, &quot;The Jungle Pool&quot;)—Two Parts—Drama)</td>
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<td>July 27—The Lion's Claw (Episode No. 17, &quot;The Danger Pit&quot;)—Two Parts—Drama)</td>
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<td>Aug. 4—Alice Mary Brown (Pauline Stark—Five Parts—Drama).</td>
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<td>Aug. 3—The Lion's Claws (Episode No. 18, &quot;Two Parts—Drama&quot;)</td>
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<td><strong>HEART OF THE SUNSET (Seven Parts—Drama).</strong></td>
<td>June 2—The Poor Fish (Two Parts).</td>
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<td></td>
<td>The Manz Man (Seven Parts—Drama).</td>
<td>June 2—Flipjacks (Two Parts).</td>
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<td>For the Freedom of the World (Seven Parts—Drama).</td>
<td>June 16—Isn't It Warm? (Two Parts).</td>
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<td>Blue Blood (Six Parts—Drama).</td>
<td>June 16—Cupid and the Cop (Two Parts).</td>
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<td>Honor's Cross (Six Parts—Drama).</td>
<td>June 30—Pearls Without Price (Two Parts).</td>
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<td>Social Ambitions (Six Parts—Drama).</td>
<td><strong>KEYSTONE COMEDY RE-ISSUES.</strong></td>
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<td><strong>STARRING SPECIALS.</strong></td>
<td>July 7—Bright Lights (Arbuckle and Normand).</td>
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<td>July 14—Village Scandal (Arbuckle and Normand).</td>
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<td>MAY 6—&quot;Billie's Baby&quot; (Two Reels).</td>
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<td>AUG. 11—His Wild Oats (Ford Sterling).</td>
<td>July 28—He Did and He Didn't (Arbuckle and Normand).</td>
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<td>JULY 7—&quot;Birds of a Feather&quot; (Two Reels).</td>
<td>Aug. 4—Dizzy Heights and Daring Hearts.</td>
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<td>AUG. 15—Fatty and Mable Adrift (Arbuckle and Normand).</td>
<td>Aug. 11—His Wild Oats (Ford Sterling).</td>
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<td></td>
<td>JULY 17—&quot;Matching Billy&quot; (Two Reels).</td>
<td>Aug. 15—Fatty and Mable Adrift (Arbuckle and Normand).</td>
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<td>AUG. 22—The Other Man (Roscoe Arbuckle).</td>
<td>Aug. 25—The Other Man (Roscoe Arbuckle).</td>
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Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

**TRIANGLE PRODUCTIONS.**

| July 7—A Good Loser (Peggy Pearce—Five Parts—Drama). |
| July 7—Everybody's Husband (Gloria Swanson—Five Parts—Drama). |
| July 14—Masked Cards (Maggie Wilson—Five Parts—Drama). |
| July 14—Hell's End (William Desmond—Five Parts—Drama). |
| July 21—By Proxy (Roy Stewart—Five Parts—Drama). |
| July 28—Gold in the Mine (Joe Bennett—Five Parts—Drama). |
| July 28—Beyond the Shadows (William Desmond—Five Parts—Drama). |
| Aug. 4—The Price of Apples (Jack Livingston—Five Parts—Drama). |
| Aug. 4—Alice Mary Brown (Pauline Stark—Five Parts—Drama). |
If You Are Planning to Improve Your House Front or Lobby—Send for Our FREE Offer Today

Write today—a postal will do—for full information and for Free Advance showing of our Special Combination Sets for Lobby and House Front Display in Full Color.

A Free Sketch of Your Lobby

We will also send you a handy diagram—on this mark the size of your lobby and wall spaces. Mail it to us and we will send you a FREE sketch showing you the cheapest way to improve your theatre permanently—the way that is getting business for thousands of Exhibitors. It costs you nothing and will save you time, trouble and expense. Write today.

Menger, Ring & Weinstein, Inc.
306 West Forty-second Street
New York

Cine=Mundial

(The Spanish Edition of the Moving Picture World)

A magic word in film and motion picture accessory exportation to all parts of

SOUTH AMERICA
CENTRAL AMERICA
THE ANTILLES
MEXICO
THE PHILIPPINES
SPAIN and PORTUGAL

Chalmers Publishing Company
516 5th Ave., New York
List of Current Film Release Dates

GREATERTVATAGRAPH PROGRAM, FEATURE AND STATE RIGHTS RELAIS

Greater Vitagraph Inc.

VITAGRAPH FEATURES.
July 1—Tangled Lives (Harry Money—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Conrad Griffin—Five Parts—Drama).
July 22—To the Hated Rider (Alice Joyce—Five Parts—Drama).
Aug. 5—All Man (Harry Money—Five Parts—Drama).

HIG V COMEDIES.
June 24—Boodle and Bandits.
July 1—Boodals and Banderas.
July 8—Hindoo and Hazards.
July 15—Skippers and Schemers.
July 22—Two Feathered Babies.
July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Don'ts and Doffs.

DREW COMEDIES.
June 17—When Two Play a Game.
June 24—Two Greek Meets Greek.
July 1—Cupid's Coat.
July 8—Bookey's Baby.
July 25—The Cub and the Daisy Chain.
July 29—Their Agreement.
Aug. 5—Miss Sticky-Mouth-Kiss.

VITAGRAPH SERIAL.

A Flight for Millions.
July 15—Episode No. 1, "The Sneak." Two Parts—Drama.
July 22—Episode No. 2, "Flame of Peril." Two Parts—Drama.
Aug. 5—Episode No. 4, "The Precipice of Horror." Two Parts—Drama.

American Standard Motion Picture Corp.
130 West Forty-sixth Street, New York City.
The Blackmailer.
S.O.S.
His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).

Betwood Film Company.
Bettwood, Pa.
Sandy Bruce (Louis DeMunck).

Bluebird Photoplays, Inc.
Which War? (Five Parts—Drama)—00656.
The Eagle (Five Parts—Drama)—02900.
The Deciding Kiss (Grace Cunard—Five Parts—Drama).
Winner Takes All (Morris Salaberry—Five Parts—Drama).
Scandal Mongers (Lola Weber—Five Parts—Drama)—03115.
The Dream Lady (Five Parts—Drama)—03124.

Christie Film Corporation.
Los Angeles, Cal.
June 17—Some Remorse.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—That's War.

Educational Films Corp.
The Following Are One reel Scenes.
June 24—The Heart of Mexico (Wright).
June 1—Through the Nation's Parks (Newman).
July 8—Cruse of the Quicken'ell, Niagara Falls (Bruce).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

Ditmar's "Living Book of Nature.
June 5—War Times at the Zoo (Half Reel).
June 17—Life in the Waters (Half Reel).

International Cartoon Comedies—Each Half Reel in Length.
May 27—Fisherwoman (Kate Kamenskamer).
June 3—Up in the Air (Kate Kamenskamer).
June 10—Swat the Fly (Kate Kamenskamer).
June 17—Throwing the Bull (Hoehlgan).
June 24—The Best Man Loses (Kate Kamenskamer).
July 1—Grabs Ice Crabs (Kate Kamenskamer).
July 8—A Picnic for Two (Kate Kamenskamer).
July 15—A Heathen Benefit (Kate Kamenskamer).

First National Exhibitors' Circuit.
Charlie Chaplin in A Dog's Life.
Ambassador Gerard's War Four Years in Germany.
The Arm of the Ape (Elmo Lincoln & Emil Markay).
Passing of the Third Floor Back (Sir Johnstons Forbo-Boehm). Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis The Sign Invisible (Mitchell).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Holden).
Almonay (JosephineWhittell).
Pershing's Crusaders.

W. W. Hodgkinson Corp.
Releasing Parasite Plays.
May 27—Cassie and Glum—Five Parts—Drama.
June 10—Parasite Plays (Bessie Bariocale—Five Parts—Drama).
June 24—One Dollar Bill (Warren Kerrigan—Five Parts—Drama).
July 27—Wedlock (Louise Glum—Five Parts—Drama).

Jewel Productions, Inc.
The Doctor and the Plague (Edward Dunne—Dr.—Drama).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama).
The Garter of Berlin (Century Production—Two Parts).

George Kleine System.
(Montgomery Flagg One-Reel Comedies.
"Girls You Know"—Made by Edison.
Apr. 24—A Good Sport.
May 9—The Starter.
May 22—The Spotted Girl.
June 5—The Lonesome Girl.

Essanay (With Billy Series).
June 7—Bronco Billy's Girl.
June 14—Bronco Billy's True Love.
June 21—Bronco Billy and the Western Girl.
June 28—Bronco Billy Wins Out.
July 5—Bronco Billy Trapped.
July 12—Bronco Billy Reward.

Halco deluxe Productions.
June —The Unchastened Woman (Seven Reels).

Edison.
The Unbeliever (Seven Reels).

Select Pictures.
The Claw (Clara K. Young—Five Reels).
Cecilia (The White Roses) (Maurice Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels).
The Whirlpool (Alice Brady—Five Reels).

Barlier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

William L. Sherry Service.

The Street of Seven Stars (Doris Kenton—Five Parts—Drama—De Luxe).
A Romance of the Underworld (Keeny Production).

World Pictures.
June 1—Heart of a Girl (Barbara Castleton—Five Parts—Drama).
June 8—Tinsel (Kitty Gordon—Five Parts—Drama).
June 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
June 22—Joan of the Woods (Jane Blundell—Five Parts—Drama).
June 23—Neighborhood Evans (Five Parts—Drama).

Aug. 5—Heridity (Barbara Castleton—Five Parts—Drama).

World Comedy Releas.
May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Akonies of Abana (Marie Dressler—Two Parts).

State Right Releases

Advanced Motion Picture Corp.
1103 Broadway, New York City.
The Eleventh Commandment (Drama).

Arrow Film Corporation.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Reels (Drama).

Atlantic Distributing Co.
Times Building, New York City.
Nine-Tenches of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

Bear State Film Company.
235 E. State St., Chicago, Ill.
The Vigilance (Drama).

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# List of Current Film Release Dates

**Bernard H. Bernstein.**
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama),

**Commonwealth Picturcs Corp.**
Chicago, Ill.
The Frock Wearing (Drama),

**Chester Beckett.**
501 Fifth Ave., N. Y. City.
Reclaimed,

**Cosmofotofilm Company, Inc.**
220 West 46th Street, New York City.
The Hypocrites,

**Crest Pictures Corp.**
Times Building, New York.
The Lust of the Ages.

**M. S. Epstein.**
1405 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational),

**FourSquare Pictures.**
720 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama),

**The Sin Woman.**
Madame Sherry—Corti.
The Submarine Eye.
Should She Only?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**Fireman Amusement Corporation.**
Times Building, New York.
God's Man,

**Gaumont Co.**
Flushing, L. I.
Gaumont News—Released every Tuesday,

**Gaumont Graphic—Released every Friday.**

**Episode No. 1—"The Sign of the Scar"—Two Parts—Drama.**

**Episode No. 2—"Scheming for Millions"—Two Parts—Drama.**

**Episode No. 3—"The Ambassador's Diamond"—Two Parts—Drama.**

**General Enterprises, Inc.**
Longacre Building, New York.

**Wolter (Six Parts—McClure Pictures).**
The Warrior (Seven Parts—Drama—McClure Pictures)
The Liar (Six Parts—Drama—General Enterprise Feature).

**Graphic Film Corporation.**
720 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**Hiller & Wilk.**
Robbies, the Amateur Cracksman.
The Following Are Keystone-Mack Bennett Comedies.

**Ivy Heights and Darling Hearts.**
Harry Heights and Darling Hearts.

**His Wild Date.**
His First False Step.

**Ambrose Cup of Woe.**
The Following Are Frank Keenan Productions.

**The Stool You Do.**
Bride of Hate.

**The Crab.**

**The Following Are Norma Talmadge Productions.**
The Devil's Needle.

**The Social Secretary.**

**Fina Fifty.**
(The Following Are Wm. S. Hart Productions.)

**The Devil's Double.**
Trulful Trullin' Ten.

**The Gunfighter.**

**The Square Dancer.**

**The Desert Man.**

**Wolfe Lowry.**
(The Following Are Douglas Fairbanks Productions.)

**The Half Breed.**
Manhattan Madness.
American Arleucian.

**The Americano.**

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**Ivan Film Production.**
130 West 46th Street, New York.

Two Men and a Woman.

Human Clay.

Life or Honor.

Conquered Hearts.

**Jester Comedy Co.**
220 West 424 Street, New York.

(Producing Tuesday.)

March—His Golden Romance (Two Parts).
March—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).
Oh What a Day.

**Keeney Pictures Corp.**
1493 Broadway, New York.

Out of the Night (Drama).

**King Bee Films Corp.**
720 Seventh Avenue, N. Y. C.

May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

**Oro Pictures Corp.**
720 Seventh Avenue, New York.

Who Knows? (Six Parts—Drama).

Loyalty (Drama).

**Physical Culture Photo Plays, Inc.**
113 West 40th Street, New York.

Zengar (Drama).

**Piedmont Pictures Corporation.**
729 Seventh Avenue, N. Y. C.

His Daughter Pays.

**Pioneer Film Corp.**
130 West 46th St., New York City.

The Still Alarm (Selig Production).

**Pyramid Comedies.**
220 West 424 Street, New York.

In and Out (Two Parts).

Love and Lunch (Two Parts).

Beach Birds (Two Parts).

Beauties and Bombs (Two Parts).

**Harry Raver.**
1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty).

The Master Crook.

**Renaown Pictures Corp.**
1600 Broadway, New York.

The Public Defender.

20,000 Leagues Under the Sea.

**Sherman Productions.**
The Light of Western Stars.

**Ernest Shipman.**
17 West 44th Street, New York City.

Josh Binney Comedies, Featuring Funny Fatty Felhert, One Release a Month.
June—Fabulous Fortune Fumblers (Two Reels).
July—Fred's Pickpocket Foulding (Two Reels).
Aug.—Fred's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flier (Two Reels).
Oct.—Fred's Flivver Fancier (Two Reels).


May—Denny from Ireland (Five Reels).
June—The Slick (Five Reels).
July—The Ranger (Five Reels).

The Curse of Eve (Six Part Drama).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now Released to America (Six Reels).

In Preparation—A Man of Today (Six Reels).

To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).

A Nugget in the Rough (Five Parts—Comedy-Drama).

Trooper 44 (Five Parts—Drama).

The Tiger of the Sea (Seven Parts—Drama—By Neil Shipman).

Bill Stingers' Poems (A series of one reel patriotic comedy-dramas issued semi-monthly).

**S. & S. Photoplays, Inc.**
1476 Broadway, New York.

Redemption (Six Parts—Drama).

**State Rights Distributors, Inc.**
Carmen of the Klondike (Seven Parts—Drama).

**Sterling Pictures Corporation.**
720 Seventh Avenue, New York.

Great Bradley Mystery (Five Parts—Drama).

The Mystic Hour (Six Parts—Drama).

When You and I Were Young (Five Parts—Drama).

The Golden God (Five Parts—Drama).

Peg of the Sea (Drama).

(Three Following Cartoon Comedies, Exact 500 Feet in Length.)

Mr. Coon.

Mose Is Cured.

Zippy's Insurance.

Zippy's Pets.

The Unknown.

**Triangle Film Corp.**
1457 Broadway, New York City.

The Servant in the House.

The Siren in the House.

**U. S. Exhibitors' Booking Co.**
Times Building, New York.

The Belgian.

Those Who Pay.

The Seppellin's Last Raid.

Just a Woman (Steiger Production).

Men.

The Crucible of Life.

**W. H. Productions.**
71 West 22nd Street, New York.

(The Following Are Multiple Reel W. H. Scott Subjects, Released in Order Listed.)

Mickey (Seven Parts).

The Two-Gun Man in The Bargain (Six Parts—Drama).

The Bandit and the Preacher (Five Parts—Drama).

The Hell Hound of Alaska (Five Parts—Dr.).

(Three Following Two-Reel Hart Productions, Released in Order Listed.)

The Bad Man.

The Fugitive.

A Gentleman from Blue Gush.

The Silent Stranger.

The Marked Deck.

(Three Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)

A Dreadful Soundrul.

Soaked and Scorched.

A Farm Yard Romeo.

The Hula-Hula Dance.

(Three Following Are Bizarre Shows Dollar Productions.)

Satam's Pawn.

**M. Weissberg.**
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Stolen Orders (Eight Reels—Drama).

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ARTCRAFT Pictures
For August
In order of their release

Douglas Fairbanks in "Bound in Morocco"

D. W. Griffith's "The Great Love"

William S. Hart in "Riddle Gawne"

Cecil B. De Mille's "Till I Come Back to You"

Ending a year of promises fulfilled in letter and spirit. Beginning a year destined to set a new mark for genuine service
Paramount Pictures
For August
In order of their release.

Charles Ray in "A Nine O'Clock Town."
Pauline Frederick in "Fedora."
Billie Burke in "In Pursuit of Polly."
Dorothy Dalton in "Green Eyes."
Enid Bennett in "Coals of Fire."

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PATHÉ
She was Independence itself; therefore when she and her father agreed to disagree she went to the big city to make her own living. Her father said "We'll make her marry the man we want her to by having her fall in love with him; we'll put him in the same house with her as fellow boarder and let proximity do the rest!" Did it work out that way? It didn't, but she got enough excitement to last her the rest of her natural life!

**GLADYS HULETTE and CREIGHTON HALE in WAIFS**

written by Grace Sartwell Mason and published in Munsey's Magazine.

Produced by ASTRA Directed by Albert Parker
The following are some of the nationally known newspapers which are publishing the stories of the films and extensively advertising the

**POST TRAVEL SERIES**

Never have one reel films received the publicity that these are receiving; and furthermore the quality of the pictures makes them worthy of it!

ATLANTA JOURNAL
ALBANY TIMES-UNION
Baltimore American
Birmingham Age-Herald
Buffalo Evening News
Cleveland Plain Dealer
Charlotte Observer
Chicago Daily News
Detroit Sunday News
Dallas Times-Herald
Oklahoma City Tribune
Des Moines News
Denver Rocky Mountain News
Hartford Courant
Houston Chronicle
Illinois State Register (Springfield)
Los Angeles Express Tribune
Milwaukee Journal
Minneapolis (News-Sentinel)
New Orleans Item
Newark Star-Eagle
Omaha World Herald
Philadelphia Inquirer
Pittsburgh Press
Arizona Republican (Phoenix)
Portland Oregonian
Richmond Times Dispatch
St. Louis Globe-Democrat
St. Francisco Chronicle
Salt Lake Telegram
Seattle Post-Intelligencer
Topeka Daily Capital
Tacoma Daily Telegram
Washington Post

This sketch is a reproduction of one of the extraordinarily attractive and original posters which have been designed for the series.
This Ghost Carried a Gun!

He walked at the right time; he rescued the beautiful maiden in distress; he put the villains to flight; he adds the final knockout punch to a picture where the star, as always, shines, where comedy delightfully intermingles with forceful drama.

BRYANT WASHBURN
in
THE GHOST OF THE RANCHO

Produced by Anderson-Brunton Co.
Directed by Wm. Worthington
"Fools and Fires"

"FOOLS AND FIRES," the latest L-KO comedy scream, sets about as fast a comedy pace as your house has seen in many months. It's one succession of roars of laughter. Wave aside any comedy booking you have in mind and book "FOOLS AND FIRES. It's a scream—the kind that sends away eager for more of the same class.

BOOK IT

Book thru nearest Universal Exchange or UNIVERSAL FILM MFG. CO
CARL LAEMMLE PRESIDENT
1600 BWAY NEW YORK
CHARLIE CHAPLIN WIRES VEHEMENT DENIAL

The Only NEW Chaplins are First National Attractions

Look for this Charles Chaplin Signature on Posters.
One minute to go'

A First National Attraction

Charles Chaplin

In His Second Signature Protected Million Dollar Comedy

"SHOULDER ARMS"

The NEXT Genuine New Chaplin Comedy
STATE RIGHTS
TO BE SOLD ON
MICKEY

THE LONG WAITED FOR
MACK SENNETT
$300,000.00
PRODUCTION

"THE PICTURE YOU WILL NEVER FORGET"

ADDRESS COMMUNICATIONS TO
W. H. PRODUCTIONS COMPANY
71 W. 23rd STREET
PHONE GRAMERCY 3027
NEW YORK CITY

Buy War Savings Stamps
Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho North of and Including Idaho County

- Orpheum ................. Rigby, Idaho
- Opera House .............. Downey, Colo.
- Bangh ................. Shoshone, Idaho
- Elite ..................... Limon, Colo.
- Princess .................. Preston, Idaho
- East Colo. Amusement Co., Hugo, Colo.
- Elite ..................... Wiggins, Colo.
- Star ..................... Victor, Idaho
- Playhouse ................. Mauzana, Colo.
- Mission .................. Clayton, N. M.
- T. O. F. .................. Las Animas, Colo.
- Star ........................ Fowler, Colo.
- Elite ..................... Tremonton, Utah
- Meridian ................... Meridian, Idaho
- Orpheum .................. Glenwood Spgs., Colo.
- Star ........................ Torenby, N. M.
- Plaza ..................... Tyone, N. M.
- Opera House .............. Montpelier, Idaho
- Columbia .................. Grace, Idaho
- Isis ........................ Salina, Utah
- America ................... Deaver, Colo.
- Gem ........................ Yuma, N. M.
- Barley ..................... Burley, Idaho
- Auditorium ............... American Falls, Idaho
- Paramount Empress ...... Bingham, Utah
- Coronado ................... Las Vegas, N. M.
- Pantages .................. Springer, N. M.
- Rex ......................... Raton, N. Mex.
- Princess ................... Deming, N. Mex.
- American .................. Salt Lake, Utah
- Unique ..................... Gunnison, Colo.
- Columbia .................. Florence, Colo.
- Peoples ..................... Wiley, Colo.
- Oil Shale .................. Grand Valley, Colo.
- Lover ...................... Ft. Morgan, Colo.
- Opera House .............. Mancos, Colo.
- Rialto ...................... Jerome, Idaho
- Rex ......................... Duhl, Idaho
- Gem ........................ Somerset, Colo.
- Burnh ........................ Colo. Springs, Colo.
- Universal .................. Holyoke, Colo.
- Emerson ..................... Brush, Colo.
- Grand ...................... Pueblo, Colo.
- Orpheum .................. Steamboat Springs, Colo.
- Wray ....................... Wray, Colo.
- Lyric or Empress ......... Ft. Collins, Colo.
- Iris ........................ Boulder, Colo.
- Stirling ..................... Greeley, Colo.
- West ....................... Trinidad, Colo.
- Atlas ........................ Cheyenne, Wyo.
- Ogden .................... Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

- Rolfe ..................... Albany, Ore.
- Sidney Hoshberg ............ Hovre, Mont.
- Evarith ..................... Evarith, Wash.
- Liberty ..................... Lynden, Wash.
- Orpheum ..................... Snohomish, Wash.
- Bijou ........................ Aberdeen, Wash.
- Gem ........................ Neotone, Wash.
- Liberty ..................... Bellingham, Wash.
- Strand .................... Seaide, Ore.
- Sunset ..................... Astoria, Ore.
- Noble ...................... Marshfield, Ore.
- Liberty ..................... Salem, Ore.
- Oregon ..................... Eugene, Ore.
- Empire ..................... Anacortes, Wash.
- Victory ................... Tacoma, Wash.
- Majestic .................. Bremerton, Wash.
- Majestic .................. Cornwalls, Ore.

Illinois

- Lawford .................... Havana, Ill.
- Mimsdale .................. Mimsdale, Ill.
- Erber's ..................... E. St. Louis, Ill.
- Washington ................ Granite City, Ill.
- Grand .................... Manton, Ill.
- Lyric ..................... Salem, Ill.
- New Irving ................ Chicago, Ill.
- 1st Av. Pk. Blvd. & Crawford
- Playhouse ................. Chicago, Ill.
- Grand ..................... Rockford, Ill.
- Hoyborn ..................... Evanston, Ill.
- Orpheum ..................... Champaign, Ill.
- Oak Park ................... Oak Park, Ill.
- Crescent .................. Pontiac, Ill.
- Chateau .................... Chicago, Ill.
- B'way & Grace St.
- Frolie ....................... Chicago, Ill.
- 55th & Ellis Ave.
- Lakeside ................... Chicago, Ill.
- 4730 Sheridan Rd.
- Kenwood .................... Chicago, Ill.
- 47th & Kimbush Ave.
- Columbus .................. Chicago, Ill.
- 63rd & Ashland Ave.
- Lexington .................. Chicago, Ill.
- 71S. Grand Blvd.
- Cosmopolitan ................ Chicago, Ill.
- 79th & Halsted
- Peerless ..................... Chicago, Ill.
- Terminal ................... Chicago, Ill.
- 3308 Lawrence Ave.
- Woodlawn .................... Chicago, Ill.
- 829 E. 63rd St.
- Oakland Sei .................... Chicago, Ill.
- 3947 Drexel Bldg.
- Colo ........................ Chicago, Ill.
- Lane Court ................... Chicago, Ill.
- Centre & Lane Court .... Chicago, Ill.
- Adelphia ..................... Chicago, Ill.
- Metropolis ................ Chicago, Ill.
- Metropolitan ............... Chicago, Ill.
- 47th & Crawford
- Milford ...................... Chicago, Ill.
- Milwaukee & Crawford
- Alexander .................. Chicago, Ill.
- 69 W. Madison St.
- Casino ...................... Chicago, Ill.
- 401 N. Clark
- Crystal ....................... Chicago, Ill.
- 62nd St. & Stewart Ave.
- Schindler ................... Chicago, Ill.
- 1605 W. Huron St.
- Bryn Mawr .................. Chicago, Ill.
- 1125 Bryn Mawr Ave.
- Linder ....................... Chicago, Ill.
- 63rd & Halsted Sts.
- Areher ....................... Chicago, Ill.
- 35th & Arche Ave.
- Rex ........................ Chicago, Ill.
- 53rd & Racine Sts.
- Halford ....................... Chicago, Ill.
- 55th & Halsted Sts.
- Boulevard .................... Chicago, Ill.
- 55th & Ashland Ave.
- Vitagraph ................... Chicago, Ill.
- 3133 Lincoln Ave.
- Biograph ..................... Chicago, Ill.
- 2433 Lincoln Ave.
- West End ..................... Chicago, Ill.
- 121 N. Cicero Ave.
- Paramount .................. Chicago, Ill.
- 2648 Milwaukee Ave.
- Jackson Park ................ Chicago, Ill.
- 67th & Stony Island Ave.
- Argmore ..................... Chicago, Ill.
- 1404 Argyle Ave.
- Krickersberger ................ Chicago, Ill.
- 6217 Broadway
- Michigan .................... Chicago, Ill.
- 53rd & Michigan Ave.
- Covent Garden ................ Chicago, Ill.
- 2653 N. Clark St.
- Prairie ....................... Chicago, Ill.
- Harrison ..................... Chicago, Ill.
- Opera House ................ Dwight, Ill.
- Airadrome ................... Alton, Ill.

(Continued next page)
Ohio

Liberty & Gorden Sq., Cleveland, Ohio
La Grande...Concaut, Ohio
Knickerbocker...Fayette, Ohio
Orpheum...Ally, Mo.
Elyria...Elyria, Ohio
Critic...Ohio, Oxford, Ohio
Elutino...Pomeroy, Ohio
Family...Middleport, Ohio
Colony...Cincinnati, Ohio
Lion...Bellevue, Ohio
Opera House...Greeneville, Ohio
Norwood...Norwood, Ohio
Minnie...Findlay, Ohio
American...Cincinnati, Ohio
Opera House...Firmont, Ohio
Lincoln...Massillon, Ohio
Wonderland...Lorain, Ohio
Grand...Cleves, Ohio
Fineray...Martins Ferry, Ohio
Castaniba...Shelby, Ohio
Jewel...Tory, Ohio
Majestic...Mansfield, Ohio

Delaware—Md.—D. C.

Academy...Hagerstown, Md.
Bridge...Baltimore, Md.
Queen...Wilmingiton, Del.
Garden...Baltimore, Md.

New York

Bohemian Annex...N. Y. C., N. Y.
Manor...Richmond Hill, N. Y.
Opera House...Morgantown, N. Y.
Grand...Wellsville, N. Y.
Cronk M. P. Co...Rockburg, N. Y.
Idle Hour...Unadilla, N. Y.
Apollo...N. Y. C., N. Y.
American...Freeport, N. Y.
Franklin...Astoria, N. Y.
Mt. Kisco...Mt. Kisco, N. Y.
Orpheum...Saugerties, N. Y.
Regan...N. Y. C., N. Y.
Steepleshae...Rockaway Pk, N. Y.
Wanawanda...Hans Falls, N. Y.
Empire...Dunkirk, N. Y.
Hippodrome...Buffalo, N. Y.
Lyric...Wellsville, N. Y.
Monroe O. H...Monroe, N. Y.
Photoplay...Castle, N. Y.
Town Hall...Brewster, N. Y.
Bleecker...N. Y. C., N. Y.
Greenwich...N. Y. C., N. Y.
Hapleton...Brooklyn, N. Y.
Coleman

Missouri

Poplar Bluff, Mo.
Mexiko, Mo.
Moberly, Mo.
Bootheel, Mo.
Excelsior Springs, Mo.
Bloomfield, Mo.
Albany, Mo.
Brookfield, Mo.
Trio Amusement...Hale, Mo.
Fayette, Mo.
Saint Louis, Mo.
Liberty, Mo.

Hippodrome...Sydney, N. Y.
Park...Silver Creek, N. Y.
Family...Albion, N. Y.
Proctor's 125th...N. Y. C., N. Y.
125th St. & Seventh Ave.
Harlem Op. House...N. Y. C., N. Y.
Proctor's 3rd Street...N. Y. C., N. Y.
23rd St. nr. Sixth Ave.
Mt. Morris...N. Y. C., N. Y.
Colonial...Albany, N. Y.
Hippodrome...Buffalo, N. Y.
Red Hook Lyceum...Red Hook, N. Y.
Cosmopolitan

Operahouse...Kingston, N. Y.
Stanley...Benshonurst, L. I.
Oneonta...Oneonta, N. Y.
Ster...Slip, L. I.
Novelty...Hicksville, L. I.
Century...Mincola, L. I.
Matineecoh...Locust Valley, N. Y.
Oxford...Brooklyn, N. Y.
New Garden...Brooklyn, N. Y.
West End...Brooklyn, N. Y.
Cleveland...Brooklyn, N. Y.
Norwood...Brooklyn, N. Y.
New...Rockaway Beach, N. Y.
Regent...Bay Shore, N. Y.
Park...Rockaway Park, N. Y.
Audubon...Salamanca, N. Y.
Armorey...Binghamton, N. Y.
68th St. Playhouse...New York, N. Y.
Stratford...Poughkeepsie, N. Y.
Proctor's...Mt. Vernon, N. Y.
Armory or Palace...Schenectady, N. Y.
Amsterdam O. H...Amsterdam, N. Y.
Elsmere...Bronx, N. Y.
Spooner...Bronx, N. Y.
Burland...Brooklyn, N. Y.
Majestie...N. Y. C., N. Y.
Broadway...W. Ensburgh, N. Y.
Empire...Port Richmond, S. I., N. Y.
Proctor's...Geneva, N. Y.
Baker...Dover, N. Y.
United States...N. Y. C., N. Y.
Plaza...N. Y. C., N. Y.
Casa...N. Y. C., N. Y.
Maulhallan

Steinway...Astoria, L. I., N. Y.
Photoplay...N. Y. C., N. Y.
Schuyler...N. Y. C., N. Y.
New Plaza...Brooklyn, N. Y.
Glen...N. Y. C., N. Y.
Standard...N. Y. C., N. Y.
U. S. Military Ae...West Point, N. Y.
Liberty...Canandaigua, N. Y.
Strand...Geneva, N. Y.
Strand...Ithaca, N. Y.
Fordham...Bronx, N. Y.
Concourse...Bronx, N. Y.
Tides...N. Y. C., N. Y.
Dyckman...N. Y. C., N. Y.
Unique...Patchogue, N. Y.
New Columbia...Maspeth, L. I., N. Y.
Atlas...N. Y. C., N. Y.

New Jersey

Colonia...Newark, N. J.
Criticism...Nordetpm, N. J.
Strand...Ridgefield Pk., N. J.
Playhouse...Ridgewood, N. J.
Perkins...Mountain, J.
Lyric...Hackensack, N. J.
Atlantic...Spring Lake, N. J.
Gem...Belmar, N. J.
Regent...New Bright, N. J.
Grand...Trenton, N. J.

(Continued next page)
The New Edition of THE MOVING PICTURE WORLD.

THE MOVING PICTURE WORLD

August 10, 1918

New England States

Ideal...Milford, Mass.
Colonial...Andover, Mass.
Empire...Portsmouth, N.H.
Smith's...Woonsocket, R.I.
Scollay Square...Boston, Mass.

West Va. & Western Pa.

Consisting of and including Fulton, Huntington and Potter County

New Colonia...Bluefield, W. Va.
Majestic...Rochester, Pa.
Rialto...Wilson, Pa.
Auditorium...Burgess Hill, W. Va.
Camden...Parkersburg, W. Va.
Strand...Indianapolis, Ind.
Bellevue...Belleville, Pa.
Gem...Mount Pleasant, Pa.
Hippodrome...Williamston, W. Va.
Rowland...Philippi, N. W. Va.
Whitney...Oceola Mills, Pa.
Nixon...Carrollton, Pa.
Globe...Uniontown, Pa.
Columbus...New Kensington, Pa.
Happy Hour...Ehrenburg, W. Pa.
Garden...Pittsburgh, Pa.
Regent...Pittsburgh, Pa.
Palace...S. Fork, Pa.
Pastime...Portage, Pa.
Martin...Lock Haven, Pa.
Strand...Brownsville, Pa.
Grand...Patton, Pa.
Commons...Hastings, Pa.
Jack Marks...Clarksburg, W. Va.

Eastern Pa.

Vicar...Manheim, Pa.
Grand...Ephrata, Pa.
Dix...Mountville, Pa.
Mammoth...Philadelphia, Pa.
Hippodrome...Pine Grove, Pa.
C. A...New Milford, Pa.
Leader...Philadelphia, Pa.

Germantown...Philadelphia, Pa.
Hamilton...Lancaster, Pa.
158 N. Queen St.
Arcade...Shenandoah, Pa.
New Majestic...Shamokin, Pa.
Arcade...Muncil, Pa.
Beaver...Harrisburg, Pa.
Opera House...Carlisle, Pa.
Arcade...Waysboro, Pa.
Strand...Easton, Pa.
Hippodrome...York, East. Pa.
Opera...Chambers, Eagles, Pa.
Riour Dreams...Million, East. Pa.
Opera House...Towanda, East. Pa.

Texas—Arkansas

Old Mill...Dallas, Tex.
Hippodrome...Waco, Tex.
Queen...Galveston, Tex.
Queen or Zee...Houston, Tex.
Grand...Paris, Tex.
Home...Honey Grove, Tex.
Queen...Bilhaen, Tex.
Green...El Paso, Tex.
Colony...Stamford, Tex.
Princess...Weathford, Tex.
Seniutwa...Seniutwa, Tex.
Royal...Brownwood, Tex.
Grand House...Colorado, Tex.
Gem...Stephenville, Tex.
Queen...Battier, Tex.
Eldorado...Annaville, Tex.
Star...Humble, Tex.
Queen...Tyler, Tex.
Best...Hillsho, Tex.
Empire...Hot Springs, Ark.
Princess...Hot Springs, Ark.
Majestic...Madianna, Ark.
Majestic...Clarendon, Ark.
Grand...Newport, Ark.
Best...Blakely, Ark.
Crazy...Mineral Wells, Tex.
Amus...Corpus Christi, Tex.
Palace...Carrollville, Tex.
Strand...Wills, Tex.
Strand or Hipp...Ft. Worth, Tex.
Airdrome...Cil Río, Tex.
King...Sherman, Tex.
Grand...Ennis, Tex.
Queen...Mark, Tex.
Princess...Denton, Tex.
Liberty...Orange, Tex.
Opera House...Mexia, Tex.
Texas Grand...Texas, Tex.
Peoples...Beaumont, Tex.
Alvordor...Alvordor, Tex.

Kentucky—Tennessee

Auditorium...Dawson Springs, Ky.
Lyric...L)+b, Tenn.
Palace...Tenn.
Strand...Knoxville, Tenn.
Lyric...Owingsville, Ky.
Ben Ali...Lexington, Ky.
Recreation Bldg...Jenkins, Ky.
Gem...Somerset, Ky.
Majestic...Memphis, Tenn.
Dix...Mt. Pleasant, Tenn.
Princess...Bowling Green, Ky.
Empire...Allendale, Ky.
Opera House...Allensville, Ky.
Perry...Hazard, Ky.
Manring...Middlesboro, Ky.
Gaines...Pineville, Ky.
Cumberland...Harlan, Ky.
Empress...Owensboro, Ky.
Capitol...Frankfort, Ky.
Washington O. H...Maysville, Ky.
Macon...City, Tenn.
Mary Anderson...Louisville, Ky.

Oklahoma

Murray...Lawton, Okla.
Mission...Ponca City, Okla.
ardin...Oklahoma, Okla.
El Reno...El Reno, Okla.
Pastime...Marlow, Okla.
San...Mo, Okla.
Lyric...Natonga, Okla.
Odeon...Battlewells, Okla.
Empress...Yale, Okla.
Olympia...Cleaveland, Okla.
Happy Hour...Hominy, Okla.
Auditorium...Sayre, Okla.
Broadway...Muskogee, Okla.
Majestic...Tulsa, Okla.
Budweiser...Shelby, Okla.
Yale...Claremore, Okla.
Grand...Vanita, Okla.
Liberty...Ata, Okla.
Palo...Oklahoma, Okla.
Quineley...Oklahoma City, Okla.
Liberty...Durain, Okla.
Main Street...Henryetta, Okla.
Cozy...Okmulgee, Okla.
Yale...Paul Valley, Okla.
Royal...Codd, Okla.
American...Enid, Okla.
Liberty...Hugo, Okla.
Empress...Sapulpa, Okla.
Empress...Oklahoma City, Okla.
New Garden...Stillwater, Okla.

Western Pa.

Grand...Knoll, Pa.
Lyric...Oil City, Pa.
Star...Warren, Pa.
Empire...Brusir, Pa.
Opera House...Emporium, Pa.
Cambia...Johnstown, Pa.
Albion...Charleston, W. Va.
North & South Carolina—Va.—

Fla.—Ala.—Ga.

Iris...Richmond, Va.
Empire...Winchester, Va.
Palace...Huntsville, Ala.
Murphy Opera House...Front Royal, Va.
New American...Columbus, Ga.
Strand...Tampa, Fla.
Carnival...New York, N. Y.
New...Woodstock, Va.
New Virginia...Harrisburg, Va.
Piedmont...Greensboro, N. C.
Paris...Durham, N. C.
Broadway...Winston-Salem, N. C.
Jefferson...Huntsville, Ala.
Empire...Montgomery, Ala.
Oliver...Altanta, Ga.
Duval...Jacksonville, Fla.
Alcohn...Dothan, Ala.
Majestic...Ashville, N. C.
American...Jacksonville, Fla.
Jefferson...Mt. Augustine, Ala.
Rialto...Atlanta, Ga.
Regale...Salem, S. C.

North Dakota

Lyceum...Kenmore, N. D.

Mississippi and Louisiana

Princess...Meridian, Miss.
Strand...Hattiesburg, Miss.
Louisiana...Baton Rouge, La.
Little Talks with Foreign Buyers—No. 16

By

President

"ADVERTISE!"

"MADE IN AMERICA" on a film is to all the world a mark of excellence. So many thousands of dollars have been spent in improving American films—making them photographically perfect, technically correct and giving them the finest acting talent to be had—that foreign publics prefer American pictures to any other. And the American producers have been wise enough to go out and secure stories of international appeal, as against those with the old, strictly national appeal. Small wonder that YOUR audiences enjoy every one of them! A good American picture is as sure of success in Paraguay as in Pennsylvania! Foreign distributors should stimulate their exhibitors to give American films the utmost publicity available. Encourage them to put out plenty of advertising matter, to buy space liberally in the local press and to persuade the editors to run attractive departments of picture news. The big word in picture exhibiting today is, ADVERTISE!

INTER-OCEAN FILM

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Pulco Accessories.

READY FOR WORLD SALE

ROPE! Here is a new way to capture Western badmen—Guaranteed successful if done as Anita King, "The Outdoor Girl" does it in her swift "Votes for Women" photo play entitled "PETTICOATS and POLITICS" a timely comedy-drama in which Miss King demonstrates the "superiority" of women by winning a "Sheriffship" and a husband as well. A clean and fascinating photo-play that will dispel that "tired" feeling. See it on Wednesday and Thursday ALHAMBRA THEATRE

Believing that we can make our advertising space of value to the exhibitor we are devoting it to practical demonstrations of the exploitation and advertising angles of the pictures we are distributing.

For example, the ad. above represents one advertising and selling angle of the first Plaza picture "Petticoats and Politics.

It brings out Anita King's athletic ability, the Western atmosphere, and one exciting incident in the picture.

We have made provisions to supply the above ad. in suitable sizes (single, double, and triple column) to any exhibitors wishing to make use of it. The electro's we will supply may be obtained in either 65 screen for newspaper work or finer to suit any purpose.

In our effort to make Hodkinson Service mean more than just pictures we shall be glad to receive any suggestions you may have.

W.W. Hodkinson Corp.
527 Fifth Avenue New York City

Hodkinson Service at all General Film Exchanges
Forging A New Link

Mr. Jesse D. Hampton's announcement that the distribution of his new productions with J. Warren Kerrigan will be handled through the W. W. Hodkinson Corporation adds another to the list of producers who realize that the Hodkinson Principles of Independence, fair dealing, equitable prices and genuine service to the exhibitor are the finest kind of foundation stones to build upon.

"Hodkinson Service" now consists of:

- J. Warren Kerrigan Productions, personally supervised by Mr. Jesse D. Hampton.
- Paralta Plays featuring Bessie Barriscale, Louise Glau and Henry B. Walthall.
- Douglass Natural Color Pictures, the crowning achievement in motion photography in natural colors, invented by Mr. Leon F. Douglass of "Victor Phonograph" fame. Initial production "Cupid Angling" with Ruth Roland.
- Plaza Pictures starring Anita King and Kathleen Clifford. First productions "Peticoats and Politics" with Anita King and "Angel Child" with Kathleen Clifford.

This expansion of Hodkinson Service means more than the doubling of an output. It indicates the Hodkinson Co-Partnership Plan is bearing fruit and receiving such actual and physical support from the industry as to make possible our rapid and continuous expansion.

W. W. HODKINSON CORPORATION
527 FIFTH AVE. NEW YORK CITY

Distributors of Hodkinson Service consisting of
Paralta Plays, Plaza Pictures. J. D. Hampton-Kerrigan Pictures, Douglass Natural Color Pictures at all General Film Exchanges
BESSIE BARRISCALE

IN

"Maid O' the Storm"

By

J. GRUBB ALEXANDER and FRED MYTON

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Raymond B. West

As "Ariel," Bessie Barriscale is seen in the role of a little waif in a fishing village of Scotland, whose destiny is shaped by the falling of an aeroplane from the sky. How the little girl falls in love with the young aristocrat who is injured in the crash, and how she follows him to London, where she becomes the idol of that great city, presents Miss Barriscale in one of the most convincing roles in which she has appeared.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

Canadian Distributors: Globe Films, Ltd.
These Pictures are Dramas.

A Child Actress of Exquisite Personality is the Star.

There are Six Releases in the Series.

Promise Your Patronage An Oakdale Production
Every Other Week

July 20
The Locked Heart
August 3
No Children Wanted
August 17
Miss Mischief Maker

August 31
The Midnight Burglar
September 14
Little Miss Grown Up
September 28
Wanted—A Brother

There is something in each one of these pictures that evokes response. There is something in every Oakdale production that makes audiences feel better, happier and more appreciative. It is good business to show Oakdale Productions.
Colored people are funny. If colored people weren't funny, there would be no plantation melodies, no banjoes, no cake walks, no buck and wing dancing, no jazz bands, no minstrel shows and no black-face vaudeville.

And They Are Funny in the Studio

Here Are Real Colored People in Pictures!

The Janitor
A Reckless Rover
Some Baby
Mercy, the Mummy Mumbled
Luck in Old Clothes
The Porters
When You Hit—Hit Hard
A Black and Tan Mix Up
Are Working Girls Safe?
A Busted Romance
Spooks

This novelty brings to the screen the inimitable humor of the race in a weekly comedy release that amuses in a most characteristic manner.

Every showhouse ought to have a day for EBONY COMEDIES—the kind that make people laugh.

Produced by EBONY FILM CORPORATION Chicago, Ill.
-Twill burn in your brain forever!

-own down down down

"THE SINKING OF THE LUSITANIA"

The world's only record of the crime that shocked humanity

See it from beginning to end—the sailing, torpedoing, explosion, sinking, rescues, famous men and women who were lost—the most amazing picture ever shown. Authentic to the last detail. Once seen, never forgotten.

Your theatre name here

Book this Reel

Use these Ads.

JEWEL Productions

1600 Broadway, New York City
What did we tell you so!

The GEEZER

We told you so!

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JEWEL PRODUCTIONS INC
1600 BWAY NEW YORK

GEEZER OF BERLIN GREATEST COMEDY EVER SEEN IN THIS HOUSE

INTENSE INTEREST START TO FINISH PHOTOGRAPHY WONDERFUL ABSOLUT

KNOCOUT PACKED EM TO CAPACITY BIGGEST RETURNS ON ANY COMEDY

WE EVER PLAYED

CHAS C PERRY
MGR STRAND THEATRE 1030PM
We told you about "of BERLIN"

We told you that "The KAISER, the BEAST of BERLIN" would pack 'em in— to see "The GEEZER of BERLIN"— the side-splitting Travesty on "The KAISER, the BEAST of BERLIN"

We told you so!

We told you that "The GEEZER of BERLIN" would be a sensational Comedy success. We told you it would go BIG. We told you that everybody who saw the "KAISER—the BEAST of BERLIN" would clamor to see "The GEEZER of BERLIN"

We told you so!

We told you to BOOK IT BY WIRE for the very good reason that the immense number of bookings already received demands that we accept bookings in rotation. It will "clean up" for you and we'll say "WE TOLD YOU SO" after you count up your profits. Wire your nearest JEWEL EXCHANGE

JEWEL PRODUCTIONS Inc. ~ 1600 BROADWAY, NEW YORK

BOOK NOW by Wire
MARTIN JOHNSON'S
"Cannibal Isles of
the South Pacific"
A Pictorial Adventure Extraordinary

—Enthusiastically Reviewed By
Every Paper in New York.

—An Unprecedented Hit As The
Feature at the Rivoli, New York.

—Over 50,000 Feet, to be cut into
Different Lengths for Educa-
tional, Scientific and Amusement
Purposes.

—Interesting, Thrilling, Amusing
and the Acme of Artistic Achieve-
ment.

For Terms Address

Martin Johnson Film Co., Inc.
516 Candler Bldg. New York
A RIALTO DE-LUXE PRODUCTION

The splendid reception accorded by leading photoplay theaters to the initial Rialto-De Luxe production presenting Grace Valentine in "The Unchastened Woman," will be repeated in the second offering.

MARGUERITE MARSH in
"CONQUERED HEARTS"

"It's a bully I want after all."

A beautiful photoplay of thrills, tears and smiles—wherein a beautiful girl rejects a coronet for love.

Directed by Francis J. Grandon
Distributed by
GEORGE KLEINE SYSTEM
Exchanges everywhere
D. W. GRIFFITH

Presents

"The Great Love"

In Seven Reels

IN A STRANGE STORY BROUGHT OUT BY THE CYCLONIC EVENTS OF THE DAY—

We Have Tried At All Times to Give You Our Best

ASIDE FROM THE CAST OF WELL KNOWN PLAYERS IN OUR LITTLE PLAY WE HAVE SOME OF THE MOST FAMOUS SOCIETY WOMEN OF ENGLAND, INCLUDING QUEEN ALEXANDRA, LADY DIANA MANNERS, PRINCESS OF MONACO, ELIZABETH ASQUITH, COUNTESS OF DROGHDA, COUNTESS OF MASSARENE, HON. MRS. MONTAGUE, MISS VIOLET KEPPEL, MISS BETTINA STUART WORTLEY, LADY LAVVERY, APPEARING IN BEHALF OF WAR CHARITIES.

Again we have the pleasure of picturizing MR. HENRY WALTHALL, to whom we owe a debt of gratitude for so many exquisite performances in the past, including the Little Colonel in "The Birth of a Nation," also,

MISS LILLIAN GISH, who created a real sensation as The Girl in "HEARTS OF THE WORLD," where her acting proved to be a revelation.

ROBERT HARION, whose acting is so natural that it conceals acting, is again with us.

ROSEMARY THEBY, who plays in splendid contrast on the thunder theme opposite the part created by Miss Gish.

GEORGE SIEGMANN, who is remembered as Silas Lynch in "THE BIRTH OF A NATION" and Von Strohm in "HEARTS OF THE WORLD," also plays an important role, also GEORGE FAWCETT, the eminent character actor.

GLORIA HOPE and MAXFIELD STANLEY.

WE HAVE DEVOTED THE SAME CARE AND ATTENTION TO "THE GREAT LOVE" AS WE DID TO "HEARTS OF THE WORLD"

"THE GREAT LOVE" is timed 14 minutes to the reel, with seventy-five turns to the minute on the Sixth Reel.

The same people who arranged the famous music for "HEARTS OF THE WORLD" also arranged the musical score for "THE GREAT LOVE," and a copy is sent with every print.

WE SEND "THE GREAT LOVE" TO YOU WITH ONE HOPE—THAT IT WILL BRING YOU SUCCESS.

RELEASE DATE, AUGUST 12th—BY ARTCRAFT SINCERELY.

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.
D. W. GRIFFITH’
"The Great Love"

IN SEVEN REELS — RUNNING TIME
ONE HOUR AND THIRTY-EIGHT MINUTES

A Beautiful Love Story Against a Background of the Cyclonic Events of Today—Taking Place in the Great Amphitheatre of the World’s Struggle.

LOVE. THRILLS. COMEDY. ROMANCE


See how Jim Young, of Youngstown, Pennsylvania, matches skill and brains against a Prussian Plot to wreck the city of London.

See the sailing of the great fleet of Zeppelins; the swirl of the German air squadrons sweeping the sky and the glare of bursting shrapnel.

See how noble women of England are fighting side by side with our heroine in our little play.

Extraordinary as it may seem—a story taken from actual events.

Glories—thrills—excitement—on the stage of now, where Fate, the Greatest Director, is putting on the most magnificent drama the world has ever seen.

The Music for Every Scene in “THE GREAT LOVE” Is Timed to the Second.

RELEASED AUGUST 12th, THROUGH ARTCRAFT

D. W. GRIFFITH FILMS

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—“DG”—on the border line of the Main Title.

A. L. GREY, GENERAL MANAGER
BUSINESS ADDRESS, 720 LONGACRE BLDG.
NEW YORK CITY, N. Y.
Lillian Gish

LILLIAN GISH has proven that she is not only beautiful, but as a dramatic actress in the art of real acting, so natural that it does not appear to be acting, she stands unsurpassed.

You have seen her in "THE BIRTH OF A NATION" and in "HEARTS OF THE WORLD," where she proved a revelation.

SHE IS NOW TO BE SEEN IN

D. W. GRIFFITH'S

FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS

"The Great Love"

A Drama of Today

A FEW NOTES FROM THE GREAT PAEN OF PRAISE SOUNDING FROM EAST TO WEST.

"This Gish is a comely thing and intrigues me. As the heroine of Prof. Griffith's movie, she reveals herself as its most spectacular feature."

GEORGE J. NATHAN.

"Lillian Gish is exquisitely sympathetic. Her emotions stand forth with expressions as eloquent as they are silent."

NEW YORK HERALD.

"The acting of Lillian Gish as the simple little peasant girl, as the budding woman, then the dementia of extreme suffering, back to normality and happiness, EXCEEDS ANYTHING I HAVE EVER SEEN ON STAGE OR SCREEN."

ANNA MOODY LAWRENCE, Chicago Post.

"Lillian Gish scores as the heroine of the sweetest, most sublime appeal. There is something DIVINE about her portrayal of the Girl of France."

WASHINGTON HERALD.

"She plays fine and subtle harmonies upon the heart-strings of all who watch her."

PHILADELPHIA PUBLIC LEDGER.

"Lillian Gish possesses a beautiful tragic mien which puts her among the foremost dramatic stars of all time."

FLORENCE LAWRENCE, L. A. Examiner.
You are familiar with ROBERT HARRON'S Work.
Seven Years ago he started with Mr. Griffith
at the old Biograph Studios

A FEW EXCERPTS FROM THE DRAMATIC CRITICS
THROUGHOUT THE LAND

"ROBERT HARRON plays his part with wonderful intelligence in a language that all can understand. He dignifies the screen."

T. E. OLIPHANT, "New York Mail."

"ROBERT HARRON—a wonderful artist."

"New York Times."

"ROBERT HARRON, a clean-cut hero, does the most wonderful work ever seen."

KITTY KELLY, "Chicago Examiner."

"ROBERT HARRON exhibits marvelous talent."

TAMAR LANE, "Boston Record."

"ROBERT HARRON does the best work of his career—his acting is superb."

W. K. HOLLANDER, "Chicago News."

"ROBERT HARRON as the young American dominates the story. His work is a revelation."

"Philadelphia Ledger."

"ROBERT HARRON, the greatest of all screen actors. His work will live as a classic."

MONROE LATHROP, "Los Angeles Express."

You Have Seen Him in "INTOLERANCE" and "HEARTS OF THE WORLD";
Now See Him as the Young American in

D. W. GRIFFITH'S
FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS

"The Great Love"

In Seven Reels

Release Date, August 12th—Through the Artcraft

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.

D. W. GRIFFITH FILMS
A. L. GREY, GENERAL MANAGER
720 LONGACRE BUILDING, NEW YORK CITY, N. Y.
Announcing a New Policy Menu
Exhibitors of the United

Twelve of the Most Powerful
With Tremendous Advertising Possibilities
Booked

**TEN ($10) TWENTY ($20)**

<table>
<thead>
<tr>
<th>NOT A STOCK SELLING PROPOSITION</th>
<th>SENSATIONAL ADVERTISING CAMPAIGN ON EACH PRODUCTION</th>
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<tbody>
<tr>
<td>NOW BOOKING UNDER 12 PICTURE CONTRACT AT $10—$20—$30 PER DAY</td>
<td>COMPLETE AND EFFICIENT REPRESENTATION THROUGHOUT AMERICA</td>
</tr>
<tr>
<td>HIGH CLASS PRODUCTION QUALITY INSURED BY RECOGNIZED GREATNESS OF PRODUCERS</td>
<td>EXHIBITORS PROTECTED BY 2 PICTURE CANCELLATION CLAUSE</td>
</tr>
<tr>
<td>BOX OFFICE VALUE GUARANTEED BY LIVE ADVERTISING POSSIBILITIES OF SUBJECTS</td>
<td>CONTRACTS FOR 12 PICTURES AT $10—$20—$30 OPEN TO ALL</td>
</tr>
</tbody>
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WRITE US IMMEDIATELY

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

130 WEST 46th STREET, NEW YORK
ing Thousands of Dollars to the States and Canada

"BIG SPECIAL ATTRACTIONS"
That America’s Greatest Directors Can Produce

Fixed Prices of

THIRTY ($30) DOLLARS PER DAY

These Remarkable Theatre-Profit Prices Are Possible Because of OUR POLICY of

"Producer to Exhibitor Direct"

Which Eliminates the Middleman and Reduces Distribution Costs to the Minimum.

Because of Our Special Contract

Which Covers the Complete Set of Twelve Pictures (one a month for one year), making it unnecessary to sign up each theatre anew for each production.

And Because

The Great Demand for Extra Attractions of exceptional box office value makes them do a much larger volume of business than ordinary program pictures.

WRITE US IMMEDIATELY

PRODUCERS’ DISTRIBUTING CORPORATION
FRANK G. HALL, President

130 WEST 46th STREET, NEW YORK
THE MOST REFRESHING PERSONALITY ON THE SCREEN

Lillian Walker
In a Series of Eight Happy Pictures

With audiences everywhere seeking forgetfulness and relief in the softer, brighter things of life, the announcement that this delightful comedienne is to be presented in a series of sunny, human pictures, will be welcome news to her many admirers the country over.

These productions, the first of which is nearing completion, will be marked by a freshness of appeal and consistency of quality, that will give a new impetus to the drawing power of the screen.

Distribution of the pictures will be through that channel which gives the best assurance of meeting the demand of the industry for a closer relationship between exhibitor and producer.

Lillian Walker Pictures Corporation
Lester Park, President
501 Fifth Avenue - - - New York
Discriminating Exhibitors whose good judgment in the selection of truly fine photoplays mark their Houses as individual and successful, have welcomed the advent of Universal Special Attractions.

In these de luxe productions, Exhibitors have foreseen the coming of photo dramatic offerings of a highly specialized character, at once distinctive and individual. View each of these unusual pictures at your earliest opportunity.

- Dorothy Phillips in “The Mortgaged Wife”
- Mae Murray in “Her Body in Bond”
- Priscilla Dean in “The Two-Soul Woman”
- Harry Carey in “Hell Bent”
- Herbert Rawlinson in “Smashing Through”
- Mary MacLaren in “The Model’s Confession”

Each Special Attraction is offered entirely on its own merits; no production having any bearing or connection in any manner with any other. Your personal inspection of each play is invited. That is the right way to enable you to determine the value of each. An appointment at your nearest Universal Exchange can be arranged to suit your convenience.

UNIVERSAL FILM MFG. CO.
Carl Laemmle, Pres., 1600 B’way, N. Y.
MADGE KENNEDY
in a scene from "THE KINGDOM OF YOUTH"

"This is a Goldwyn Year"

THE world demands laughter. Millions of Americans have welcomed Madge Kennedy because she brought them relaxation and happiness. She has charm and youth and a gorgeous sense of comedy.

"THE KINGDOM OF YOUTH"
By Charles A. Logue  Directed by Clarence G. Badger

is her first production of the new season under the Goldwyn Star Series policy. And our greatest proof of her popularity is that exhibitors are spending their money liberally in advertising her because her name draws the crowds into the theatres. Released September 23.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn  President  Edgar Selwyn  Vice President
16 East 42nd Street  New York City
GERALDINE FARRAR, in a scene from "THE TURN OF THE WHEEL"

This is a Goldwyn Year

A YOUNG AMERICAN sits on "The Seat of Forgetfulness" in Monte Carlo cleaned of his last penny—ready for the end.

A beautiful girl lends him 500 francs. He breaks the bank. An instant later he and the girl he had never seen before are arrested for murder. This scene begins Geraldine Farrar's tremendously powerful story.

"THE TURN OF THE WHEEL"

By Tex Charwate
Directed by Reginald Barker

A story selected by 200 exhibitors. Released September 2.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
Edgar Selwyn, Vice President
16 East 42nd Street
New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"SMILING BILL" PARSONS

in a scene from a recent CAPITOL COMEDY

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

NAME us another comedian who has become nationally-famous and sought-after by 2,000 exhibitors after releasing but six comedies!

"SMILING BILL" PARSONS

has done this—establishing a new record in gaining instant public liking and approval. You can book his comedies independent of any other product. Goldwyn controls exclusively their world-wide distribution.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City
**"What Does a Woman Need Most—"**

A six-reel photoplay accompanied by a lecture on the vital problem of "SAVING THE CHILDREN OF OUR COUNTRY."

Approved by the Government. They urge "this work, which is of great value, be carried on throughout the country; there is no more constructive way to bring this important question before the public."

The film and lecture answer the title question—what a woman needs most for her health and happiness and completeness of her life is children. On this theme a film of absorbing interest has been built and it has proven exuberant in the public interest that it has aroused and it has drawn packed houses wherever it has been shown.

**Attractive Advertising Matter Available—Press Book.**

This feature will be distributed on the percentage basis thru the

**Psycho - Analytic Research Association**

1510 South 22nd Street, Lincoln, Neb.

*In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.*
Announcing

MISS GAIL KANE

In a series of eight superior productions—pictures of unusual merit and extraordinary star value.

Available at intervals of six and eight weeks at exchanges of the MUTUAL FILM CORPORATION

First release
"LOVE'S LAW"
September First
EDNA GOODRICH

Regal Beauty of the Stage and Screen

in

"Her Husband's Honor"

STORY BY MAIBELLE HEIKES JUSTICE

A five part drama in which an extravagant, thoughtless society woman redeems herself and saves her husband from ruin and disgrace.

Available August the Fourth at MUTUAL FILM EXCHANGES
First—Last—and Only "Ad"

"MOTHERS OF LIBERTY"

Produced by Royal Cinema Corp.

(Book This Wonderful Attraction)

Exclusive Rights Controlled by

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MAJOR FILMS CO.
10 Piedmont St., Boston, Mass.

Greater New York and Northern New Jersey
MOTHERS OF LIBERTY PICTURE CO.
145 West 45th St., N. Y.

New York State (Outside Greater New York)
DOO-LEE FILM CO.
145 South Warren St., Syracuse, N. Y.

Eastern Penn. and Southern N. J.
ELECTRIC THEATRE SUPPLY CO.

Western Penn. and West Virginia
QUALITY FILM CO.
411 Ferry Street, Pittsburgh, Pa.

Ohio, Kentucky and Michigan
STANDARD FILM SERVICE CO.
316 Sloan Bldg., Cleveland, O.

Missouri and Kansas
CAMP-BELL CO.
211 Ozark Bldg., Kansas City, Mo.

Wisconsin, Minnesota, North and South Dakota,
Iowa and Nebraska
ELLIOTT & SHERMAN FILM CORP.
Produce Exchange Bldg., Minneapolis, Minn.

Foreign Rights, Trans Russian Film Corp., 1476 Broadway, New York

Distributed by

MONOPOL PICTURES CO.
1476 Broadway, New York
AS AN INTERPRETER

between the hundreds of manufacturers and distributors of moving picture films, accessories, etc., and the thousands of Exhibitors throughout the world, the Moving Picture World is incomparable.

The SERVICE TO EXHIBITORS as found in the various departments of this publication have proven their worth whenever or wherever adopted.

The fact that the Moving Picture World is published at least forty-eight (48) hours before any other publication each week, is an added advantage its subscribers have in getting ALL THE NEWS FIRST.

When you read it in the "World," you know its right.

Subscription Price
Domestic ............... $3.00
Canada ................ 3.50
Foreign ............... 4.00
TO EXHIBITORS OF AMERICA:

In fixing the policy of Fox Film Corporation for next season I have carefully considered the requirements of the trade and the demands of the public.

Every owner of a motion picture theatre has a problem. Our policy has been arranged to give the best service and to enable the exhibitor to make a handsome profit. Our 1918-1919 productions are the best the Corporation has produced in its five years in business.

FOUR BIG TIMELY PICTURES

We have produced four pictures on a big scale which we are confident will create prestige and big box office receipts for every exhibitor who books them.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing. This intimate romantic story of General Pershing’s rise from a barefoot Missouri lad to the command of the American Army in France, is a carefully prepared, authentic life history of the famous soldier. You will see Pershing on the Missouri farm, later as a school teacher, his life at West Point, as an Indian fighter, in the Spanish War, U. S. Military Attaché in Japan, taming the Moros in the Philippine Islands, on the Mexican frontier and later in England and France. Staged by Richard Stanton. Seven reels.

2. QUEEN OF THE SEA, with Annette Kellerman. A sub-sea fantasy in six reels. A wonderful scenic conception in which Miss Kellerman displays daring in aquatic stunts. The story and supporting cast are in keeping with the tone of an Extraordinary Production. QUEEN OF THE SEA is bound to repeat box office records created by "A Daughter of the Gods." This picture will be released on a rental basis.

3. THE PRUSSIAN CUR. Staged by R. A. Walsh. Enacted by a big cast, including Miriam Cooper and based on revelations made by Captain Horst von der Goltz, confidential agent of Ambassador Count von Bernstorff, and conspirator against the United States who was condemned to die as a spy in the Tower of London in 1915. Captain von der Goltz was released to testify against the Welland Canal dynamite plotters in the United States Courts, and his amazing exposures are recited in a thrilling manner under the skillful handling of Mr. Walsh. The PRUSSIAN CUR reveals the Kaiser’s plots against America. For the first time it lays bare the schemes of the Kaiser and his agents in destroying factories, creating opposition to the Government, purchasing of newspapers, crippling of ships and the attempt to interfere with the Draft.

4. WHY I WOULD NOT MARRY. A striking, timely, morality picture produced along unique, unusual lines, with a box office appeal for men, women and children. The story is that of the most beautiful woman on earth who had seen all phases and conditions of high life; who knew men of all classes; whose whims and caprices had been satisfied in the most luxurious manner. The reason she would not marry is graphically pictured and lends itself to colossal box office possibilities. Six reels.

In a few weeks we will announce the release date of the Theodore Roosevelt film, “Put the Flag on the Firing Line.”

STANDARD PICTURES

There will be 26 Standard Pictures released during the season beginning September 1st, 1918. No cost is too great for Standard Pictures. Among the stars who will appear in this group are Theda Bara, William Farnum and others.

VICTORY PICTURES

There will be 26 Victory Pictures in which Tom Mix, Gladys Brockwell, George Walsh and others are grouped.

EXCEL PICTURES

There will be 26 Excel Pictures in which Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others will appear.

SUNSHINE COMEDIES

There will be 26 Sunshine Comedies produced under the masterful supervision of Henry Lehrman.

MUTT AND JEFF ANIMATED CARTOONS

There will be 52 Mutt and Jeff Cartoons released at the rate of one a week. Our Branch Managers now have full details and will be pleased to explain our policy. We advise you to get in touch with them.

WILLIAM FOX.
FALL FEATURE RELEASES
OF FOX FILM CORPORATION

Four Big Timely Pictures

Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.
WHY AMERICA WILL WIN! Based on life of General Pershing.
THE PRUSSIAN CUR—Expose of Ambassador von Bernstorff.
WHY I WOULD NOT MARRY—
A story of the world’s most beautiful woman and her life problem.

Standard Pictures

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
15—Theda Bara in WHEN A WOMAN SINS.
29—THE CAILLAUX CASE.
Oct. 13—William Farnum in THE RAINBOW TRAIL.
27—Theda Bara in THE SHE-DEVIL.

Victory Pictures

Sept. 8—Tom Mix in FAME AND FORTUNE.
22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I’LL SAY SO.
20—Tom Mix in MR. LOGAN, U. S. A.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

Excel Pictures

Sept. 1—Jewel Carmen in LAWLESS LOVE.
15—Virginia Pearson in QUEEN OF HEARTS.
29—Peggy Hyland in MARRIAGES ARE MADE.

SUMMARY FOX POLICY 1918-1919

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<th>Category</th>
<th>Amount</th>
<th>Totals</th>
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<tr>
<td>BIG TIMELY PICTURES</td>
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<td>4</td>
</tr>
<tr>
<td>STANDARD PICTURES</td>
<td>-</td>
<td>26</td>
</tr>
<tr>
<td>Theda Bara, William Farnum and others</td>
<td>-</td>
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</tr>
<tr>
<td>VICTORY PICTURES</td>
<td>-</td>
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<td>George Walsh, Gladys Brockwell, Tom Mix and others</td>
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</tr>
<tr>
<td>MUTT AND JEFF ANIMATED CARTOONS</td>
<td>-</td>
<td>52</td>
</tr>
</tbody>
</table>

Totals - 102
WILLIAM FARNUM DE LUXE PRODUCTIONS

The popular appeal of William Farnum is as wide as the joys, sorrows and aspirations of human hearts. As the peerless portrayer of all that is fine and strong in American manhood, he commands a motion picture patronage that is absolutely certain to fill every theatre in which he appears.

Now, to "Les Miserables," "True Blue," "When a Man Sees Red," "Rough and Ready," "The Bondman," "A Soldier's Oath," and many other sterling productions, Mr. Farnum has added four great romances by Zane Grey, America's foremost writer of Western novels. These stories have been read by millions. They have been advertised in every town and city. Millions want to see the plays.

The William Farnum De Luxe Production scheduled for release in September is:

RIDERS OF THE PURPLE SAGE, by Zane Grey.

This stirring tale is universally recognized as one of the greatest Western stories ever written. As "Lassiter, the Avenger of the Utah Border," Mr. Farnum has scored the supreme character achievement of his career. "Riders of the Purple Sage" is as big as the West itself. Its showing will be one of the outstanding film events of the coming year.

"Riders of the Purple Sage" will be followed by its gripping sequel, "THE RAINBOW TRAIL," and later by "THE LONE-STAR RANGER" and "THE LAST OF THE DUANES." To this wonderful Zane Grey series will be added other Farnum attractions of surpassing interest and drawing power.
NEW FOX POLICY
SEASON 1918-1919

THEDA BARA SUPER-PRODUCTIONS

For the filming of these splendid photodramas, William Fox has taken as his slogan, "The Best That Brains and Money Can Make."

Theda Bara stands today at the top of her profession—universally acclaimed as the foremost screen interpreter of feminine emotions. Her name has become a synonym for big, stirring, money-making productions, and her list of powerful dramatic roles includes the greatest classics of the world.

During the season of 1918-1919, Miss Bara will appear in eight new Standard Pictures. These plays will be the strongest attractions that William Fox can find for her in history, literature and present-day life.

The Theda Bara Super-Production scheduled for release in September is:

WHEN A WOMAN SINS, by Betta Breuil.

This vivid drama pictures a passionate soul's wild struggle for love against the restrictions of her stifling environment. When her untamed impulses batter down the walls of convention and bring upon her the scorn and contumely of the world, she defies smug opinion and goes the wanton way. But at last comes love and the balm of regeneration.

"When a Woman Sins" will be followed in October by THE SHE-DEVIL, by E. G. Hopkins, a vivid story of a charming vixen's escapades in Paris and Madrid.
Victory Pictures

This superb group of attractions has been established because the achievements and the vast popularity of Gladys Brockwell, Tom Mix and George Walsh make a step forward and upward absolutely necessary.

In answer to the demand of exhibitors and public that these stars be shown in more pretentious productions, William Fox now offers his first three Victory Pictures.


Who started the World War? A new angle of this vital question appears in the strange romance of Emperor Franz Josef's beautiful favorite, who played into the hands of the Huns. In this amazing, intimate revelation of love, scandal and secret politics, Miss Brockwell scores the greatest popular triumph of her career.

Tom Mix in Fame and Fortune, a dramatization of Charles Alden Seltzer's famous novel, "Slow Burgess."

Better even than "Ace High," "Western Blood" or "Cupid's Roundup," this is Tom Mix's greatest photoplay achievement. It has been produced on a scale of magnificence that guarantees a sure-fire run. "Fame and Fortune" places "the greatest cowboy actor" among the five biggest drawing cards on the screen.

George Walsh in I'll Say So, by Ralph Spence.

"Smiling" George Walsh, the dashing, good-humored, devil-may-care author of hair-raising dramatic escapades! In this breezy story of love, adventure and war, he is sure to go "over the top" with a smashing, full-house triumph.
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It Also Adds Force to Our Advertisers’ Messages
Jury Declares Sunday Shows Are Necessary

After Lexington Court Fines Ben Ali Theater $2, Two Other Defendants Secure Change of Venue and a Jury Acquittal Which Upsets Previous Interpretation of Blue Laws—Battle Not Over


In the cases against the Phoenix Amusement Company, and J. H. Stamper, Jr., of the Orpheum Theater, a jury in Magistrate Charles P. Dodd's court late yesterday afternoon found the defendants not guilty, declaring that under present war conditions picture shows on the Sabbath constituted a necessity, and were not a violation of the old blue laws which clearly set forth that only work of a necessary nature shall be done on the Sabbath.
The jury was composed of G. N. Sharp, E. P. Harrison, C. D. Calloway, Clarence Stivers, George Marrs and W. H. Boggs.

Following this decision Al Combs, of the laymen's committee, stated that the committee would probably bring further actions against the theaters, and an effort made to try the cases in another magistrate's court, and if no satisfactory arrangement were secured the cases would probably be taken before the circuit court.

In the three cases tried the exhibitors won two in Magistrate Dodd's court and lost one in Magistrate Boone's court. The latter refused to hear any evidence relative to whether pictures were necessary or not on the Sabbath, and merely considered evidence showing that the theaters operated on Sunday.

Churcmen Score Preliminary Victory.
The churchmen of Lexington have scored the first victory in the fight to establish the legality of Sunday shows, but indications are that both sides will make repeated trips across 'The Marse' before either side will become firmly entrenched. Both sides are bringing up their heaviest artillery and reinforcements, and a decisive legal battle is about to take place.

A jury was finally secured in Orville C. Boone's Magistrate's court. During the trial the court would listen to nothing concerning the necessity of Sunday shows, but merely the question of whether or not the statutes had been violated. The jury returned a verdict of guilty in the case of the Ben Ali Theater which was tried separately, and a fine of $2 was imposed by Magistrate Boone, who had the privilege of fining $2 or $50, but placed the minimum. Under the law as written each ticket sold would constitute a separate offense, and on a minimum basis of $2 for each offense the churchmen could make the situation hard for the theaters.

The question of whether or not the business operated constituted a Sunday "necessity" failed to get to the jury, as the court contended that the only question at stake was whether or not the house was open for business, and whether business was actually transacted, as the ruling of the Court of Appeals in the Capital Theater case, of Frankfurt, was very clearly presented. Therefore, he refused testimony of several persons representing the defense.

Attorneys Ask for Change of Venue and Get It.
R. J. Colbert, attorney for the Phoenix Amusement Company, operating the Strand Theater and attorney George C. Webb, representing Manager J. H. Stamper, Jr., of the Orpheum Theater, when the cases were called against those two concerns, asked for a change of venue, claiming that they couldn't expect a fair trial before Justice Boone. An affidavit was filed by Mr. Colbert for John B. Elliot, of the Phoenix Amusement Company, in which the latter stated that he did not believe he could secure a fair trial in the court following the experiences of the Berryman Realty Company, owners of the Ben Ali Theater in the previous trials. It was alleged in the affidavit that Magistrate Boone had overruled the challenge of the defendant on this case, where a juror served who had both formed and expressed opinions in advance which were unfavorable to Sunday operations. It was also alleged that the court refused to consider any evidence whatsoever except as to the mere fact of whether the theater was open on the Sabbath. It was further alleged that at the conclusion of the evidence Justice Boone had his instructions already prepared and submitted them to the jury refusing all instruction of defendants, and not permitting the jury to consider all of the facts of the law in the case. It was claimed that under such conditions a fair trial could not be expected. Justice Boone transferred the cases to Magistrate Dodd, stating that he didn't consider the affidavits sufficient to require him to transfer the cases, but that he didn't care to sit in the cases under the circumstances of the men figuring that they couldn't get a fair deal at his hands.

When the cases were called on Magistrate Dodd's court attorneys for the commonwealth objected to all testimony except that proving actual operation of the houses, but Magistrate Dodd heard the witnesses regardless of the objections raised.

The principal testimony for the defense was rendered by Capt. J. W. Harding, commander at Camp Buell, Lexington, who held that Sunday theaters were absolutely necessary as soldiers must have recreation, such as the theaters afford.

Capt. F. W. Herslger, in charge of the army recruiting stations for the Eastern Division of Kentucky, gave similar testimony.

Woman Pleads for Sunday Shows for Girls.

Mrs. A. P. Harrison, of Lexington, chairman of the Kentucky Federation of Women's Clubs, honorary vice president of the Woman's Committee of the National Council of Defense, and chairman of the Kentucky Division of the Y. W. C. A., in charge of the Hostess House building at Camp Zachary Taylor, Louisville, testified for the defense. Mrs. Harrison stated that from her long experience as a civic leader she felt that Sunday amusements were necessary for girls on the Sabbath, and that picture shows are helpful for girls who work during the week, and therefore necessary for the good of the community.

The prosecution presented several witnesses who testified that they had purchased tickets and attended the shows on Sunday.

Richard C. Stoll, counsel for the defense, in making a statement said moving pictures are developers of morale among the people, and that the best way to develop morale at this time is to keep the people amused, and that at Camp Taylor, Louisville, the Government operates both picture theaters and vaudeville shows on Sunday to keep the soldiers interested, and that the commercial theaters are running.
war slides, and their houses are used by the four-hour speakers even on Sunday to aid in war work.

The defense is endeavoring to prove that Sunday shows are necessary as a business necessity, as necessary as labor, which is permitted on the Sabbath under the old blue laws. The prosecution is making no attempt really to fight this angle, but simply to point out the fact that Bill 41, which was open on Sunday, and that according to the Court of Appeals this constitutes unnecessary work on the Sabbath. However, that decision was some time ago and was not in a city where there is a military camp.

The outcome of the cases is set forth at the opening of this story.

Sunday Shows Legal in Philadelphia
Circuit Court So Decides, Provided Only They Are Properly Licensed Under Borough Law.

One of the most important decisions handed down in Pennsylvania was delivered by Judge McLaughry in the Circuit Court at Mercers, Pa., in the case of Farrell vs. Adler, Leslie and Stahl. The decision states that Sunday shows are legal under the Pennsylvania statutes providing they are properly licensed under the borough law. Judge McLaughry ruled that the boroughs are self-governing and that matters pertaining to the licensing of amusements comes properly under the borough's governing powers.

In the decision the Judge ruled that the act of May, 1913, providing for suppression here be effective in the boroughs, and that any person who commit such operation if the proper license has been granted, and that the entire matter is outside the court to interfere.

The decision came as the climax to a case which grew out of a decision rendered in a case under the motion picture shows in Farrell on Sundays. The borough authorities permitted their operation, but the case was appealed by various taxpayers on the ground that the State law was contrary to Sunday shows and that the local authorities were exceeding their authority in granting permission to operate on Sunday.

The decision makes it clear that Judge McLaughry's is the first definite ruling of the kind and will undoubtedly put an end to Sunday crusades from a legal point of view throughout the State. The motion picture men of Sharon have made application for a Sunday show and have been refused. The local authorities on advice of counsel will open their show, and the exhibitors feel that a sweeping victory has been won for them.

The decision favors Sunday operation in other industrial sections will undoubtedly take form in the near future and it is believed that it will not be long before the Sunday idea be accepted by the three counties in the State. All three have fought a hard fight and credit must be rendered them for taking the initiative in a matter which may have such far-reaching consequences.

Mr. Sybert is the type of exhibitor who shuns the idea of a Sunday show. He believes that the compromise which has resulted in the decision gives the power to the State to license the establishment at will, and that the State courthouse will have as great a power as the city in the enforcement of these laws.

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Sunday Committee Gets Request for Aid
Believed Situation in Several States Indicates Prospects of Obtaining Legislation Favorable to Picture Interests.

At a meeting of the Sunday Opening Committee, held July 25 at the offices of Chairman Adolph Zukor, consideration was given to a request from representatives of the exhibitor associations which are about to launch a state wide campaign in the hope of securing the necessary legislation to legalize the showing of motion pictures on Sunday.

The committee designated Peter J. Scaife, newly elected president of the Motion Picture Producers' and Distributors' Association of America and first vice president of the National Association, to attend a meeting at Columbus, during the week, for the purpose of investigating the situation and reporting his recommendations to the committee.

The Sunday Opening Committee in addition to Chairman Zukor is composed of President William A. Brady, Walter W. Irwin, Lee A. Ochs and P. A. Powers, with Frederick H. Elliott as secretary. Reports presented at the meeting indicate there is a good opportunity to secure the enactment of new legislation permitting the theaters to be open on Sunday in several states where there has been conflicting decisions and differences of opinion as regards the enforcing of local regulations by the authorities.

Several states have already launched a campaign to forbid shows on Sunday, and there have been brought about due to war conditions will materially aid in the opening of theaters on Sunday.

The question has been raised in the Pennsylvania legislature as to whether George B. LaBarre, Director of Public Safety, Trenton, N. J., has recommended to the city commissioners that the motion picture theaters should be allowed to open on Sunday. This question has been answered negatively by Governor Rorer, who is now legal in the State of Pennsylvania if properly licensed under the laws of the governing municipalities, according to a decision which has just been handed down by Judge J. A. McLaughry at Midway, Pa. The decision in Pennsylvania means the contention of the motion picture interests in New York State which endeavored to secure the passage of a bill during the last session of the legislature at Albany providing for the operation of these shows on Sunday. This bill was passed by the Assembly, but was held up in the Senate.

The Sunday Opening Committee is preparing to make a sum up of the year's operations in the various states and plans to render co-operation wherever possible in the hope of securing legislation where necessary. The members of the committee are enthusiastic over the outlook and believe that the public and the press generally will welcome the inauguration of the state wide campaigns.

Ontario Men Get Alter Long Contracts

PRESIDENT A. BAILIE of the Motion Picture Exhibitors Protective Association of Ontario has launched an offensive against exchange companies in Canada whose policy is to encourage the signing by exhibitors of long-term contracts for service without the privilege of cancellation after a state period.

This summer a number of Canadian distributing companies have advertised arrangements for the supplying of pictures by the year and Bailie has attacked these companies. He has made a warning sent out to exhibitors' associations and made a personal appeal to the boroughs.

The new members would have the opportunity to take a long-term contract and letters Bailie warns all exhibitors to not sign any contract that does not contain a thirty-day cancellation clause.

"You might as well hand over your theater now if you sign up for a year with existing in the various states and plans to render co-operation wherever possible in the hope of securing legislation where necessary. The members of the committee are enthusiastic over the outlook and believe that the public and the press generally will welcome the inauguration of the state wide campaigns."

President Bailie says, "There are many exhibitors are inclined to consider long-term contracts because of the reduction in rates for quantity booking. But this is mere horse trading for the exhibitors. It is without the right to change his service if he wants to. It's like this: the exhibitor may get a good rate for pictures this year, but if all the exhibitors sign contracts, two or three large companies the 'independent exchanges' would be out of business next year and then the big concerns would have the exhibitors at their mercy."

President Bailie has been active in the matter. His letters have reached Montreal, Winnipeg and other distant cities, while nearly every exhibitor of Ontario has received his official warning. Bailie stands as a protector of the smaller exchanges, of which there are a number in Toronto. He claims that their existence means much to the welfare of the theaters.

This is practically the first occasion that the Ontario association has sought the cooperation of exhibitors in other Provinces of the Dominion.

Provincial Organization Establishes Headquarters.

Another development in the circles of the Ontario association has been the establishment of permanent headquarters in Toronto of the provincial organization. Thomas Scott, secretary of the Ontario association, has opened a permanent office in the clubrooms of the organization at 137 Yonge street. Incidentally, he is arranging to undertake the sale of provincial war tax tickets to all exhibitors. The target price of the ticket is $1, and the sale of these tickets, and it is believed the organization will reap quite a revenue from this source in the long run.

A number of members of the Ontario association have also been interested in the inquiry into the question of circuit or circuits. Secretary Scott has been looking into the matter, but no definite steps have been taken. A number of members are anxious to see the association take on the distribution of various productions now controlled in the United States by organizations of exhibitors.

Objection has been raised to the many requests received
by exhibitors by private citizens for the presentation of special slides or trailers advertising various campaigns and coming events. President Bainie has announced his inten-tion of arranging for the approval of these slides and trailers by the Ontario association before they can be shown in a theater.

"America's Answer" Rousing Appeal to Patriots

Second Feature by Government Shows Where and How Men and Women Have Applied to Crushing the Hun

A

MERICANS" to Hun barbarism was pictured at George M. Cohan's theater, Sunday evening, before an invited audience and the theater was extended engage-ment. The number of seats which have been sold is a matter of fact there will be few seats available to the single ticket purchaser for some time—the house has been sold out for some weeks.

The Division of Films, Committee on Public Information, is handling this second release of Government production on its own account, along lines of promotion dictated by good showmanship and handled by real showmen. Charles S. Hart, director of the division, has surrounded himself with high-class men, such as George Bowles, Willard Coxey, Wallace Monroe plus practically all of the McCarthy forces who produced "The Birth of a Nation" with such un-disputed success.

Engagements in all of the large cities will be played with local patriotic societies co-operating with the Division of Films, and in this manner the greatest number of people in the shortest possible time will see with their own eyes what has been done with some of the billions the public has contributed in Liberty Loans; see hundreds of Yanks pass through the trenches; see the fruit of the march to the front trenches and come to grips with the wild Hun.

Sunday night's audience was enthusiastic to the limit of applause and cheers. Much as he will dislike the publicite, credit is due to S. L. Rothapel for framing an appropriate and stirring musical score and in fulfilling the function of "sound man" in a manner that reflected advance showmanship. Mr. Rothapel conducted the orchestra and collected the modicum of personal credit that was his just due. "Roxey" registered one hundred per cent, with none to deny him.

Picture Will Make You Dig Deeper.

You have contributed to Liberty Loans and are buying W. S. stickers should see "America's Answer." It will give you something to show your neighbor to do likewise. The wondrous accomplishments of the Government—servant of the people—in placing 1,250,000 men on foreign soil, to date, are visualized in an astounding manner.

We have, for instance, read that a million-dollar refrigerator plant has been built; that docks have been constructed, that munitions and guns have gone overboard in this country, and that you actually do, in "America's Answer," the astonishing things that have been accomplished. For miles the traveling camera discloses docks, double tracked and alive with men and machinery, acres and acres of steel construction appear as the re-refrigerating plant is built; engine boilers arrive on flat cars and are hoisted by traveling cranes, skidded across the vast expanse of a great locomotive works and land on the wheels and truck that await them.

How the men are fed, how their food is prepared and transported right into the front-line trenches; what has been accomplished to meet the emergency, and the care of the convalescent; the march of soldiers swinging along in lines that reach beyond the vision of the camera; lumbermen hewing trees and sawing them into planks in great mills built by Uncle Sam, hosts of horses; scores of motor-trucks, arriving boxed up ready to crank and "go to it"; trench digging and actual trench conditions of warfare; piles of shoes, hats and clothing sent back to French villages where they were seen to be no end to the details pictured in these reflections of the won-derful things our Government has accomplished.

"America's Answer" gives the death blow—the final walk of thought that motion pictures may not be essential in this world war. In no way under God's heaven, or by any other ingenuity of mankind could any work done 3,000 miles away be presented in absolutely convincing record to the individual American who has contributed the money—and the men. WILL.
Moving Picture Theater as War Aid

Theater Owner Declares Part It Has Played En-
titles It to Special Consideration in the Scheme of Taxation for War Purposes

THE Moving Picture World is in receipt of a thought-
fully written communication from Mr. M. E. Comer-
ford, a theater owner of Scranton, Pa., which should com-
mand attention of theater owners generally. It is Mr. Comer-
ford’s belief that, in view of the important function the
theater plays in our national life, it is being burdened by
the Government in aiding the Government in the dissemina-
tion of information and in the direct selling of Liberty
Bonds, that an additional burden which might impair its usefulness to
the Government should not be placed upon it. Mr. Comer-
ford suggests that, in the absence of a national organiza-
tion of the trade to properly present the status and claims
of the motion picture theater to the Ways and Means Com-
mittee, a meeting of theater men should be called to pre-
pare such a statement as will impress the committee. As
this matter is in the hands of the National Association
of the Motion Picture Industry any multiplication of re-
presentations would be confusing. Aside from Mr. Comer-
ford’s argument is of value and is printed here:

Editor Moving Picture World, New York.
Dear Sir: It seems necessary at this time when a new war revenue
bill is being framed that we should have this matter taken up.
In its attention to the moving picture business as to more fully
serve the war purpose of the Government, it appears that the
business is not being treated as it should be. Where the
moving picture theaters have two distinct elements of useful-
ness for the Government in this war. One is the means provided
to produce direct and indirect propaganda by the widespread
use of the moving picture theater in the dissemination of
war information. The other is the entertainment and
amusement afforded by the Government to the public.
In the case of the former type of business, the moving picture
theater has been of great value in the administration of
the war. In the latter case, the moving picture business
stands somewhat in an exclusive and unique position
since, up to the present time, there is no other medium which
may bring the animated form of propaganda to school
officials and to influential citizens. It is largely due to
the Government’s recognition of the importance of this
business that the moving picture theaters are being
hardly burdened with a tax.

Great Patriotic Stimulus

It is generally admitted that the value of war revenue
representatives the utility of the moving picture theater needs
encouragement in the matter of stimulating action in others in
the encouragement of others which may be used by a directly
proportionate to the houses or the income of the
halls. It follows that any move which will tend to
lessen the business at these halls by imposing increased
war tax upon the proprietors and foreclose them to shift the same to the public will produce
a demoralizing effect for the war work. It is
the intent to destroy this very essential public utility needlessly possibly reducing the amount of revenue to be derived from this
source of support for the business.

In the patriotic purpose of every moving picture theater
proprietor
In the country to render maximum war service to the Government, and
to aid and end war of all such houses have been given for Liberty Loans.
M. C. A., Red Cross, Knights of Columbus, and other campaigns.
"Your Minute Men" have been and are now using these theaters as
a very essential means of bringing people together to hear the
usefulness of the business.

"The Food and fuel administrators have distributed information from
departments through thousands of theaters several times daily, and
every patriotic move and program approved and
sanctioned by Government. Inclusion of groups, either a selection of
draft work and other moves, and patriotic lines handled by citizens,
have been of a great extent carried forward by the means of publicity and assemblage
erected by theaters.

Give Congress Information

Members of Congress having in hand the great work of shaping this
new scheme of revenue tax for the Government, the Chairman of the
Committee and the Secretary of the Treasury are certainly determined to be fair and
just with the business in the world. But their work is mammoth
in character, embracing many thousands of industrial, commercial,
or other lines of action, and involving the gathering of many
money totaling millions, and it is only just and equitable for all
the theaters having this gigantic task in hand to comprehend the full elements of
every group and to help the Government in the best way possible to
the members of Congress and the Congressional committees such
naturally associated with them, that their work will be an
advantage to the trade as well will enable
them to construct a revenue measure which will meet the
wants of the public and entirely conserve and protect essential
lines.

This duty is one of the most interesting and important associated with the moving
picture theaters. This vast business represents investments of
several billion dollar directly and indirectly, furnished profits equal
for the world’s people for years.

Sincerely yours,
M. E. COMERFORD.

Scranton, July 20, 1918.

Famous Players Prepare Release Schedule
It Covers First Six Months of Coming Season—Company Issues Handy Booklet

The Famous Players-Lasky Corporation has prepared a
schedule of releases, according to the stars, covering the
first six months of its new year commencing September
1. From this announcement the exhibitor can lay out
his exploitation plans for the next half year and is in a
position to advertise the appearances of the various stars at
dates.
Hustling Hard to Win That Trophy

First National Managers Speeding Up Salesmen in Effort to Win Bronze Table to Be Awarded by the Moving Picture World to Exchange Making Highest Percentage of Bookings Within Its Territory for "Pershing's Crusaders."

EVIDENTLY C. E. Holah, manager of the A. H. Blank Enterprises, holding the First National releases through Iowa, Nebraska and Kansas, is set upon getting that handsome trophy to be awarded by the Moving Picture World to the exchange making the highest percentage of bookings for "Pershing's Crusaders" within its territory. He backs up his telegram, printed last week, with a letter in which he offers additional details and writes:

"There is no use waiting for the names to go on the bronze tablet. Here they are: C. E. Holah, manager; S. F. Goldilain, Ralph B. Nunn, W. J. R. Collins, Harry Weinberg and Eddie Bonis, salesmen.

"We have thought it over and have decided that you may as well have it engraved right now, because Des Moines is going to do it eventually so why not? We like to oblige Mr. Holah, but we cannot send the trophy to him yet. You see, some of the other exchanges might find it out and quit hustling, and with every exchange naturally trying himself it would be a shame to check their ardor by sending the tablets now. That trophy is going to stay right here in New York until after September 1, and to judge from several of the letters received so far to Des Moines at all, for more than Mr. Holah seem confident that they can clean up their territory by the end of August. It begins to look as though the winner would have to book all the territories in some of your churches, not to mention Granges and Sunday School picnics for good measure.


Carey Wilson, of the New York State branch, is doing special cleverness with A. C. Fox, Malcom Williams, George Gordon, I. M. Schwartz and S. Keeley, getting after everyone in Illinois. He has a lot of territory to cover, but to judge from the Chicago papers Indianapolis is not going to be the only 100 per cent, plus exchange. Like Carey Wilson, he is going in for special advertising and has extra salesmen on the job.

Sol Lesser, chairman of the California division, United States Official War Films, a branch of the State Council of Defense, is not going to let the trophy go to a commercial exchange if he can help it. The offices of the California division, at 191 Golden Gate avenue, look like a political headquarters on the eve of election. "Pershing's Crusaders" was exhibited at the Columbia, San Francisco, for two weeks under the direct supervision of the Government, and is now being shown at the smaller city houses. In Oakland the cinema ran it for a second week because one week was not enough. Governor Stephens and Benjamin Ide Wheeler, president of the University of California, were on the opening day. The exchanges have been booked up rapidly throughout the state. Just as a sample of what they are doing out there, the earlier short lengths and the five-reel, "The Remaking of America," were given eight shows at the Fox, Jewett, Hoyt, Marsteller, 21 and War Review" is already booked in sixteen of the large houses.

Reserved Officers March to Show in Pittsburgh.

Pittsburgh sent "Pershing's Crusaders" off to a wild hurrah at the Rowland and Clark theaters. The 300 mem-

bers of the Reserve Officers Training Camp at Camp Carnegie marched the four miles to the theater on the opening day and were cheered all along the route. The officers in the theater did the best they could with another demonstration, and then they took their turn at cheering when the picture was shown. Pittsburgh has not announced what it is going to do—but it's doing it, none the less for the country. The film almost books itself, but this publication wants to see the film go into every possible house, and to that end the offer of a trophy was made, not so much as an incentive as to show its appreciation of the efforts made on behalf of the Government. Booking this film should be something more than a moneymaker for the exhibitor; it is the patriotic duty of every exhibitor to show to his patrons the results of Government preparation. German propaganda still continues, less patent, perhaps, than before the prison camps were established, but the more baffling because of that very sinesis. The pacifist, too, has not learned his lesson and continues to talk pessimism. The film is a direct answer to both of these. It does not tell what may be done. It shows what has been done, and shows it in the most unmea-sured manner.

We have the authority of William A. Brady for the statement that President Wilson himself regards the motion picture theater as a valuable adjunct to the press; perhaps an even more valuable one. "Picture World" says the graphic appeal is so much more powerful. The motion picture theatres have done their bit on the loan drive and other movements, and they can be a powerful factor for good, in bringing to the nation the spirit of the last hurrah of war. And in doing this they can clean up as they can clean up with no dramatic feature.

Even were no trophy offered we believe that patriotism and professional pride alike would supply the incentive for intense bookings, but with something tangible to work from, something substantial to represent the achievement, we hope that the drive will be made even more successful, and the beautiful trophy it is planned to present the winning exchange is well worth the effort. That the exchanges share this belief is proved by the letters and telegrams coming to this paper and to the headquarters of the First National.

June Elvidge Makes A Regular Suggestion

It Is That Producing Companies Send All Left-over "Stills" to Soldiers and Sailors.

June Elvidge, the World Pictures star, who is at present making "The Love Wreath," a Paul West story, under the direction of Travers Vale, is devoting all her spare time to welfare work for the hospital ships of the United States. Miss Elvidge is sending books, magazines and stills of scenes from moving picture features to these vessels, and her work is appreciated if the letters she is receiving are any criterion. She suggests that the producing companies gather up all the "stills" left over after their pictures have had their run and ship them to the different hospital bases, cantonments and naval bases both here and abroad. She has been informed by a number of sailors and officers on board our destroyers in foreign waters that these pictures help to while away an hour that is often otherwise be tedious and tiresome. It seems that the boys in many instances recognize in some exteriors locales familiar to them with intentions in their own stories that had their inspiration from these photographs. Another favorite divertissement when off watch is to act the scenes shown in these photos.

CAREWE IS LOCKWOOD'S MANAGING DIRECTOR.

The affiliation which Edwin Carewe recently made with the Metro-Yorkes Company, the producers of the Lockwood features distributed by Metro, carries with it the title of managing director. The appointment is made with the approval of the director of the Lockwood subjects Carewe has the business affairs of the organization under his management. Carewe is now putting on "Pals First" as his first effort with the company.
THE MOVING PICTURE WORLD
August 10, 1918

“Mitt Me” Luncheon for Division 5
Campaign for Summer and Fall Opens with Introduction Meeting at the Hotel Astor July 31.

DIVISION 5 of the National Association wants to be ready in 1919 in filling fifth hundred of the National Association of the Motion Picture Industry. For that reason there has been arranged a luncheon at the Hotel Astor for July 31, to be known as a “Mitt Me” luncheon, under various unprintable features. One of the discouraging features which has retarded the work of this group, or rather prevented it from ever starting, is the fact that the members of it do not know each other. It is impossible to arouse much enthusiasm in a body in which only twenty or thirty come to meetings, and in which meetings are held as infrequently as twice a year. Most organizations meet at least once a year at the annual meeting, but the privilege of not being called to the bulk of the membership of Division 5, owing to the fact that the annual meeting was held in Boston.

At an informal gathering of the directors of the group called recently by Chairman John C. Flinn it was decided the first step to efficient work was to undertake some plan whereby the members of the group might meet each other and become acquainted. After some discussion and several meetings a luncheon was arranged to take place at the Hotel Astor on July 31 at 12:30 o’clock, the luncheon to cost each individual $2. The Yacht room has been engaged for the purpose, and Chairman Flinn, Secretary Ellicott, and the other members will work out the work which the division is expected to perform during this coming year.

The luncheon arrangements are in charge of Thomas G. Wyley and James L. Hoff, who promise that Mrs. Astor will present something every man who attends a good square deal. It is expected at least a hundred or a hundred and fifty will be present, and each one will be tagged with his proper locker number on entering the Yacht room, in hand by the “Mitt Me” committee, who will perform the initiatory ceremonies upon him.

Directors’ Advisory Board Calls for Scissors
Division of Films Auxiliary Asks for Stories that May be Used in Government Work.

THE Advisory Board of Motion Picture Directors, Division of Films, Committee on Public Information, is very anxious to obtain stories suitable for production in motion pictures. All stories submitted must be written around themes that will be helpful to the United States and her Allies in various forms of war work.

Suitable subjects would be such as would have the effect of speeding up labor in shipyards, munition plants and other factories, that would be of material assistance in Liberty Loans, War Saving Stamps and other drives and stories that could be utilized to advantage in the foreign work of the Division of Films.

In the United States Government that the motion picture is one of the most effective means of reaching the people of any country. Not only will these pictures be shown in the United States but also in every Allied country and every neutral country. The board is particularly desirous of obtaining good stories that fit present day conditions in Russia, Italy, Mexico and Central and South America. It is hoped the best writers in America will respond to this call.

Bare plots in brief synopsis form are all that is required. All plots submitted will receive careful and immediate consideration by experts and those accepted will be given the finest production possible by the foremost producers in these United States.

Submit all stories to James Vincent, secretary Advisory Board, Division of Films, Times Building, New York City.

Hodkinson Names Release Dates for Plaza
“Petticoats and Politics,” Anita King’s Initial Subject is Set for August 26—“Angel Child” September 9.

THE W. W. Hodkinson Corporation announces that its new brand of Plaza pictures will be ready for distribution the latter part of August. “Petticoats and Politics,” Anita King’s initial subject of the production, will be released August 26, and “Angel Child,” starring Kathleen Clifford, is set for September 9. Prints of “Petticoats and Politics” will be in all the General Film branch offices by August 9.

Anita King, who has won the sobriquet of the Outdoor Girl because of her athletic prowess and wholesome, breezy personality, has a story especially written for her talents in “Petticoats and Politics.” Unlike the tailor-made play, this Plaza picture, from the pen of L. V. Jefferson, has an aptly

“Angel Child” is another comedy. Kathleen Clifford proves an adept in the portrayal of children, the role of the openly mischievous but pranking youngster. “Angel Child,” as her doting father calls Glory, is such a trial to her mother she sends her to boarding school, where, in turn, she is an even greater trial to her schoolmates.

Following Plaza releases will be Anita King in “Whatever the Cost,” by Leslie T. Peacock, and Kathleen Clifford in “The Divided Law.”

ELEN CASSITY has returned to New York with a coat of California tan after finishing work in two motion picture productions supporting Baby Marie Osborne before leaving the coast Miss Cassity was compelled to return to New York due to illness. A. S. Douglas, president of the Diaondo Film Corporation, of a contract calling for her appearance in six more pictures. Her business interests in the metropolis and the fact that her mother is ill made the decision imperative.

Cassity to return east. When her mother recovers Miss Cassity plans to return to California immediately after the motion picture camera in New York. A southern girl from Virginia noted for her grace and beauty, she has been in the public eye in some capacity ever since early childhood. Miss Cassity was discovered as singer, artist’s model, musical comedy actress and screen player. And of them all she professes to be fondest of pictures.

In 1915 Miss Cassity decided upon a stage career. A theatrical manager, a friend of her family’s, advised her to try it to New York. She was furnished letters of introduction to Klauer and Erlanger, George Tyler, Cohen and Harris, and other big producers. On her appearance, Miss Cassity was met at the Pennsylvania Station by a lawyer whom her mother had known for years. He drove her to a Broadway hotel for luncheon. In the dining room at the same time was Florenz Ziegfeld, who at first glance was so impressed with Miss Cassity’s beauty that he obtained an introduction, and within the hour had signed her for a part in the “Follies” of 1915.

More, upon her return to California in 1915, Miss Cassity was given a singing part. She made good in it, and shortly afterwards received the opportunity to understand the lead in “Pal’s First,” with Tom Wise and William Courtenay. Later, when the play went on tour, Miss Cassity went with it.

On her return east Miss Cassity was met at the Pennsylvania Station by a lawyer whom her mother had known for years. He drove her to a Broadway hotel for luncheon. In the dining room at the same time was Florenz Ziegfeld, who at first glance was so impressed with Miss Cassity’s beauty that he obtained an introduction, and within the hour had signed her for a part in the “Follies” of 1915.

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Russell Smith joins army.

Russell E. Smith has relinquished his position as scenario writer and publicity man for the Belzwood Film Company of Port Kennedy, Pa., and entered the United States Army.
No Theater Organ in Porto Rico
Many Opportunities for Improving Exhibiting Conditions in Island, Says Alexander Goldman.

A n interesting story of ill conditions in Porto Rico has been brought back to this country by Alexander Goldman, manager of the Universal Film Manufacturing Company's exchange in that island possession, who has just returned home for a brief visit.

As pictured by the Universal representative, Porto Rico is the land in which the film man who earns for "the good old days" can find exactly what he pines for. It is the land of shows thrown together at the last minute, sans advertising, sans proper music and with a complete disregard of all the principles of good showmanship considered virtually necessary in this country.

"All told," declared Mr. Goldman, "there are about sixty-seven theaters on the Island of Porto Rico. And the largest cities from a moving picture standpoint are San Juan, Ponce, Mayaguez and Arecibo."

When I tell you that, to date there isn't a single house on the entire island seating six hundred; that there isn't a single organ in any of the theaters; that people don't know what an open air theater is—in spite of the marvelous climate; that the majority of exhibitors do absolutely no advertising and that the newspapers don't even think of calling business, you will obtain an idea of prevailing conditions.

"With but very few exceptions, the moving picture theaters in Porto Rico are in exactly the same stage of development as were the theaters in this country fifteen years ago. In the main they are located in what were formerly store, stables and, in fact, any place where chairs, a screen and a movie could be placed."

The houses all contain three classes of seats, boxes, luneta and grada. The boxes command the highest prices, the luneta, which corresponds with the orchestra, the next best, while the grada, or gallery, is the cheapest.

"Incidentally, the grada is located back of the screen, so that the fans are compelled to read the subtitles backward. Some of these people are illiterate and because they cannot read, attend the theater in groups accompanied by one individual who is able to read the titles to them. All of the titles, so far as Universal is concerned, are printed in English and Spanish."

"The boxes cost $1 each and seat four people. Orchestra seats bring 25 cents, while the gallery seats cost ten cents. In some theaters they are as low as 5 cents. Matinees are few and far between and then only on occasion, because the majority of the people work seven days a week."

"The most progressive showman on the island is Antonia Arias, who owns six theaters, one of them the biggest eight-hundred-seat Broadway, just being built at Ponce. Arias, incidentally, uses the entire Universal and Jewel output. Serials are easily the most popular pictures now shown in Porto Rico."

Islanders Averse to Open Air Theaters.

"That no attempt should have ever been made to establish open air theaters was one of the things that afforded me a considerable degree of wonderment during my first few months in Porto Rico. For a long time I was unable to ascertain the reason therefore, until it was apologetically explained to me—that the people are inclined to be superstitious and for this reason they sit unprotected in the full glare of the moon. Tourists will no doubt recall noticing that it is a common custom for the people to carry umbrellas and sunshades for the express purpose of shielding themselves from the stars and rays."

"There is no such thing as 'playing a picture' down in Porto Rico. Orchestras prevail, but these play anything which strikes the fancy of the conductor, and within the limited fund of music and for this reason I predict that when an organ is installed in one of the better class houses and the exhibitor sees that his organist.follows the popular rhythm of the custom in this country, he'll reap a harvest."

"Recently we ran 'The Kaiser, the Beast of Berlin' and the picture created a sensation from one end of the island to the other because it was put on in much the same fashion as the Broadway theater, New York. We've had some real advertising; got Governor Arthur Yager and his staff to attend a special presentation, and so by the time we were ready to show the picture to the public we simply sat back and cleaned up. It was about the first time really high class showmanship, as it is understood here in the States, was attempted in Porto Rico."

"The Government is trying very hard to get the Porto Ricans to use the English language and the exchange where it will become the language of the island. Of course it is being taught in the public schools. Incidentally, Universal from the very first seconded the Government's efforts in this direction by running all the films in English as well as Spanish, as I mentioned a little while ago. Recently another distributing organization saw fit to follow suit, but all the rest run Spanish titles only."

Says Mr. Goldman, "Of the manner in which the exhibitors book their shows, the Universal representative declared that a common practice consists in booking at 4 o'clock in the afternoon the show that is to be presented at 6. The mere manner of advertising the entire engagement in at all, the accepted method consisting of a ballyhoo made up of a band and polesigns. Announcements made by a man on horseback are also considered the proper thing."

Mr. Goldman is proud of the services his exchange manager in the industry, having attained his majority only last May. It is just five years since he entered the employment of the company as office boy at the home office."

Century and L-Ko Companies Expand
President Stern Reports the Force Engaged in Production Has Been Doubled.

S o great has been the demand for the comedies put forth by the Century and L-Ko companies that James J. Stern, president of these organizations, that the force engaged in production work has been increased more than 100 per cent. Among the many recent acquisitions to the Century and L-Ko producing staff are Directors Charles Parrott, Vin Moore, Charles Avery, Jimmy Davis and Craig Hutchinson.

These recently placed under contract are Billy Armstrong, Harry Gibbon, and May Emery, all of whom were formerly with Mack Sennett; Babe Hardy, whose work with the King Bee aggregation of fun-makers elicited favorable comment; James Donnelly, a former Keystoneite, and Phil Dunham, who will be remembered for his work in L-Ko comedies a year or so ago.

Two new cameramen also have been added to the roster. These are Robert Walter and George Robinson.

Mr. Stern also reports that as the result of the comments he has received from exhibitors on Chai Hong's funny making ability he has placed this Celestial comedian under a long-term contract and will feature him as "Charlie from the Orient."

ASCHER TAKE BIG WORLD CONTRACT.

The claim of World Pictures that staff organization properly co-ordinated means maximum efficiency seems to be conclusively demonstrated by the results of a recent private showing of "Chai Hong" in Chicago. Director Alfred E. Crabbe, Mr. Almack Blackwell and Evelyn Grecley starred; "Merely Players," with Kitty Gordon; "To Him That Hath," with Montagu Love; "Tother Dear Charmer," with Louise Huff, and "Cali Jus Sylvia," with Pauline Lord. As a result of the impression created by these features, Ascher Brothers, beginning September 1, will present World Pictures in twenty-eight of their houses. Incidentally this is the third largest booking controlled by any one firm in the United States.
Davis Brothers Sure Enough Old-Timers
For Over Thirty Years San Francisco State Right Men Have Been in the Amusement Business

Among the men identified with the film business in San Francisco perhaps none are better known than Sam and Mo Davis, who form the personnel of the firm of Davis Brothers, 187 Golden Gate avenue. Living in San Francisco for more than thirty years, they have always been actively connected with the amusement business, as musicians, theatre owners, advertising experts, and now as handlers of state right films.

Several years ago, while conducting a chain of moving picture houses of their own, they engaged in the producing business and one of their early productions, which attracted much attention at the time, was enacted at the Presidio, with the assistance of Army officials. They also made the famous picture of the great prize fight of Ad Wolgast and Battling Nelson, copies of which are still prized, and which netted them a lot of money.

In the great fire that swept the city in 1906 Davis Brothers lost a theater on Market street, which had been opened at great expense but nine days before. Following the catastrophe they opened the Davis theater, the first dramatic and musical attraction house built after the fire, the roof of which was of canvas. Here Kolb and Dill, of musical comedy and moving picture fame, played a twenty-three week engagement, and other notable attractions occupied the stage until the building of permanent theaters. At that time the Examiner published a full page interview with Davis Brothers, written by Thomas Xunan, who is still the dramatic editor of that paper. This article, which was a most original one, with drawings by Igoe, a famous cartoonist, attracted attention at the time.

The members of this partnership recall with greater interest their early acquaintance with men now famous, but who in those days were filling minor positions. Among these are J. J. Gottlob, now owner of the Columbia Theater, San Francisco's leading house, who was treasurer of the old Bush Street theater, where Davis and Warfield, the great actor, was an usher at the time that Sam Davis was the orchestra drummer. They recall the days of stock companies, when William A. Brady was a bad actor and leader of the supers, training them in mob scenes and playing small parts.

The well known Jesse Lasky is the subject of an interesting story of years ago. One of the Davis brothers was secretary of the Musicians' Union and was visited by a relative of young Lasky who had learned to perform on the cornet and who lived in San Jose, where his father conducted a shoe store. The relative, an aunt, begged the assistance of the Davis brothers in securing the admission of the young musician, dwelling upon his great ability as a cornetist. He was admitted, but his modesty and retirement prevented him from getting many jobs. Discouraged, he wrote a musical act, with his sister as a partner, and came to the Davis boy's with photographs of the act, made up as Helen of Troy. Thus began Jesse Lasky, who once tried his fortune at music, and who is now one of the leading producers of moving pictures in the world.

Davis Brothers themselves did considerable changing almost always while engaged in making films for advertising. Before posters were made for films they gathered tons of pictorial paper, reviewed their pictures before putting them on exhibition, selected pictures to fit and added the Davis with a brush to the poster. Big Lasky, the poster business, renting mounted posters to exhibitors, and in this were very successful, despite the violent opposition of many film exchanges which used every effort to prevent them from securing advertising material. Later this business was sold to the Western Poster Company and Davis Brothers are now in the state rights field, handling both large and small subjects and holding their own in a business in which they were California pioneers.

Personnel of the Fox Directors
Producers of Company's Pictures Will Work Under Instructions to Spare No Reasonable Expense.

No motion picture is greater than its director is the policy which the Fox Film Corporation has followed in the past, and it will continue to be the rule during the year 1918-19. It is made clear by Fox in announcing its program for the coming year. Pointing to the directors of its film as a corps de elite among motion picture directors, the Fox corporation asserts that during the coming year these directors will be given every means to produce even better pictures than they have in the past.

These men are J. Gordon Edwards, who directed "Cleopatra," "Salome," "The Man with the Golden Head" and "The Great Ethel," and his model of studio production is the Fox studio, where he has directed the production of "The Man with the Golden Head," "The Great Ethel," and "The Man with the Golden Head." The latter is being produced by J. Gordon Edwards, who has given it a large budget, and is said to be one of the finest productions of the year. The picture is about the making of a musical comedy, and has been produced in the style of the old-time stage musical comedy. It is being distributed by the Fox Film Corporation, and is scheduled for release in late spring.

When the plans for the coming year were formulated these men were instructed by the Fox corporation to make pictures during the season of 1918-19 that would surpass any pictures that had ever been made before. In their efforts, they have been successful, and the results have been astonishing. The pictures have been produced in the style of the old-time stage musical comedy, and have been distributed by the Fox Film Corporation, which has given them a large budget. The pictures are said to be one of the finest productions of the year. The picture is being distributed by the Fox Film Corporation, and is scheduled for release in late spring.
Hall Goes to Division of Films
Screen Telegram Releases Its Editor to Government for Duration of War.

AY L. HALL, supervising editor of the Screen Telegram, has been released to the Committee on Public Information for the duration of the war by James M. Sheldon, president of Mutual. Terry Ramsaye, director of publicity for Mutual, has assumed in addition to his other duties that of managing editor of the Screen Telegram. Mr. Hall becomes production manager for the Division of Films.

The Screen Telegram has recently been moved from Chicago to New York, its staff reorganized and its scope broadened. Its excellent screen value, a feature since its inception, is assured to it by the fact that it is being produced in the laboratories of the Paragon Films. Mr. Hall joined the staff when it was decided to bring the publication east, and took charge of the general reorganization of the department.

In his new position Mr. Hall will have direct supervision of the Official War Review, a weekly screen review of the war made up of the official films of the United States, British, French and Italian governments. To this task he brings long experience in the editing of news reels. He will also have supervision of the feature films issued by the Division of Films and of other pictures.

Much of this work consists in gathering and compiling films and newsreels books to be shown in other countries through the foreign agencies of the Committee on Public Information. Mr. Hall in addition to his film experience has a wide experience in newspaper work, having served for a number of years in the news departments of various press associations.

At the close of the war Mr. Hall is expected to rejoin the staff of the Screen Telegram.

Many Subjects Slated for Miss Young
Actress Returning to New York to Complete Plans After Series of Oations on Journey.

CLARA KIMBALL YOUNG is now on her way east and will arrive in New York about the time this is printed. She comes after a triumphal tour of the western coast, which is said to have been an ovation from start to finish.

Miss Young comes to New York to go over plans of productions under the management of Harry Garson, who is also on his way east in connection with his various business interests. Miss Young has just completed what she considers her best picture, "The Savage Woman," adapted by Kathryne Stuart from FrancoisCurrency's celebrated novel of the same name, and which is said to be one of the most costly pictures that has ever been released on any regular program.

Miss Young's next picture will be a film version of "The Man Tamer," adapted for screen purposes by Kathryne Stuart. This will be followed by "Cheating Cheaters," one of the most valuable stage properties that could be secured for presentation in pictures, and said to be shown at the highest price ever paid for screen rights. Following "Cheating Cheaters," Miss Young will produce "The Road Through the Dark," by Maud Radford Warren, and Marah Ellis Ryan's "The Soul of Rafael," which by the way, is the first story by this authoress to be seen on the screen.

Miss Young will return to California in three weeks to continue her production work. She will establish a permanent home there, and in all probability will shortly start work on the plans for her own studio in Pasadena. Mr. and Mrs. Edward M. Kimball, Miss Young's father and mother, have already purchased their home in Los Angeles, and are residing there at the present time.

Geraldine Farrar Reaches Wyoming
Goldwyn Star Rides in Day Coach and Passes Out Cherries and Chocolates to Fellow Travelers.

AR from fatigued by the twenty-five hundred mile journey from New York to Cody, Wyoming, Geraldine Farrar will have a rest as she rides in the day coach and passes out cherries and chocolates to everyone else.

Crossing the Bad Lands of North Dakota, and at every station in Montana, word had somehow came that Geraldine Farrar was on the train. She was quick to seize the opportunity to gather from heads in the dining car or from the platform, and when still another change was necessary at Frannie, Wyoming, the Goldwyn star held laughing court on the railroad tracks, surrounded by her company, in the center of a circle of bags and boxes, cameras and tripods.

When Cody was finally reached Geraldine Farrar and Lon Tellegen, who accompanies her, were received at the Hotel Irma by Mrs. Carl F. Carlson, daughter of Buffalo Bill and proprietress of the quaint hostel.

World Pictures to Shorten Titles
Will Restrict Them to Fewer Letters for Benefit of Sign and Newspaper Advertisers.

WORLD FILM, having consulted with a large number of exhibitors, will endeavor whenever possible to shorten the titles of pictures as they produce as will make it possible for the electricians to write on the electric signs in front of their theaters. The motion picture theaters throughout the country are rapidly installing electric signs and spaces, and these advertising mediums are limited as regards the number of letters that can be employed it becomes necessary to shorten titles of features. If there is any value in a title, then advantage should be taken of it. The space on these signs generally permit of the name of the star, and if the title of the picture is not too long it also can be displayed. The original title of Madge Evans new picture, which will be put in work on August 1, was "The Latch String Hangs Out." To make it possible for all theaters to use both the name of the star and the title of the picture, it will be released as "Snug Harbor.

In regard to newspaper advertising, where an exhibitor has contracted to use a certain amount of space each season he will be benefited by this change of policy, as a title of an average length of ten or fifteen letters can be displayed to greater advantage than one of twenty or thirty letters. The same amount of space is used but the letters are larger and carry further.

OPERATOR HAS FILM CLEANING INVENTION.

Ed F. Shue, who is the operator in the home office projection room of World Pictures, has just completed a valuable invention for cleaning films of dirt and oil while rewinding. The device is simple but very effective. It consists of two spoons on a slightly movable arm. Each spoon carries a ribbon of muslin tightly wound around the spoon. The film is threaded between the two spoons and as it is rewound the oil and dirt is wiped off on the muslin. The movable arm prevents any breaking of the film. The device is appealing forcefully to those theaters who desire to return film to the exchanges in the best possible condition.
Laemmle Shows Exhibitor How It’s Done

Universal to Make Picture Designed to Uncover to Showman the Problems of the Manufacturer.

A CAMPAIGN, nationwide in scope and having for its express purpose the enlightenment of the exhibitor to a realization of the problems which confront the organization in much previous to the subject he uses, is about to be initiated by Universal.

Universal’s idea is, frankly, to get into even closer touch with the exhibitors than it has hitherto been. Believing that the exhibitor should get together and share each other’s problems and for mutual benefit generally, this organization is now putting the final touches to the campaign which it believes will help bring this about.

To this end Harry Levey, manager of the industrial department of Universal, was recently instructed by Carl Laemmle to prepare a film which would place before the exhibitors in every community in the land the story of the why’s and wherefores back of the company’s product. Every phase of the producing and releasing of the moving picture industry will be filmed, and in this manner the exhibitor will be given an opportunity such as he has never had before of seeing for himself the inside of the manufacturer’s business.

Starting with the purchase of the original story the picture shows how it is shipped into scenario form. Then comes the planning and the building of the interiors, with, without the actual filming of a production such as Universal City and the touches given it before it is shipped to New York, where the final O. K. is given it.

In the home office at 1600 Broadway awaits the committee composed of all the Universal department which passes upon the pictures released by that company. The manner in which this committee works will be shown, after which will be presented every detail of the developing, printing, cutting and editing in the laboratories at Fort Lee, New Jersey.

Sending the completed prints to the numerous Universal exchanges throughout the country will next be presented in a very simple manner, the exhibitors will thus be enabled to see the enormous exchange system and the intricacy of the machinery which supplies him with the pictures he presents. In this manner there will be brought home to the exhibitor the trouble that is caused whenever a show, scheduled to be sent to another exhibitor, is not returned promptly.

There will also be incorporated in this Universal subject the making of a news weekly. The system which enables the Universal and Pathe Weekly Current Events and the Universal Screen Magazine to keep in touch with their correspondents over the world will be carefully explained, while of unusual interest will be the manner in which this event of importance is almost immediately put into film form.

In dwelling upon the details of this get-together plan Mr. Laemmle declared that it is simply in line with the practice of the company’s salesmen, who, too, get a full preview upon the coming sentences at the company’s salesmen, which recently took place at Chicago.

“We have not as yet decided upon a title for the picture,” said President Laemmle, “but we are already prepared at this time to divulge the manner of distribution. Suffice to say that the plan already decided upon will be thoroughly tested before it is put into effect on a nationwide scale. That it will go a long way toward enabling our organization to obtain the fullest cooperation of the exhibitors in our effort to solve some of the problems now confronting us is my firm belief.”

Famous Players Has New Projection Room

In Same Building With Home Office, It Is Equipped With Latest Devices.

What is undoubtedly one of the largest and best appointed private projection rooms in New York has recently been completed and is now in daily use at the offices of Famous Players-Lasky Corporation. The new room is located on the ninth floor of the building at 485 Fifth avenue and is 15 by 35 feet in dimensions. Twenty-eight opera chairs have been installed, placed in five rows, facing rear, being set slightly forward from it, affording an unobstructed view of the screen. The seats, of extra large size, are upholstered in Spanish leather. The screen, which is approximately twenty feet from the first row of seats, is nine feet in width by seven in height. The pictures are projected from two new Simplex machines. The room is finished in a rich brown color, the walls being wainscoted and trimmed with oak and painted in imitation of Spanish leather, with a conventional border design. Heavy gray velour curtains hang on the windows which are of orange glass, while a gray velvet carpet covers the floor. The semi-direct lighting system is used, the light being shed from six lamps hung from the ceiling. Those seat, sufficiently shaded, is sufficient to allow the showing of a picture to enable reviewers to make notes if they so desire. In addition there are floor lights which make it possible for one to find a seat easily and without danger of stumbling on the steps. The room is equipped with an intercommunicating telephone directly connected with the operator’s booth. A ventilating system is now being installed which will furnish thirty cubic feet of fresh air to each person every minute.

Author of Serials Picturesque Figure

Gilson Willets, who is now a member of Pathé’s scenario staff in New York, has written twenty-five books, some of which have been best sellers in their day. “The First Law,” one of his most successful volumes of fiction, forms the basis for the picture of the same name in which Irene Castle stars and which is released by Pathé in its regular program feature July 28. Mr. Willets wrote “Hands Up,” the Ruth Roland story, which was the first episode of which will be released August 18. It will be remembered as the author of the first motion picture serial, “The Adventures of Kathlyn,” and also of the other big one, “The Mystery of the Double Cross,” which was adapted from his novel and which is still a good seller. Mr. Willets might be described as a world citizen. Although born in old Manhattan and the descendant of one of the earliest mayors of the city, he has spent half his life seeking adventure in foreign climes. He is a commuter between New York and London, for many years crossing the Atlantic twice a year.

In addition to writing the final episodes of “Hands Up,” he has finished plays for Baby Marie Osborne and Frank Keenan, both to be filmed on the coast this winter. He is now at work on a new drama for Fannie Ward.

LIEUTENANT KAUFMAN IS MARRIED.

Lieutenant Albert A. Kaufman, who for three years was studio manager of the Famous Players Film Company previous to joining the photographic division of the Signal Corps, was married Thursday, July 18, at Washington, D. C., to Miss Rita A. Krone of New York. The bride is a well known screen player, having appeared in an important role in “The Song of Songs,” an Arterfact picture which Elsie Ferguson was starred.

Associate Justice Siddons, of the Supreme Court of the District of Columbia, performed the ceremony, which took place at the home of Capt. Louis Mack. Although a military wedding it was a quiet affair and was a complete surprise to even the most intimate friends of the couple.

PATHE CLUB OUTING SET FOR AUGUST 25.

Governors of the Pathé Club announce that the annual midsummer outing will be held Sunday, August 25. Executives and employees of Pathé Exchange, Inc., in New York City comprise the membership of the club. Provided a suitable steamer can be chartered, a trip up the Hudson with these attendant delights is the present plan for the day. The governors thought they had a steamer already chartered, but the government commandeered it the other day. Now they are around shopping for another ship.
Stewart Pictures Go to First National

Louis Mayer to Distribute Productions of Former Vitagraph Star Through Exhibitors' Circuit.

IT EXTRACT attaches to the announcement that the new Anita Steward productions will be distributed by the First National Exhibitors' Circuit, Inc. The final approval of the legal details whereby this arrangement was definitely affected occupied a large part of the time of the circuit directors during their recent session in New York. Speculation regarding the star's future, particularly from the distribution angle, will therefore be set at rest.

Anita was one of the big companies desired to secure the services of Anita Stewart upon the expiration of her contract with Vitagraph. Louis B. Mayer, the executive head of the Anita Stewart Production, has, in his negotiations, given serious consideration to these offers until he had adjusted his differences with Vitagraph.

Upon giving the matter final and deliberate consideration, Mr. Mayer decided to accept the offer submitted by the First National executives. No time will be lost in providing Miss Stewart with a suitable vehicle for her debut on the circuit, and it is expected that this event will take place within about two months. Louis B. Mayer has issued the following statement regarding the closing of releasing arrangements with the organization that has successfully handled so many big box-office attractions of late:

"In looking over the general field of distribution, I soon became convinced of the soundness of the policy upon which the First National Exhibitors' Circuit has been built. It has seemed to me and my associates to be the logical outgrowth of the current situation. It is the only method by which exhibitors can purchase their own productions under circumstances that will guarantee the making of feature films at the highest quality and provide the producer and distributor with an assurance of an income on the time and money invested. It seems to me the most direct way of reaching the public and the quickest and surest way of getting returns for it stands to reason that if the leading ex-hibitors cannot secure films under circumstances which guarantee them superior quality as well as assured profits, then the whole future of the business will be affected."

Mr. Mayer then went on to say that the directors at their recent meeting met with more unanimous and enthusiastic endorsement than the deal with Louis B. Mayer to handle the new Anita Stewart productions, said Manager J. D. Williams of the First National. "All members of the circuit know through past experiences how high Miss Stewart stands in the regard of the film going public, and as soon as the plan whereby her services could be secured for a series of super-features was outlined by the League's Manager, the decision was made.

"I can say without exaggeration that the amount of money set aside for story material and for direction will in each case amount to a higher percentage of the production cost than has ever been known in the history of American motion pictures. Mr. Mayer has decided to secure the services of one of the most experienced and highest salaried directors in this country. We confidently believe that Anita Stewart productions will be the talk of the town within a year," said Mr. Williams.

Metro Holds Third Annual Convention

Thirty-six Representatives, From All America, Assemble in New York to Talk Business and Play.

METRO'S third annual convention occupied two days of business and as many nights of pleasure Friday and Saturday, July 26 and 27. The Yacht Room, at Hotel Astor, was the scene of the business sessions and on Saturday evening the Midnight Follies furnished the frolics. Friday, at 11 a.m., the branch managers and special representatives assembled at the Astor to begin the business sessions. Metro's plans for the coming year were freely discussed and the announcement that fifty-two all star series subjects would be produced and distributed during the year was received with enthusiasm as special issues through Metro service. The matter of salesmanship, service to exhibitors, publicity and general co-operation were discussed.

J. Robert Rubin, secretary and general counsel of the corporation; William E. Atkinson, general manager; Harry Cohen, special representative, and Joseph W. Engel, treasurer (who made the trip from Los Angeles to attend the convention), addressed the delegates Friday morning, and in the afternoon William L. Sherrill, whose "My Own United States" is a screen classic; Arthur James, director of Metro publicity, and Richard A. Rowland, president of Metro, made the speeches. Saturday morning the delegates again assembled at the Astor and cleaned up the business part of the mission that brought them to Broadway.

Friday evening all hands repaired to Tappan's Hotel at Sheephead Bay to indulge in a 'shore dinner,' and much other frivolity, winding up at Coney Island, where the well-known chutes were shot—and everything. Herman Janz was leader of the party Friday evening, with Harry Cohen specially publicity promoter and booster for "To Hell With the Ritz." The other Boys would have been of the Friday evening if Cohen had been given full swing of affairs.

The Saturday night banquet was a big affair with Mr. Reuben's presiding and Joseph Engel making the principal speech. After the "eat" all hands repaired to New Amsterdam theater roof to enjoy the "Midnight Follies." In addition to the executives associated with Metro's head office E. L. M. Loew's, Gulf, Columbia, St. Louis, Enterprise, Joseph Unger, of Regal Films, Canada; Harry Lustig, San Francisco; S. A. Shirley, special representatives for the Middle West, and exchange managers from all Metro branches participated in the sessions.

Canadian Managers Defend Action

When Complaint Is Made Against St. John Exchanges Margetts Convinces Halifax Authorities No Boycott Has Been Committed.

An interesting situation has developed in St. John, N. B., in connection with the Exchange Manager's Association meeting in New York. The managers of the Metro and Mutual joined the association. Also it is alleged by an exhibitor that those using the Mutual service had their films from other exchanges canceled and thus practically boycotted the Mutual exchanges and the exhibitors using the service.

This happened in Halifax and an exhibitor complained to the Government, which promptly investigated the affair. G. A. Margetts of the Canadian Universal, who is now president of the Exchange Manager's Association, went over to Halifax and convinced the government that there was no intention on the part of the exchange organization to boycott anyone, but that any exchange had the right to refuse to supply films when it deemed best.

Talking with G. A. Margetts in St. John he says: "The Exchange Manager's Association is endeavoring to work justice between the exhibitor and the exchange," says Mr. Margetts. "It is not refusing to supply anyone with service unless there is a good reason."

A meeting of the Eastern Provinces League was held in Halifax at which General Manager Basil Horsfel of the Mutual and F. G. Spencer of St. John were present and a resolution was passed asking the Exchange Manager's Association to allow the general manager to refuse to exchange and to promise that there should be no combination boycotting or blacklisting and that no maximum or minimum price should be fixed.

John W. C. Smith was using the Mutual films and he was unable to get films from the other companies, it is charged. He made plans to handle the General Film Company's output and this, with the pictures of the K. E. S. E. gives him a good service. The offices of the old Metro have been rented, and Mr. Smith showed your correspondent his order sheet which already contained a great many orders.

Famous Players Start Billboard Drive

Will Post in Every Important City Twenty-four Sheets Exploiting Plays and Players.

August 10, 1918 THE MOVING PICTURE WORLD 819

AGUST 11 will witness the inauguration by the Famous Players-Lasky Corporation of a huge billboard advertising campaign in the interest of Paramount and Aircraft pictures which, it is declared, will be the biggest of its kind ever launched by any organization in the United States. The campaign will be conducted through one of the largest and best known billposting firms in the United States and will cover every important city in the country.

The size of the posters will be twenty-four by thirty-six inches, and in design and workmanship will be the finest examples of the lithographic art. The posters will be in four colors, and will exploit individually every Paramount and Aircraft star, together with the productions in which they appear. As supplementary displays smaller posters will be utilized in every available place.
Fox Has Large Plans for 1918 - 1919

With Two New Brands, Victory and Excel, Corporation Will Issue a Total of 185 Productions of Varying Lengths During Coming Year—Some of the Greater Things Company Aims to Do.

Two new groups of pictures with six stars, the details of releases on three other groups and the announcement of a number of big timely pictures, including a Theodore Roosevelt production, one big war subject made under the direction of R. A. Walsh, a picture based on the life of General John J. Pershing, a submarine phantasy and a picture based on the story of the most beautiful woman in the world are described in the statement of 1918-1919 policy issued by William Fox.

The two new groups are Victory Pictures and Excel Pictures and the policy of expansion involved in their inauguration, it is declared, will be characteristic of all Fox activities during the forthcoming season. Mr. Fox is quoted as being of the opinion that the war will continue to result in a general bettering of conditions in the motion picture trade and as believing it to be the duty of the producer to assist the exhibitor in meeting the expected increased demand for high grade pictures.

During the season beginning September 1, Mr. Fox will issue six groups of productions, all except two series to be on a basis of twenty-six releases a year. The groups are big, timely pictures, Standard pictures, Victory pictures, Excel pictures, Sunshine comedies, and Mutt and Jeff Annotated cartoons.

There will be no specified number of the big, timely pictures. No release dates will be announced at this time for the pictures already completed, and additions to the present list will be made strictly on a quality basis after the productions have been completed and passed upon by a reviewing board. Releases will not be as a group but as individual attractions, on the open market, or otherwise as may be decided later. Announcement has thus far been made of this group. These are:

"The Prussian Cur," produced by R. A. Walsh. This production has a large cast, including Miriam Cooper and Captain Horst von de Goltz, who is responsible for the story and who has rendered minute details of the system inaugurated by Ambassador von Bernstorff for stripping America's war industries. The picture is said to be a complete expose of the Kaiser's operations in the United States.

"Why America Will Win," which was staged by Richard Stanton and is based on the life of General John J. Pershing, who is America's hero of the hour and who is certain constantly to be more and more strongly in the limelight as the endless battle on the Western Front progresses.

"Queen of the Gods," a picture based on the story of the most beautiful woman in the world and her problem.

Other Big Productions.

Mr. Fox during the coming season will complete a picture based on Theodore Roosevelt's story, "Put the Flag on the Firing Line" and also will exhibit "Salome."

The latter is a Theda Bara super-production. It was made in California under the direction of J. Gordon Edwards. Arrangements have been completed for showing this picture in the principal dramatic theaters of the largest cities of the country at $1 top prices. "Salome" will not be released on a rental basis under any conditions.

All booking arrangements are in the hands of Samuel F. Kingston, who has offices at the headquarters of the Fox corporation, 130 West Forty-sixth street, New York. Details are not available at branch offices of the company.

Standard Pictures.

The new season for Standard pictures, which are now just a little more than one year old, will begin September 1. Each of these actors will produce eight pictures and the ten others will be productions of a big timely nature with all-star casts.

The first Standard Pictures release of the season will be the William Farnum de luxe production, "Riders of the Purple Sage." This is a dramatization of one of Zane Grey's best western novels. The production was made in Utah and in the Grand Canyon of the Colorado, in Arizona. Mr. Farnum and his director, Frank Lloyd, with a large company, spent nearly two months away from the studios in Los Angeles making the exteriors for this production. Another Zane Grey story, "The Rainbow Trail," will fur-
nish the basis of the second William Farnum release of the season. This is a sequel to "Riders of the Purple Sage," and while both stories are complete within themselves, the connection is said to be such that one will become an important factor in the success of the other. Miss Bara's first two productions were "When a Woman Sins" and "The She Devil." The former, it is announced, affords this actress another opportunity for the creation of a great vampire role. The story, moreover, is one of regeneration.

"The She Devil" is reported to be materially different from anything Miss Bara hatherto has done. It is the story of a domineering coquette, playing a villain on her admirers. She falls in love with an artist who visits her Spanish mountain town and tries to induce the artist to take her to Paris. He declines, but the girl, after being captured by bandits, escapes, and goes to Paris, where Walch creates a sensation. She eventually wins the artist's love, but only after the two have been taken by bandits and have had narrow escapes with their lives.

**Victory Pictures.**

Victory Pictures will be released on a basis of twenty-six productions a year under a group contract, the first release being early in September. This new series will alternate with Standard Pictures.

The first of these pictures will be "Fame and Fortune," which is a dramatization of "Slow Burgess," a novel by Charles Alden Seltzer, which is one of the most popular fiction writers of today. Tom Mix appears as the star in this production and the Fox management pronounces it unquestionably the best picture that Mix has yet made. It is declared to be exceptionally strong in love interest and in feats of dare-devilry.

Miss Brockwell's first picture in the Victory series will be "Kultur," based on Germany's intrigue in Austria. Her second will be "The Strange Woman," by William J. Hurlbut, a dramatic production in which Elsie Peterson starred for a season in New York. This story also has been novelized and the sale of the book are reported by the publishers to have exceeded a million copies. Mr. Fox desires to give exhibitors who contract for Victory Pictures an advantage of the very best stories available.

George Walsh's debut in a Victory Picture star will be in a play directed by his brother, R. A. Walsh. It is reported that the Messrs. Walsh will work in combination as star and director in a number of Victory Pictures, in which connection it will be remembered that these two have not yet produced a picture which exhibitors everywhere have not been willing to pronounce a winner. The present production, "I'll Say So!" has been completed and is said to abound in the sort of daring stunts that have made George Walsh famous. It is described as a thrilling patriotic drama, involving a story of love, adventure and war.

**Excel Pictures.**

Excel Pictures, the other new trade mark brand, also are to be released on a basis of twenty-six productions a year, alternating every other week with Victory Pictures. The arrangement of releases provides the opportunity for exhibitors to run a week with Standard or Victory Pictures and an alternation of Excel Pictures.

The idea of William Fox in deciding upon the inauguration of Excel Pictures, it is announced, was to afford greater opportunities to the stars in this group and to give exhibitors a better grade of strong productions than would have been possible under any other arrangement. Special directors who have achieved success in motion picture work have been selected to carry out this phase of the new policy and have been assured they will be provided with the best type of stories, American interest stories. All of the stars selected are well known to exhibitors and have won recognition through merit. All of them have completed their first releases and it is expected that the announcement of titles will be made shortly.

**Sunshine Comedies.**

Henry Lehman's Sunshine Comedies will be released by Mr. Fox during 1918 and 1919 on a contract basis. The same care that has been taken in the past to make these offerings distinctive and of standard-setting quality will be exercised toward the continuation of the coming year. The popularity of the series is maintained, not only from the comedy standpoint, but from the standpoint also of wholesomeness.

**Mutt and Jeff Cartoons.**

The Bud Fisher Mutt and Jeff animated cartoons are to be continued as William Fox releases during the 1918-19 season. These 500-foot subjects, released weekly, are rapidly extending their territorial bounds, according to the distributor, and now are being shown in practically every city and town in the country. They are being strongly and profitably featured by the Klaw theater organization in New York and elsewhere. Their popularity which has been steadily increasing, has taken a jump, it is explained, since Bud Fisher went to Europe and began sending back sketches of conditions in the war zone. These "war issues" have a favorable and wholesome effect upon audiences, and particularly on those persons who have sons at the front and who have not previously thought of conditions there as possibly having a lighter side.

**Policy.**

In a policy statement he has issued to exhibitors, Mr. Fox emphasizes the fact that his productions always have been made with a view to filling his own requirements as the owner of a chain of theatres from the Atlantic seaboard to the Mississippi River. This becomes a more important consideration every year because of the constantly increasing scope of his activities as an exhibitor. His frank candor of good service is the fact that he is manufacturing primarily for himself, and selling merely to afford to other exhibitors the service he himself was unable to obtain until he took the initiative in providing it.

**Victory Pictures is New Fox Brand**

These Will Be Issued Fortnightly and Will Feature Gladys Brockwell, George Walsh and Tom Mix.

AFTER months of preparation, careful planning and a thorough investigation of exhibitors' demands, the Fox Film Corporation announces that a big and important part of its policy for 1918-19 will be Victory Pictures. These will be made by three stars—Gladys Brockwell, George Walsh and Tom Mix.

The plans for these productions call for twenty-six subjects, to be released at two-week intervals. The first will be released early in September. It will be Tom Mix in "Fame and Fortune," a swift-moving Western drama that is based on the popular magazine story, "Slow Burgess," by Charles Alden Seltzer.

These will be Gladys Brockwell in "Kultur," a powerful drama based on German intrigue in Austria.

The third will be George Walsh in a picture which bears the title of "I'll Say So!" This is a breezy story of the love and patriotism of a young American, and will be followed by Tom Mix in "Mr. Logan, U. S. A."

In announcing Victory Pictures, the Fox corporation declares that this series is the logical development of the company's policy to meet the demand from the exhibitors—a policy which has been adhered to throughout the history of the corporation. It has been estimated that the Victory Pictures will give exhibitors flexibility and thus enable exhibitors better to satisfy their patrons.

The stars who will make these pictures during the coming year have not been taken, willy-nilly, from the regular staff, but经过 calculation of their ability, will be grown up and developed in the William Fox organization, and their popularity is based on good, solid achievement and honest, intelligent work.

Now, for these three players William Fox has plans in his 1918-19 policy that will give them greater opportunity to
display the talents that have brought them success. A variety of plays expected to meet every taste is the aim in arranging the productions. Negotiations are now nearing completion for the purchase of a number of well-known literary works, and announcement of these will be made from time to time.

**Portray Pershing in “Why America Will Win”**

Fox Production Based on the Life of the Commander of America’s Forces in France.

The announcement comes from the William Fox offices that Director Richard Stanton has completed “Why America Will Win,” and that it will be ready shortly to be shown to the public. The picture is based on the life of General John J. Pershing, commander of the American Expeditionary Force in Europe, and is promised to be a sensational success.

Seldom is the biography of a great man published before he dies. “Why America Will Win” was produced not merely as an answer to the vital question, but also to give every American a true insight into the character and life of the world’s greatest military commander.

The old adage that truth is stranger than fiction is exemplified in this picture. The inventive mind of the ablest dramatist could not have invented more thrilling incidents than those through which General Pershing has actually lived.

Director Stanton and his assistants spent months in investigating the facts of the events in which General Pershing has played an important part. His birthplace, the scene of his early schooldays, as well as the fields of his later victories, were combed to obtain the settings and the true atmosphere necessary to portray the events with vivid realism.

So great a period of the world’s military history did General Pershing’s activities cover that an exact replica of every known weapon from the Malay kris and the Moro bolo to the monster tanks and the still more monstrous seventy-mile cannon of the Germans had to be made for this picture.

The keynote of “Why America Will Win” is victory. Every event, every campaign that this man has planned and fought has resulted in victory.

The Fox studios created six armies to picture the battles of the different decades. It was necessary to reproduce the courts and palaces of the rulers of the great countries of the earth with true exactness to form settings for the many historic events.

“Why America Will Win” shows the human side of General Pershing, the man, the husband and the father.

**Gladys Brockwell with Fox Three Years**

Player Selected to Appear in Victory Pictures Is An Industrious Worker.

ARRIVED at the studio at 8 o’clock and met Gladys Brockwell. I understand she is always the first one you meet out here. She begins work every morning at 8 o’clock and quits at 6 o’clock and she’s just the same at 6 o’clock as she is at 8—a sweet, good-humored girl.

That was a tribute to Gladys Brockwell recently written by a visitor to the William Fox studio at Hollywood, Cal., and in writing it the visitor unwittingly gave the secret of the splendid success which has led William Fox to put her in Victory Pictures.

Gladys Brockwell is a motion picture actress who takes her work seriously. And taking it seriously, she puts every ounce of her energy and thought into the making of better Gladys Brockwell pictures. The result is that since joining the William Fox forces her popularity has grown steadily and consistently until demand for her pictures became so insistent that William Fox was obliged to put her in Victory Pictures.

The first of these Victory Pictures to be done by Miss Brockwell will be “Kultur,” a drama based on German intrigues in Austria. The second will be “The Strange Woman,” a pictureization of the great stage success of William J. Hurbut, which in its original version, ran a year on Broadway.

Miss Brockwell first appeared in motion pictures in 1913 and has been with the William Fox forces on the West Coast for three years. The initial production she made for Mr. Fox in point of time was “The Honor System.”
photoplay was not released, however, until after Miss Brockwell had appeared in several other films. Consequently she enjoyed the unique experience of having become well known before her first picture.

Miss Brockwell back important roles in "The End of the Trail," and "Fires of Conscience." She gave such splendid performances in each of these productions that Mr. Fox elevated her to stardom in "Sins of Her Parent," and she has been starred ever since.

Three Fox Stars Featured in Excel
Second of New Brands Will Exploit Virginia Pearson, Jewel Carmen and Peggy Hyland.

ONE of the big phases of the 1918-19 policy of the Fox corporation will be Excel Pictures. This series will start on November 3rd. A year ago and the standard of excellence is guaranteed by all the resources of the William Fox organization. The stars announced for these pictures are Virginia Pearson, Jewel Carmen and Peggy Hyland, all three of whom have won reputations since joining the Fox forces.

Miss Pearson, Miss Hyland and Miss Carmen have already completed the first of their Excel Picture releases, which will be offered to the exhibitors early in September. Miss Pearson has just finished "The Queen of Hearts," under the direction of Edmund Lawrence. Miss Hyland made "Marriage Are," and Miss Carmen recently completed "Lawless Love," a stirring Western play based on "Above the Law," by Max Brand, which appeared in one of the popular magazines.

Decision to put these three Fox stars in Excel Pictures is a result of a canvass of the exhibitors of the country. In announcing Miss Hyland as one of the stars of these pictures the Fox Corporation pointed to numerous letters from exhibitors the burden of all being that they like Miss Hyland, they like her plays and they want to get more of her pictures.

George Walsh a Popular Favorite
Young Man Strives to Portray That Which is Cleanest and Best, Avoiding the Morbid.

By being chosen one of the three stars who will make Victory Pictures for William Fox, George Walsh, described as the "human thunderbolt," has added another chapter to the story of his career in motion pictures. His success and his rapid climb are notable, yet on analysis there is nothing remarkable about his success. His record of achievement is based on the foundations of hard work, close study and a mind alert to every phase of his art's progress.

The reason for Walsh's popularity is his wholesome, optimistic and manly acting. "He epitomizes all that is cleanest and best in young America and Americans love to see him on the screen, because Americans like that type of young man—fresh, resourceful, humorous, athletic and quick-witted," says Thomas H. Ince of Fox Pictures. "What George Walsh is and that is the kind of play he produces. There is never anything morbid, or risque, or dubious in the plays that Walsh enact.

Looking back over his most recent productions—"The Kid Is Clever," "Brave and Bold," "Jack Spurlock—Prodigal," "Pride of New York," "This Is the Life" and "The Yankee Boy"—one is struck with the uniformity of this player's success. It has been a good, healthy success, steady and consistent.

A younger brother of R. A. Walsh, director of the "Honor System" and other big successes, George Walsh brings, in his work, a hearty knowledge of screen technique. He also has the benefit of a remarkable physical development, due to his life-long love for athletics.

Mix Has Made Hit in Fox Pictures
When Manufacturer Saw His First "Bit" He Sent Word to Make Him a Star.

TOM Mix in Victory Pictures! Less than a year ago William Fox saw Tom Mix in a comparatively minor role in one of his pictures. The absolutely new, fresh and successful bit was so strikingly effective that Mr. Fox at once took Mix to his personal office and, in the presence of the manufacturer, and as soon as telegraph wires could carry the message West Tom Mix was a star.

That was only a few months ago, and Tom Mix's name soon appeared on the list of stars making Fox Special Features. Mix, under the direction of Lynn Reynolds, was put in a play called "Cupid's Round-Up." It went over big.

This was followed by "Six-Shooter Andy," and from all over the country letters of commendation began to pour into the Fox office. Then followed "Western Blood" and "Act of Valor." Tom Mix as the brave and resourceful Texan, from an eastern family, has never known what fear is, and when he went into motion pictures a few years ago he brought to his work the same daring and sense of adventure that had marked him in life.

Tom Mix recently completed his first production that will be released as a Victory Picture. It is called "Fame and Fortune." Mix has been busy at work on another production in Hollywood, which will be a Victory Picture. This is "Mr. Logan, U. S. A.," and in it Mix is said to have a play that is even better than "Fame and Fortune." In addition to his own pictures, Mix has been bought for production by Kellogg. These are "The Two-Gun Man" and "The Coming of the Law." Both of these books will be filmed for Victory Pictures.

"The Prussian Cur" a Film Epic
Reviews in a Dramatic Way World Events of Fifty Years, with Particular Reference to the Hun in America.

THE PRUSSIAN CUR" is a film epic that goes back through half a century of history and reviews every important phase of the World War. It also is a startling example of the work of many of the outstanding propagandists in the United States, and depicts Horst von der Goltz, the man who hatched the Welland Canal plot, re-creating in person the enemy outrages which have alarmed and threatened the whole world.

The action opens with a dramatic contrast between peace-loving America and war-mad Germany. Abraham Lincoln, at the close of the Rebellion, congratulates a reunited nation on the birth of a new freedom. But in Europe, a few years later, Wilhelm I of Prussia, having crushed France in the War of 1870, plans with Bismarck and his Junker nobles to build a mighty military empire.

As the years pass, the German youths are trained for war. Then comes "The Day," and the Hun, being fully prepared, runs his steel through the heart of Belgium. The Hun, in the Hindenburg and Schlepzig and their war chiefs decree ruthlessness on land and sea.

In America, our people going on their ways of peace, are warned by Ambassador Bernstorff that the Lusitania will be sunk. His warning is scorned, the liner departs, and hundreds of innocent lives are lost. Eventually Bernstorff is sent home, President Wilson delivers his war message to Congress, and the United States and Germany plunge into war.

But Bernstorff has left behind him an "invisible embassy," a powerful system of espionage and propaganda, headed by Otto Goltz (Capt, Horst von der Goltz), and William Fox has signed down a list of items. Under this agreement the Hun ships sinks, the ships of war are sunk, trains, damage aircraft, stir up labor troubles, poison public opinion, report vital secrets to Berlin.

Yet the nation starts. Great factories forge the sinews of war. Ships are built. The war goes on. A hollow German system of railroads, factories, munitions, are destroyed, the material of Europe. The youth of America flock to the colors. Working for the Red Cross, selling Liberty Bonds, knitting, saving, toiling for victory. American men, women and children "carry on" in the name of humanity. Our fleet goes to the submarines, and an endless line of transports lands our boys "over there." All this is the background for the accompanying dramatic story.

Aims and Men Behind Fox Pictures
Outline of Company's Basic Principles and Sketches of Its Chief Executives—list of Executives.

IT was in its fourth year as a producing and distributing company, Fox Film Corporation, announcing its policy for 1918-19, points to its record of achievement as justification for the aims it affirmed when the corporation was formed. These aims can be summed up in two sentences: Making and selling motion pictures must be conducted on the basic principles which will govern in any other business. The motion picture business cannot remain an exhibitor as well as producer gets a fair share of the profits. The Fox Film Corporation has always contended that there is a profit difference in the making and selling of films and the manufacture and sale of shoes, or ships or sealing wax; principles which have obtained in the manufacture of other goods must prevail in the manufacture of films.

Following this principle the Fox Film Corporation has barred from its organization the get-rich-quick methods which have proved the undoing of numerous film companies.
and also the criminal extravagance and wastefulness that have given a certain section of the film industry a bad name among business men. Everything in the organization, it is contended, is based on efficient and sane handling of product, material and personnel.

Probably the biggest asset the corporation has is its president, William Fox. A genius for showmanship, Mr. Fox gives to the Fox Film Corporation the benefit of his long and thorough experience in the theatrical business. This experience enables him with marvelous accuracy to forecast the tastes and wants of the public, so that Fox films shoot to the mark of public approval.

And something that makes the Fox corporation unique among motion picture producing concerns is that Mr. Fox is an exhibitor himself, and the films he makes must be such that will prove profitable to him in his capacity of theater owner. The owner of thirty-odd theaters all over the east, Mr. Fox has just recently taken over a theater in St. Louis, and plans are afoot, it is said, for his acquisition of other playhouses throughout the country. So when the Fox corporation makes a picture, Mr. Fox seleniums to it that the picture is what an exhibitor wants. That the pictures are of this type is attested by the success with which he has shown them in his own theaters.

The executives of the Fox Film Corporation are all men of large affairs and of practical ability. Their training is not limited to the film business alone. In bringing them into his organization Mr. Fox has realized the importance of having executives who will give the corporation the benefit of training in other lines of endeavor.

Winfield R. Sheehan, general manager of the Fox Film Corporation, is probably one of the most far-seeing, resourceful and prominent of city administrators. He has demonstrated that he was a leader of men and a builder, and proved that he had the necessary vision to do big things in a big way.

In Herman Robbins, assistant general manager, the corporation has a man who has a thorough knowledge of every angle of the film industry, a man of ideas and proved capacity for inspecting big affairs.

A shining example of Mr. Fox's policy of surrounding himself with men of affairs is James E. MacBride, assistant to the general manager. Mr. MacBride, who recently joined the organization, resigned as civil service commissioner of New York City to become associated with the William Fox forces.

Although he was drawing a large salary from the city he received such a flattering offer from Mr. Fox that he felt obliged to accept. He has had a wide experience in advertising and publicity work. He won distinction as the manager of the remarkably successful campaign of John F. Hylan for Mayor of New York.

The executives of the sales forces of the Fox Film Corporation have been picked because of their thorough knowledge of exhibitors' wants and ambitions. Most of these men have grown up in the Fox corporation and have won their positions on their merits as salesmen.

The district managers are Harry F. Campbell, stationed at Boston; Clyde Eckhardt, at Chicago; George Mann, at Los Angeles; Edward S. Flynn, Minneapolis; Allan S. Moritz, New Orleans; Louis Rosenbluh, New York City; Sydney Meyers, Omaha; Jack Levy, Philadelphia; Frank C. Burhans, Pittsburgh; Joseph B. Roden, Salt Lake City; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; C. F. Senning, Washington, D. C.

The Canadian managers are Maurice West, Montreal; Benjamin Rogers, Toronto, and Joseph Bernstein, Winnipeg.

The sales policy of the Fox Film Corporation is a simple one: Fair and square merchandising based on the principle that the exhibitor has some rights and that the business cannot live unless everybody concerned with it gets a fair share of the profits. This policy has been the rule ever since the foundation of the company, and that it has been successful is proved by the growth of the Fox business.

Salesmen of the Fox organization throughout the country have been schooled in the idea that the customer is not a victim, but a friend. This, it is pointed out by the Fox announcement, is not the short, quick way to motion picture success; but the Fox Film Corporation is content to take the long and sure way. Such will continue to be its sales policy of 1918-19 and for the years to come.

Fox to Feature Real Literature

Company Will Make Special Effort to Secure the Best Novels and Plays for Screen Production.

The coming season will be seen produced by William Fox some of the most famous stories and plays written in the last few years, according to an announcement.
from the Fox offices. This is merely the execution, it is stated, of William Fox's belief that none but the best books of the most popular authors should be shown in motion pictures.

Hurlbut, who has already completed "Riders of the Purple Sage," William Farnum is now at work on "The Rainbow Trail," sequel to the "Rider" story. Both of these plays are pictureizations of books by Zane Grey, the author of popular western books.

So successful was "Riders of the Purple Sage" when shown at a private screening in New York that William Fox immediately bought the film rights, in accordance with Grey's books. They are "The Last of the Duanes" and "The Lone Star Ranger," and each of them has sold into the millions of copies in book form.

Fox has also purchased the rights to Zane Grey's books. They have a noteworthy list of books. These include "The Two-Gun Man" and "The Coming of the Law," by Charles Alden Seltzer, and "The Highgrader," by Robert McLeod Raine. Mr. Seltzer also wrote "Slew St in," a popular magazine serial.

Another well-known literary work which Mr. Fox has just bought is "The Strange Woman," the stage success of William J. Hurlbut, which ran a full season on Broadway a few years ago and later toured the principal cities of the country. The "Strange Woman" will be an early release of Gladys Brockwell's under the Victory Pictures banner.

This play is considered peculiarly fitting for Miss Brockwell, who has been engaged in the production of the really big productions of the coming season. "Buchanan's Wife," one of the most popular of the novels of the late Justus Miles Forman, who lost his life when the Lusitania was sunk, will also be produced. It will run shortly. Of the stars will have been announced to handle this story has not yet been announced.

The name of the book along with that of the Fox corporation's contemplated activities for 1918-19, an official of the corporation said:

"It is the policy of the company to buy the best books and short stories and the most successful stage plays for production on the screen. The reason for this is plain: Stories that have appeared in the magazines or in book form, or plays that have already established a success, have a much better chance of a successful production. It is the same with a novel; that they have the advantage of a wide circulation in their original form—whether it be in book form or as a stage play. Added to that is the prestige of the authors, all of whom have a devoted following of admirers.

"Thus in producing well known stories we give the exhibitor something that has already made a name for itself. We give him the works of writers who are widely known. The company is not in the business of producing a rival story, but insuring a story that is worth while—if it were not worth it probably would not have been produced by the magazine of the theatrical producer—and it helps the exhibitor.

"Besides the stories which we have already bought there are several for which negotiations are now pending. Announcement of these purchases, when they are completed, will be made shortly. But you may rest assured that the policy of the Fox Film Corporation to go into the literary market for its plays is an established one and one that will be continued.

Fox Publicity to Be of Common Sense Type Will Mark Several Radical Departures, Such as Have Been Dictated by Practical Showmanship.

In planning its publicity campaign for the season of 1918-19 the Fox Film Corporation has announced it has made several radical departures which have been dictated by practical showmanship. In one of the most important departures the word "service." For each of the pictures that will be issued during the coming year careful plans have been laid, to the end that every help and every suggestion given to exhibitors to exploit the productions of Fox pictures will be of definite assistance.

The publicity aids, it is stated, are such as every exhibitor can and should use, and in preparing them the idea has been consistently kept in mind that they must meet the acid test of bringing in profits to the exhibitor.

For the great R. A. Walsh production, "The Prussian Coup," there has been prepared a specially beautiful fifty-two page office story. In its fortification of the picture and selling material the press book contains a carefully prepared biography of Capt. Horst von der Goltz, the confessed German spy, who appears in the picture. This biography is written so that it can be sympathetically kept in the mind of the story. There is also a letter from Von der Goltz. Other newspaper material contained in the book includes a list of Hun crimes, composed by an investigating committee of Congress; a statement on spies by President Wilson, and an imposing array of exhaustive statistics gathered by the government regarding Prussian activities in America.

In addition to this there are attractive advertisement cuts, of which mats are available; striking posters and lobby cards, and an improved advertising scheme, with text on the 1,000,000 copies have been prepared for distribution throughout the country.

An extraordinary amount of public material is at the service of the book, "Why America Will Win," the production based on the life of General Pershing. Exhibitors will have the benefit of a 35,000-word story of the career of the commander of the American Expeditionary Force, who will be the principal of the picture, with text on the 1,000,000 copies it will run. This story was written after months of inquiry by trained investigators, who searched files of the War Department and other sources for accurate and material.

Another book is accompanied by exclusive pictures of General Pershing and various incidents in his life, and is calculated to bring into every American home the strong personality of the leader of the American soldiers abroad.

In addition to that the press book on "Why America Will Win" contains exclusive copyrighted photographs, which newspapers are generally allowed to use. Another is the "Riders of the Purple Sage" and "The Rainbow Trail," in which Pershing's name and Pershing's deeds will be on every American's lips. A beautiful sepiatoned photograph of General Pershing, suitable for framing, has also been prepared and 1,000,000 copies will be distributed. Besides all these great aids for exhibitors there will be an extraordinary number of cuts, mats, lobby displays and paper for use.

For "Queen of the Sea," there has been prepared a big press book, containing among numerous other things articles on health and beauty, how to be thin and a series of lessons on how to swim, all written by Annette Keller-Krass. The book is divided into two parts, and besides this there is a special prepared circus herald and a large supply of mats, electro, lobby displays and paper.

Beautifully illustrated press books have been prepared for the William Farnum productions, "Riders of the Purple Sage" and "The Rainbow Trail," and in addition to these there is a combination art book profusely illustrated, on these two productions. This art book contains photographs of Farnum, a two-page radio list showing the characters William Farnum portrays in each, the friendship of Farnum and of the author of the novels, Zane Grey, and the gripping love interest contained in both productions. Stories of the plots of the great photodramas are also given.

For the Theda Bara super-production, "When a Woman Sins," which is the story of the regeneration of a modern vamp, a sixteen-page rake book has been prepared. It contains several pages of type and cut advertisements, pages of scene cuts, both one and two-column, notices and numerous stories that will make good materials for the photography pages of newspapers.

A special design of press book has been prepared for each of the Victory Pictures. In a new form, this book will contain an exceptionally large number of help for exhibitors in exploiting the productions of Tom Mix, George Walsh and Gladys Brockwell.

For the Excel Pictures the Fox News, in new and more attractive dress, will be issued bi-weekly, each number being a separate number in a continuous story.

Besides all these the Fox Film Corporation will give enlarged service direct to newspapers throughout the country, through the mailing of still photographs the William Fox "We Service" mat and other material which is calculated to increase the prestige of Fox stars and productions.

FLY SWATTERS NOW PART OF THE PROPS.

"Held up for twenty minutes by a fly" is the entry made in his day book by Charles J. Brabin, who is directing Emmy Wehlen and "The Exiled Wife," which will be an early release. This persistent insect kept buzzing about Miss Wehlen's face. Every time it was driven off, and the star prepared to resume work, buzzzz—and back came the pest again. At the end of twenty minutes, however, it was successfully "swatted."

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Funkhouser Case Drops Out

Trial Commission Has Tried to Prevent Indorsements of Major's Efficiency from Getting Into the Record.

THE week ending Saturday, July 27, has been the slowest yet in the trial of Major Funkhouser and his aids before the city civil service commission. The defense attempted to show by the evidence of Alderman John Richert, chairman of the council finance committee, that the major had conducted his office along efficient lines and that the city council had hampered his work to a certain extent by failing to provide sufficient funds for his office. The civil service commission, under President Frazier, had prevented this earlier in the trial by ruling Mr. Richert's opinion out altogether, and Mr. Richert had left the stand.

On Tuesday, July 23, after an hour's lively talk between Funkhouser's leading counsel, Mr. S. Miller, and President Frazier. Mr. Richert was recalled to the stand and after much wrangling his opinion as to the major's efficiency was put into the record. It reads as follows:

"In all matters with which I came into contact, it is my opinion that Major Funkhouser's administration was efficient."

Most of the week's proceedings were confined to Major Funkhouser's aids. Joseph A. Thomas, former clericals inspector, and Manager of Properties Borland, with whom we have no concern.

On Wednesday, July 24, Acting Chief Alcock testified that under Major Funkhouser's vice the testimony and speed up things in general as much as possible. Nevertheless, it is a matter of record that much of the commission's valuable time is lost in attempts to frustrate the defense's efforts to obtain, instead of the efficiency of the three witnesses from witnesses who came in contact with the second deputy's office.

In a former issue the same paper made the following editorial statement under the heading given here:

The Issue in the Funkhouser Case.

"Certain rulings by the city civil service commission in connection with the charges now being heard against Major Funkhouser, the suspended second deputy superintendent of police, have surprised and perplexed many citizens who are interested in the case. Its bearing on the whole question of honest and impartial administration of the laws relating to public order and public morals is so direct that the hearing is of very special importance to the community. "Citizens who view the case in its true light are compelled to think that the one issue determined by the investigator is this: Is Major Funkhouser a faithful, efficient officer and did vice conditions show improvement under his supervision of questionable resorts of various kinds? Trivial and technical charges against the second deputy superintendent of police fade into insignificance beside this fundamental question. Yet the civil service commission appears to hold this view that evidence in regard to the vice situation in Chicago before, during or since Major Funkhouser's administration is irrelevant and immaterial to a determination of the issues of the case."

Ike Van Ronkel Joins Goldwyn

One of the Oldest Exchange Men in Chicago, He is Known by Exhibitors Throughout the Middle West.

IKE VAN RONKEL has been appointed manager of Goldwyn's Chicago office and took charge Monday, July 22. He succeeds H. J. Bayley, resigned, who has been offered the management of another Goldwyn office.

Mr. Bayley was formerly branch manager for V-L-S-E in Cleveland, Omaha and Minneapolis for two years and was manager of the Chicago office of that organization for some time after it was taken over by Vitaphograph.

He has been Van Ronkel holds an exchange manager in the Middle West. Everyone familiar with the history of moving picture exhibition and distribution in Chicago knows that he has been prominently connected with the business from the start. He was among the few early exhibitors in the city who opened picture theaters in 1906. He opened his own exchange, the American Film Service, in 1907, and sold it to the General Film Company in 1912. This firm with that of Chicago was later merged changing on North Clark, near Randolph, and at present the ground forms part of the site of the big modern City Hall movie building.

Mr. Van Ronkel was afterward manager of the General Film Company's office at 429 South Wabash avenue for five years. When that office, was closed he joined the Laemmle forces, remaining until April 1918, when he resigned. Since then he has been taking a well-earned rest, until the offer made by Goldwyn attracted him into harness once more. Besides the Goldwyn program for the fiscal year beginning September 1 appealed to him so strongly that he could not resist.

Mr. Van Ronkel expresses himself as being thoroughly in accord with the Goldwyn policy, one of the leading tenets of which is "The exhibitor is always right." No changes will be made in the staff of the Chicago office except the adding of a few additional salesmen. Assistant Manager W. E. Banford will retain his position as right hand man.

Riviera Theater Is Nearly Completed

In Heart of North Side and Seating 2,600 Persons, It Will Be Opened in September by Balaban & Katz.

SOME time ago, in these columns, it was stated that a fine new theater in Broadway and Lawrence avenue, which was nearing completion, would be taken over by Balaban & Katz, managing directors of the Central Park Theatre. This house was intended originally for stage attractions and variety entertainment exclusively, but Messrs. Balaban & Katz have already remodeled it so that it will be especially suitable for the presentation of moving pictures. It will not, however, be devoted exclusively to that purpose.

It was just been announced that other entertainment of artistic merit will be combined with the film program such as refined vaudeville specialties and tableaux. A large stage has been built for this purpose.

The theater has been named the Riviera, after the famed Italian resort. The fine location of the house, in the center of the great and fashionable North side district, insures attendance of the best type, providing the programs are suitable; but there is no fear on this point when Balaban & Katz have charge. The mixed program already referred to has been decided upon by them, after a close investigation of amusement requirements in the neighborhood, and when one recalls their great success with the Central Park Theater, on West Twelfth street, there is no doubt of their ability to meet conditions in the new field. The Riviera will be opened early in September. It seats 2,600 persons, and an orchestra of forty carefully selected musicians will furnish the music.

George Kleine System Items.

"The Unchastened Woman" had a remarkable week's run at The Playhouse, considering the sweltering weather. Its satisfying qualities proved a strong advertising factor in its favor, as all who viewed it passed it along favorably to their friends and acquaintances.

George Kleine arranged a variety program of short-reel subjects for Chicago, for the week of Sunday, July 28. The program is headed by "Triple Trouble," Chaplin's popular new comedy. Another strong number on the program is
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In the Fog (Edison), in three reels, which is being shown for the first time, the script being based on Richard Harding Davis’ story of that title. There is also a one-reel photoplay by Edison, taken from one of the O. H. Perry stories. 

The Los Angeles (California) branch office of the George Kleine system was entirely consumed by fire Wednesday, July 24. The Kleine exchange was in the Ozark Building and the fire was on the floor of the building below it. The fire started in the plate and spread so rapidly that both exchanges were complete losses in a short time. Nothing was saved, all the films on hand being wiped out.

Felix Feist Visits Chicago.

Felix Feist, general sales manager for the World, spent last week in the Windy City. On his return, at the conclusion of the campaign of Aaron J. Jones, at Flossmore, he enjoyed himself so thoroughly in the country and in driving between Flossmore and the city that he had little time to call on any of his many friends in the country. He returned to New York Tuesday afternoon, July 23.

Mutual Buys Selig’s “A Hoosier Romance.”

“A Hoosier Romance,” based on James Whitcomb Riley’s story, and produced by William N. Selig under the direction of Colin Campbell, has been purchased by the Mutual Film Corporation for release in the near future. This widely read Riley story has a rich comedic vein which is happily realized in the film version.

“America’s Answer,” Second United States War Film.

The second official American war film, “America’s Answer,” will begin an indefinite run in this city at Cohan’s Grand Opera House, Monday night, July 29. This film is in eight reels and it tells the story of the last great American army fighting there. It shows the landing of the soldiers from the transports and their advance to the first line trenches; the building of hundreds of miles of railways in France; the erection of great docks, storage warehouses and railroad shops. In these railroad shops the spectator sees the assembling of hundreds of American built locomotives and much of the other vast work done to maintain our forces. It is said that eight reels of this second war film have been assembled from over 30,000 feet of film, which was made by order of General Pershing, under the direction of the General Signal Corps, the Signal Service Corps of the American force in France.

Me und Gott” on State Rights Plan.

H. Y. Romayne, president of the Romayne Super Film Company, Los Angeles, spent a few days in the city last week while on his way to New York in the interests of his six-reel, “Me und Gott,” which is being released on the state rights plan. He gave a special presentation in the exhibition room of Universal in the Consumers’ building, Wednesday morning, July 24. Among those present were W. C. Van Alen of the Rothwell Manufacturing Company; J. L. Friedman of Cleveland Players; E. M. Vandawalker, Jr., vice-president Dolph-Van Film Corporation; Nate Ascher, of Ascher Bros., and Harry W. Schaefer.

This feature is unlike any other war films of this type, as the action is confined to America chiefly and the characters to loyal subjects of this country. Windham Gittens directed the production.

Mr. Romayne left for New York Thursday, July 25, where he will make headquarters at the Hotel Astor for about ten days.

W. R. Scates Leaves General Film Co.

W. R. Scates, one of Chicago’s oldest and ablest exchange men, who has been manager of the Chicago office of the General Film Company for the past two years, resigned that position Saturday, July 20. He has been succeeded by G. N. Montgomery, who has been traveling salesman for the Doll-Van Company for some time past.

Camera Works While Bullets Fly.

Most likely the third United States war film will include the pictures recently taken from the recent war dispatch, which appeared in the Chicago Tribune, and which recites the great bravery of an officer who took a moving picture, close up, while bullets were flying like hail and his horse was shot.

The advance of one American unit is preserved for posterity through the bravery of a movie man—an officer. He advanced a few paces from our lines before the infantry charged, and coolly set up his camera, and clicked off a few hundred feet of film as the men stormed the German positions. One scene shows our men attacking a machine gun in a church tower with the Boches, panic stricken, trying to get their gun into action. The operator’s audacity was amazing.

“It wasn’t anything,” he added modestly. “The folks back home ought to be able to see Yankees whipping the Germans.”

Petkova’s Chicago Success in Selling W. S. S.

Mme. Olga Petkova worked wonders during her brief stay in Chicago when she sold over $20,000 worth of war savings stamps. More than ten thousand dollars were sold in the Metropolitan theater after Mme. Petkova sang her latest song, “Freedom for All Forever.” Mme. Petkova’s next scene of action will be St. Louis.

Illinois Soldier Boys in Pictures.

Louman C. Mann’s pictures of Illinois soldiers in camp at Camp Logan, Houston, Tex., taken shortly before the boys left for France, were recently shown at the Woodlawn, Olympic, and other large houses in the city, with great success. The photographers have now selected the best pictures for the City of Chicago. These pictures will be shown by the American members of the studio in Chicago for about two weeks and then the film will be sent to the other cities of the country. The film was presented by the American soldiers with the understanding that the proceeds of the picture sales would be used for charitable purposes.

Picture Theaters to Aid in Suffrage Drive.

Women ward leaders in Chicago are moving heaven and earth these days to secure the signatures of voters for a Senate suffrage petition, requesting that body to pass the Susan B. Anthony suffrage amendment. These ardent women workers are now organizing a great moving picture theater drive in aid of this work. While in Chicago, Mrs. Johnson persuaded that exhibitors in Chicago, generally, will assist in every way possible to make the drive a success. Throughout the state the women are putting forth their best efforts, and moving picture theaters in every large city are accomplishing great things by joining heartily in the campaign.

Metro’s Chicago Manager Attends Convention.

C. E. Smith, Chicago manager of Metro, was in New York last week attending the convention of branch managers of his organization, held at the Hotel Astor, Friday and Saturday, July 26 and 27.

New Chaplin Comedy in Big Demand.

Merle E. Smith, general manager of the George Kleine system, states that “Triple Trouble,” the new Chaplin, two-reel comedy is in great demand, the bookings being made with a rush. The comedy will be shown at the Castle and the Playhouse theaters for a week’s run at each, beginning July 28.

Films for Soldier and Sailor Boys.

Mrs. Jane S. Johnson, secretary of the Division of Films, in cooperation with the Chicago Office of Information, has started taking contracts on their new series for 1918-19 with very flattering success.

SCREEN NARROWLY ESCAPES NEW STAR.

During the past week W. M. Gladish, representative of The World for Toronto, Can., and vicinity, visited New York, principally for the purpose of trying out his new car on a long journey. While here he visited many places of interest, including a number of the studios. While at Famous Players-Lasky they were telling him “test” pictures of several candidates for screen prominence. Mr. Gladish was rejected before he even asked to be photographed, because his pictures were declared to be too classic to register well upon the screen.

“You regular face is all right,” said the director who was busying himself with the tests, “but your camera face is all wrong.” Considerably discouraged, Mr. Gladish went back to tell the folks in Toronto how close he came, and introduced a Caruso of the screen. The incident ruined his vacation.
Los Angeles Likes Government Film

"Pershing's Crusaders" Going Big at Alhambra—"Smashing Through" Finishes Second Week at Superba.

PERSHING'S CRUSADERS," which opened at the Alhambra, July 14, is arousing great enthusiasm. The big patriotic production is being presented in an elaborate manner, and has the cooperation of Women's Clubs and various patriotic organizations.

Monday, the day after the opening, a big parade headed by the Naval Training School band of forty-six pieces, marched through the downtown streets. One hundred patriotic mothers of sons in service was the big feature of the pageant. Monday, July 22, was known as Future Crusaders' Day, and every newsboy in Los Angeles was given free admission to the theater.

A special lobby display is used at the Alhambra, and a historical copy of the Statue of Liberty is placed in front of the lobby near the curb. Special music is used for the production and the film has been playing to packed houses since its opening. "Manager" McAlpine of the Alhambra says there is no indication of any lessening of interest in the subject. The engagement of the Crusaders will be indefinite at the Alhambra.

"Smashing Through" has just finished its second week at the Superba and proved a formidable rival to "Come Through" recently shown at that house in box office receipts.

Carl Ray, new owner of the Miller theater, spent last week in Wyoming looking after his theatrical interests in that state.

B. C. Steele, manager of the Symphony theater, has been joined by his wife from the east, and with Baby Steele, the Steeles have set up housekeeping in Glendale.

The Alhambra theater, under the management of the firm of Miller, Leonardt and Bosely, has contracted to use the entire output of the Shubert enterprise.

Clune's Auditorium to Quit Pictures.

After "Salome," the Theda Bara Fox spectacle, has finished a run beginning September 2, at Clune's auditorium, the big house will be closed to screen productions and legitimate attractions only will be shown. According to Bert St. John, manager of Clune's, twenty-six weeks of regular stage productions have been booked to begin in September. It is nine years since the Auditorium has been used exclusively for regular stage shows.

Grauman's to Produce Films.

An announcement has been made by Sid Grauman of the effect that he and his father, D. J. Grauman, will shortly incorporate as film producers. A studio has been selected, which will be used until a new plant can be erected, and production will begin in the near future. The two Graumans will be the sole owners and sole financial backers of the concern, which will be called the Grauman Feature Players Company. From four to six films will be made each year.

Mr. Grauman says that while he does not contemplate employing any particular big star, he intends to select the best screen talent procurable. He will lay particular stress on the directorial end of the productions and will depend largely on the director and the story making the star, instead of the star making the play. Timeliness will be the slogan of the company and the first production will have a war background. The Grauman films will be distributed on the states right plan.

Film Folk Help at Sailors' Benefit.

Film players helped to make a success of the big benefit given for the sailors of the Submarine Base, at the Hotel Alexandria on July 13. Many were present and worked with the same enthusiasm that has always marked the efforts of the screen people in patriotic events of all kinds. The big entertainment lasted from 3 o'clock in the afternoon until midnight, and every minute of the time was filled with music, songs, dances, stunt, acts, sketches, and the very best work of all those who participated in the big event.

Kerrigan Making Own Films.

J. Warren Kerrigan has established himself in the old 800 sq. studio in Edendale, and is now making pictures on his own account. His new quarters are historic, and his stage was the first glass stage ever built in California. Bernard Warde, son of the famous tragedian, Frederick Warde, is directing the new series of Kerrigan pictures, and Jesse Hampton is the personal representative and manager of the show.

"Fatty" Arbuckle Moves to Glendale.

Lou Anger, business manager for Roseve Arbuckle, has made arrangements with W. A. S. Douglas, president of the Diando studios in Glendale, for the production of at least one picture at that plant, the entire Arbuckle company will have their exclusive being sold on the comedy by July 22. Although the agreement is to make only one picture at Diando, it is probable the comedian will produce other pictures at the plant.

Gale Henry Forms Company.

Gale Henry, who has just returned from a three months' vacation, has organized her own producing company and will make a series of comedies such as gained fame and prestige for her during her long engagement with Universal. Miss Henry has rented space at Diando studios, in Glendale, and under the direction of Bruno J. Becker will begin immediately on her first production. Milburn Moranti, who supported the comedian in her Universal and L-Ko productions, has been engaged to play the principal male roles in the new comedies.

Mme. Yorska Coming to Los Angeles.

Mme. Yorska, one of the sensational stars of the dramatic world for the past two years, will come to Los Angeles and begin making films at the Brunton studios under the management of the Motzene Feature Film Company.

Griffith Makes Big Deal.

The largest deal in states rights territory ever made was closed when George Davis, manager of the Aleazar theater, San Francisco, associated with Sol Lesser of the All-Star Features Company, purchased from D. W. Griffith the exclusive rights to release his states west of the Mississippi for "Hearts of the World." The territory includes Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, North Dakota, South Dakota and Wisconsin. Lesser and Davis paid $250,000 for the rights to these states.

Julian Eltinge to Head Studio.

Arrangements have been made between Julian Eltinge and Fred J. Balshofer whereby Mr. Eltinge will be at the head of a studio where screen adaptations will be made of "The Fascinating Miss Kate," "Cousin Kate" and others of the Eltinge regular stage successes.

Mr. Balshofer has gone to New York to complete the details of the partnership. It has not yet been decided whether the Eltinge films will be sold on the open market or released through the Metro distribution system.

Mrs. Charles H. Christie Dies.

Mrs. Charles H. Christie passed away on the night of July 16 at the Methodist Hospital in Los Angeles, following an operation for stomach trouble. Mrs. Christie was the wife of Charles H. Christie, business manager of the Christie Film Co., and their marriage, which occurred in Los Angeles sixteen years ago, was the happy culmination of a romance begun in childhood. Mrs. Christie was a woman of lovable personality and broad culture, will be remembered for her particular interest in all things humanitarian and for her many acts of kindness and charity. She was actively
Rubbernecking in Filmland

Personally Conducted by Giebler.

LADIES and Gentlemen, the buildings we are now approaching are the studio quarters of Robert Brunton, the big mogul of the establishment. The Brunton plant is not only one of the most modern and completely equipped studios in Hollywood, but it is one of the most unique because of the methods under which films are made here.

The Brunton studios are operated somewhat after this plan. If any of you want to engage in the fascinating and sometimes profitable business of film production all you will need to do is hire a tall and handsome leading man, a good serviceable blonde of the star type, an ingenue and a villain, secure studio space here the same as you would rent an apartment—and commence.

You will find a complete costume department in which costumes from king's to beggar's may be secured, and property department where the most complete collection of props, such as the Quine, the Grand Rapids, and all intermediate periods. And the leading actress is confined in the little cottage in the center of the foreground ready to do your bidding. And if you do not have all this usual equipment of the studios you may have your choice of an assortment of villains with or without natural mustaches, heroes with various kinds of wavy hair and sport shirts, leading ladies, ingenues, juveniles, and character people.

In fact all the appurtenances, animate and inanimate, of movie making will be at your disposal. For rates apply at office.

You will observe as we walk through the buildings that the average place the magnitude of it. The long and handsome brick buildings to the left are the executors of five different companies producing pictures at this plant, which includes the Howworth Company with the celebrated Japanese actor, Sessue Hayakawa, at its head; a company of Pathé playing a great success in its organization with Louise Claiborne as its star, and Bessee Barriscale and her company.

The studio where we are now upon the Coast will be available when the plant is all complete, and eight other companies are to open a secure space here.

We will go in here and watch a company at work.

On Their Way to Berlin.

W. A. S. Douglas, president of the Dia company, is closing up his business affairs in order to join the ranks of his army's.

Jack Holloway, director at the Dia studio, is emulating his chief's example, and has enlisted also.

Hugh R. Wood, scenic artist at Dia, has gone with a party of Los Angeles workers to join the Allied army. Wood came to the United States twelve years ago from London. He has been married three months.

Norman Manning, former studio manager at Dia, left his position a week ago to join the Allied army.

Billy Franey, former Triangle-Keystone comedian, paid the old "lo" a visit the other day, and incidentally let his former associates see how he looks in Uncle Sam's uniform. Franey is stationed at Camp Fremont.

The young man in this scene is Herbert, sometimes called Herb, Heyes. Herb was selected by the William H. Radioers in support of Theda Bara. Now he is leading man for Miss Barriscale, the star of the picture which is called "The Heart of Racheal." The story of the little lady with the sundown tresses acting with Mr. Bruns is that of Hope. Yes, lady, her hair is natural tinct in color.

Ella Hall is the other small person, and the man to the right is the celebrated Mr. Hickman, his companion. The man with the papers is Howard Hickman, the director. You will note that this does not wear putting on any right of this he has produced some splendid films.

Mr. Hickman enjoys rare prerogative. The man is Bessee Barriscale, in real life his better half. All married men should enjoy this scene very much. Mr. Hickman is enjoying a prerogative enjoyed by few husbands. As director of the play he is enabled to give orders and have them obeyed by his wife. Mr. Hickman, like many other celebrated people of the film world, including Christy Cabanne, Pannie Ward, and your humble servant, hails from Missouri.

The large trees that border either side of the walkways are cut down and the rays of the celebrated California sunshine are the well-known source of the twenty-seven varieties are found in this state.

The eucalyptus yields telephone poles and will be found next to asbestos as a fire resister. The pungent smell of its leaves if you smoke your nostrils is caused from the acorns of this tree, which fall to the ground and are crushed by the feet of passing pedestrians. These acorns are also used in the manufacture of portieres and other art work, which is sold to Eastern tourists after being varnished. The oil of eucalyptus is valuable for sprains, bruises, brights disease, botts and housemaid's knees, and may be bought at all drug stores.

Wildshire Uniquer Than Studios.

We are now in Wildshire, the aristocrat of the picture centers of Los Angeles. There are no movie studios in this detectable neighborhood, but you will see many being made here if the methods prevailing at the studio we have just left struck you as unique, what you will see should make an impression.

The residence immediately in front of us is the home of one of the richest painters of this neighborhood of the picture. If you will observe you will see house grades well up in the mansion class. It has twenty-five hands who is constantly employed in cutting the grass of the spacious lawns.

This house, my friends, is being used as a stage for a moving picture play now being produced by Herbert Heyes, star of the picture. There are no pictures shot indoors. All of the interior scenes of the Weber-Smiley pictures are made this manner.

This plan has two advantages. It gives the scenes a naturalness that would otherwise be hard to get, and it gives many of our protocuters—some of whom are badly dressed—by the pictures of the director—a chance to earn an honest and thrifty penny, and helps him meet the high cost of aristocracy these parlous times.

We will now step inside for a brief inspection.

The well-built man hanging the picture and saying things under his breath as all men do when they bring pictures is Philip Smiley, husband of and co-director with Lois Weber, whom you see with the manuscript, which is the scenario of the play, in her hands.

The handsome young lady all dolled up in evening clothes and reclining on the chaise longue is Mildred Harris.

Mildred is leading lady in the play, who will be called "Our Chariot," and is supposed to find herself with glad clothes on and surrounded by luxury for the first time in her life, and is represented when "not being used to it, but liking it very much.

The nasal tuft on the end of Miss Harris' nose and on the point of her chin will not show in the picture. The eucalyptus tree is the head of the young lady's features is an example of facial camouflage familiar to every make-up artist of the screen.

The handsome chap is Lewis J. Cady, leading man to Miss Harris, and the other young lady is Helene Rosson, who has an important part in the film.

The company has been in this house for a week and will stay another week. It is the family that owns the house are away traveling, and if they should return unexpectedly they will be greeted by the family in the basement or the attic until the picture is finished.

That will be all for today, but before we drive the way gaze upward to wonder window on the left. This window, which is twenty-seven feet to the ground, will be jumped out of by the fruit and beautiful girl you just saw upstairs with the evening lights and the moonlight setting this evening at dusk at the climax of an exciting scene.

It is indeed sad that the life and limbs of the least film man thus daily en-dangered to give us a passing thrill with our movies.
Heart Interest Stories of Week

Honor to Whom Honor Is Due.

One afternoon while Donald Crisp, of the Laskey production department, was working on a section from a high platform and tripping around in the workroom, he fell, he got too close to the edge of the platform and tripped off—and sustained a shock to his digit. The next day every paper in Los Angeles carried a story of the accident, with the result that Donald Crisp says that he would have gladly allowed Fred Stone to fall off the platform for him, but as Stone never volunteered, and Crisp was compelled to do it himself, he feels he ought to have the credit for the feat.

Almost—

Alma Rubens, Triangle star, and Franklyn Farnum, sometime with Universal, but later with Metro, and both of them well known in film circles, were united in the holy bonds of matrimony on the last day of July.

Just then the phone bell rang, and a message from the Triangle offices, which occupied the same floor, was delivered a short instant after the wedding, was poured into my unwilling ear.

I had just the correct statement that Alma Rubens and Franklyn Farnum are married," was the message. "They are engaged, but the knot is not tied ready for distribution."

Studio Shorts.

Dorothy Dalton has come back from New York with five trunks of rainbow hued gowns, some of which will appear in forthcoming Ince-Paramount productions.

Harry Otto, director of "Endine" and other features, is now at Triangle in charge of the William Desmond picture.

Taylor Holmes, the Triangle starlet, on July 22. His director will accompany him, and the pair expect to begin immediately on their next Triangle picture.

Vera Lewis and her band of workers for the Muskegon Women's War Relief made a tour of the film Anglers Safety last week gathering in large and small sums of money for the cause.

Frank Elliott, former leading man for Theda Bara, is acting in the same capacity for Mae Murray in "The Scarlet Strain," produced by Universal City. Royden Keith, musical comedy juvenile, is also in the cast.

Sylvia Breamer left Los Angeles on July 15 for New York, where she will take a leading part in J. Stuart Blackton's film version of "The Last加."_i_w_ polo Moran, for the past three and a half years a Mack Sennett comedienne, entered the Laskey studio, Mary Pickford and her mother, Mrs. Charlotte Pickford. The visitors showed keen interest in scenes being made for a special feature under the direction of Cecil B. DeMille.

Clarice Duncan, seven years old, and just recently from Australia, is the most recent "find" of the Ince directors. Clarice appears in a Dorothy Dalton picture.

Harry Mestayer picture being filmed at Triangle.

Sinae Westerhoft, with the Maude Adams company on her recent Western tour, and formerly with the Fox organization, has been engaged by Thomas H. Ince for a prominent part in a forthcoming picture.

The suspense built up by the J. M. Molon, leading woman for Eddie Polo in "The Lair of the Circus," Eileen Sedwick has been rewritten by William E. Wing to meet the altered situation and to eliminate any interference with the original plot.

John Gray, title writer at the Sennett plant, has left that studio and joined Vivian Martin has returned after two months' vacation at Lake Louise, Canada, and has been assigned to work on a new picture at the Morocco studio.

John W. Engle, treasurer of Metro, left for New York last week.

Susie Hayakawa, upon completion of "The Triumph of Love," presented little Mary Jane Irving with ten War Savings Stamps in recognition of the splendid work she did in her part in the picture.

A red Cross Tea with one of the female stars in charge will be a weekly feature at the Universal City Printers. When the tea was hosted at the first tea, which brought a very respectable sum to be turned over to the Motion Picture War Service Association.

Thurston Hall is a new player on the talkie wave from his "Terror Planet," being featured with Priscilla Dean in "The Magnificent Jacala." Virginia Lee Corbin has been chosen as mascot for the Stage Women's War Relief.

Al Ray, brother of Charles, is playing the part of Fred in the new Ince-Paramount feature, "When Do We Eat?" being directed by the star's husband, Fred M. Farnum.

George H. Perry, who was publicity chief for the Panama-Pacific Exposition in San Francisco, arrived in Los Angeles recently to handle half a dozen concerns for the N. H. Hammond at the Brunton studios.

First of the War's production announcements and an address at the Symphony theater on the first night's showing of her feature, "The Yellow Ticker."

Grace Travers, of the Morosco dramatic stock company, has been engaged to play a part in the Bessie Barrie's new picture, "The Heart of Rachael." According to Will M. Hays there is a real panic at the American studios for stories for filming purposes.

Mr. and Mrs. Farnum, the Vitagraph company this week. Al's reason for leaving is that he has received a flattering offer from another producer.

G. M. Anderson and a number of his players made a trip by motor to San Francisco in order to be ready to start back into the country in search of locations to be used in the picture to follow "Vera.""}

Christy Cabanne spent last week at Santa Ana filming exteriors for "The Man From Chicago."

Douglas Fairbanks has been drafted by Secretary McAdoo to make a propaganda picture to be used in exploiting the forthcoming Liberty Loan. Doug, assisted by Tog Reed, is now working on the project.

Hul Bull Montana will appear in the film.

Anna Q. Nilsson has been engaged to take part in "The Vanity Pool," a Universal production with Mary MacLaren and Thomas Holding.

Jack Holt, who has been supporting the Hungarian stars, will transfer his supporting activities to the Clara Kimball Young studio, and will appear opposite Mary Philbin and Whitman.

William Desmond has made himself a present of a new touring car.

Lihou Stops Over in New York

Erker Brothers' Executive Was One of the Boosters for St. Louis at League Convention.

HARRY G. LIHOU was a recent visitor to New York. Mr. Lihou has charge of the motion picture apparatus and supply department of the Erker Brothers Optical Company, St. Louis, distributors for the Simplex projector in Eastern Missouri and Southern Arkansas.

Mr. Lihou was a member of the delegation from St. Louis, who made the motion picture boycott against exhibitors' League of America in Boston, and was one of the most energetic workers in behalf of the plan to have St. Louis named as the convention city of the league next year.

Lihou makes a practically keeping in personal touch with the exhibitors in his territory, either through trips made by himself at short intervals or by the visits of four men in the office whose journeys are timed to meet the requirements of special occasions.

A revised catalog containing 144 pages, the largest issued by the company, has been sent to distributors in about three weeks. Mr. Lihou explains that a much larger edition was made necessary by the increased volume of business.

An advertising slide department, which is under the direct supervision of Mr. Lihou, requires the services of nine persons, including a photographer, printer, artist and card writer.

LIEUTENANT PROCHET TALKS TO ADVERTISERS.

Lieutenant M. M. Prochet of the Sixth Italian Fortress Artillery, now representing the Italo-North American Commercial Union in this country, was the guest of the Associated Motion Picture Advertisers, Inc., at the luncheon held Thursday, July 2, at Keen's. About twenty-five members of the association turned out to greet Lieutenant Prochet, who with his associates was instrumental in bringing before the American public the remarkably interesting series of Italian war pictures.

The members of the organization were so keenly interested in the remarks of their guest that they invited him to assist in the researches to hold the following week's meeting. Lieutenant Prochet's plan was to talk to them during the screening of a special performance of "Italy's Flaming Front," which will be given for the association immediately following the repast through the courtesy of the First National Exhibitors' Circuit.

BAILEY MANAGING GENERAL AT OMAHA.

A. S. Bailey, formerly Goldwyn manager at Denver, has been appointed manager of the General Film Company's Omaha exchange. Mr. Bailey succeeds F. K. Martin, acting manager of the branch, who resigned to enter the National Army.
GRINDING THE CRANK
WITH THORNTON FISHER.

THEM WAS THE GOOD OLD DAYS
OR WORDS TO THAT EFFECT.

AND THIS WAS THE PRICE OF ADMISSION.

AND YOU COULD ALMOST TELL WHAT THE PICTURE WAS ABOUT.
(ITAL FICKERED SO.- AND GEE, HOW THE FILM WAS STREAKED.)

AND THE STAGE STAR WAS INSULTED WHEN THE MOVIES WAS SUGGESTED.

AND FATHER COULD SHOW THE WHOLE FAMILY, A BIG NIGHT ON 35'S- YES, THEM WAS THE GOOD OLD DAYS.
patriotism of any member of the committee, not even the chairman, who comes from Rockland, Me., yet he had nothing to report. Why this omission? Are there no patriots in the League? * * *

SPEAKING of the League reminds us that the American Exhibitors’ Association is going to meet in Chicago, from September 3 to 7, at the Hotel Sherman. All branches of the trade are invited to participate and prominent men of the industry are to address the various sessions. This has the sound of a regular convention of the motion picture industry and ought to encourage exhibitors to attend. No one knows so much about his business that he cannot learn something from others. If Mr. Rembusch and his associates who are guiding the destinies of the A. E. A. will plan their meeting upon a high-class platform, procuring capable speakers who have a genuine message to carry to motion picture theatre owners and managers, they will have performed a real service to the industry. * * *

IT is probably unnecessary to discuss the question of amalgamation of the two exhibitor organizations. That question never was a topic of discussion on the floor of the Boston convention, though now and then an individual expressed the hope that the unification of the organizations would follow in the natural course of events. However, there has been a practical no change in the control of the National League and some of the leaders have intimated that no overtures would be made to the A. E. A. Further than that a strong opposition is developing to those same leaders in the League itself, which may place that organization in the position of the negligible minority—a minority too small to command attention or respect. This is unfortunate at this time, since there is great need for unity of action among exhibitors. * * *

INFORMATION received from the committee working under the direction of Adolph Zukor, which plans to align the full force of the motion picture industry behind the drive for the fourth Liberty Loan next September is to the effect that it is building a strong organization. Beginning with the producers the plan contemplates a series of propaganda pictures of short length in which the several prominent stars will appear. These will be printed in large numbers and supplied to picture theatres. All producers are invited to participate in this feature of the plan. Later the committee will announce the details of the plan which embraces the exhibitors of the country. It is hoped that every company, every star and every theatre manager will prepare at once to do their allotted task and to do it to the best of their ability. The committee has explained in its announcement that all negatives must be in its hands not later than September 1. There should be no laggards. * * *

Saturday, August 10, 1918

Facts and Comments

WHAT happened to the War Service Committee appointed at the Boston League convention for the purpose, presumably, of defining the attitude of the League on the matter of the activities of its members in relation to the war? Committees reported and reported, but nothing was again heard from the War Service Committee and, singularly enough, no one seemed to be interested sufficiently to ask if it had anything to offer. Here was a great opportunity for some budding statesman to slip over a patriotic wheeze, but no one, not even a member of the committee took advantage of the opportunity. It would not be fair to question the
ment of which was within their control. Citing his own experience he said he learned more about the war in Italy in two hours from the screens than he would have learned from a hundred columns of newspaper stories or a dozen books. “A cinema hall with every school” is the way he summed it up. When has a stronger message been delivered to motion picture men?

"Give Us Action"

By LOUIS REEVES HARRISON.

THERE is an interesting bird known as the “chicken,” the one that is after corn, not coin, the one creature we eat after death and before it is born, which has a habit of hopping around after it loses its head. It represents a low form of what is known as “impulsive action,” and strange as it may seem to the initiated motion fan, this is often supposed to be the essence of intense drama, especially that kind in which pistol-play becomes associated with vigor of movement.

Impulse is the force behind most exhibitions of emotion. Exhibitions of emotion form the compelling quality of what is commonly known as “Continental Drama.”

It has been deemed the essential in grand opera and most plays of Latin origin, whether genial or malicious, just or unjust, and it is oftenest shown with us in that red-hot response to unrestrained human energy, that outburst of primitive feeling, known as melodrama.

The movie fan does not really mean “action.” It is only a means to an end. To be at all dramatic an ultimate end must be in view.

Take the case of an embittered surgeon, whose family life has been forever ruined, who finds himself alone with a patient, face to face with the murderer of his happiness, now lying helpless, completely in his power to torture, to kill, or to save. The scene becomes most tense when the two men look into each other’s eyes, both motionless.

Silent self-control, not action at all, is what often appeals most powerfully to the imagination.

Violent weeping on the screen is rarely effective. How about the tense and dry-eyed silence of a bereaved young mother, staring at the empty cradle and the little articles of dress her loving and patient hands have wrought for her baby?

Far more effective in all forms of screen drama than demonstrative emotion is that which is seen to be under tremendous restraint.

Voluntary action springs from a base.

That base in all cases is the human mind.

Far more powerful in effect, especially on English speaking audiences, is an entirely different form of action than the impulsive.

It is known as deliberative action.

It is much more decisively individual.

We are all very much alike so far as the primitive exhibitions of emotion are concerned, the weakest response to impulse. In the varying degrees of self-command we show lies the secret of our differing natures, the charm of varied human characterization. Each man is a “Hamlet” in the bigger field.

He is a battleground of forces within him.

He weakens when he yields to inclination.

He wins out when he is guided by reason.

The struggle with self furnishes the most interesting dramatic material in the world. The loose rein allowed animal instincts in the Latin form of drama may do for people of limited education, but most Americans who attend the theater have been instructed in schools and disciplined by hard experience. Opinions among our people are very definite and firm, as has been proved in contempt for German propaganda. And that national strength of character should be taken into consideration in presenting plays intended to interest our people.

Deliberative action is much more social.

In overcoming the mastery of mere impulse, in consulting the conscience as to what is due others, in exercising that powerful motive force, the human will, to decide the dramatic contest within, it brings us to a readjustment of wrongs committed, to a finer understanding of one another, and to a social solution of problems vexing existence so far as our relations with one another are concerned.

We elect happiness as a great object in life, therefore the finest dramatic action is that deliberately directed toward our social progress.

The Man Behind the Story

By ROBERT C. MCELKAVY.

WISE producers of moving pictures regard the author and his story as a legitimate part of the overhead expenses. But there are still occasional untired producers who feel that they can make pictures without buying the story or hiring a continuity writer to put it into shape. Ideas are free and it seems ridiculous to spend real money for them. Acting on this theory, an incredible amount of money is wasted every year by hopeful producers who have not yet learned the ropes.

A feature film was exhibited not long since which had been constructed by one of the best continuity writers in the business. It was an excellent production—up to a certain point. At this point there was a curious break and the story rambled on to a weak and unsatisfying finish. The fact was made known later that the manager of the company, not liking the original close, had altered it to suit himself, and in so doing had thrown the conclusion of the story out of proportion and almost ruined it.

Some months ago another feature was shown which met with little success. The intention had been good, but the story failed to register. In this case the producer, a man new in the business, had been seized with an idea and attempted to make the production himself. The effect he had desired to get was not there and he could not account for it.

Such failures as this are due to inexperience. Art takes no account of titles—a man may be manager, or even president of a producing company, and still not have the qualifications for making pictures. If he has attained any position of such eminence in the business world, he is not likely to be constituted of the whimsical stuff that authors and scenario writers are made of. He may be seized by a worthy idea and have every reason to believe it will succeed, only to meet with failure in the end, because he lacks the training necessary to get it over.

When a producer wants a story he should look to an author to supply it. An author is a person who writes stories. He may be young or old, rich or poor, known or unknown, but he has studied his job. He is not always to be judged by the things he has got into print; his published product may not represent his best self. But if he is an author he knows how to construct a story. He has been through at least part of the early trials of the amateur and knows what to avoid in telling a story as
well as what to put in. He can make a plot follow through to its logical conclusion.

In other words, the author knows how certain ideas will react upon the public; more than this, he knows how to take a given idea and make it react favorably, which is the thing desired above all else. An idea may be good in itself and yet affect an audience unfavorably if poorly set forth.

In the early days of moving pictures the producer and his director could get their heads together and juggle a few ideas into shape, with the knowledge that almost anything would go. They had also at their command, at low prices, many excellent stories which the authors had not put into the form demanded by the magazines. But good stories are scarcer now.

There are, naturally, many producers who know how to put stories together themselves, and we suspect these are the ones who usually have some trained author or scenario writer do the detail work for them. They know the difficulties of the task, the skill and judgment it requires to create humor or drama without offending good taste or good morals. They have learned, too, that it is one thing to have an idea in one's own head and quite another to be able to impart it to an audience in story form. After all, it is the least expensive way to get results, even where generous prices are paid, to buy the story from the author, for that is his particular stock in trade. In studying the successful productions of the day one generally finds a modest author and an even more modest continuity man lurking somewhere in the background.

Secretary Baker's Shrewdness

WHENEVER any member of the nation's government, from President Wilson down, makes a decision or issues an order there are always a considerable number of persons and newspapers who do not hesitate to say "What a blunder!" Not so long ago the Government, speaking through its executives, expressed itself in favor of the motion picture industry, praising its usefulness in these war times and later classing it as one of the essential industries. The other day Secretary Baker, again speaking for the Government, classed organized baseball as a non-essential and declared that men engaged in that form of sport came under General Crowder's "work or fight" rule. Commenting upon Secretary Bakers' action the New York Evening Sun said:

Secretary Baker's ruling that baseball is a non-essential occupation under the "work or fight" order of General Crowder is a blunder and an injustice. It is a peculiar kind of equity which would hold the ball player to the order yet exempt the "movie" star and the chorus boy.

If the editors of the Evening Sun had made a simple comparison between the ball player, meaning organized baseball, and the movie star, meaning the moving picture industry, they would have come to the same conclusion, no doubt, that was reached by Secretary Baker. To begin with "organized baseball" is not a popular sport in the sense that it is patronized by the people generally. A limited number of games are played in a limited season to an exceedingly limited number of patrons. The "movies" includes many thousands of theaters giving amusement daily to millions of people and reaching the most remote places in the land.

Probably not more than five thousand men are employed by "organized baseball," while more than 200,000 find employment in the "movies."

About thirty million dollars will have been contributed in the way of taxes by the "movies" during the first year of the war levy. We have no figures on "organized baseball." Beside that millions of Liberty Loan bonds and War Saving Stamps have been sold through the direct efforts of the moving picture industry.

Today the most valuable form of amusement for our soldiers and sailors wherever they may be is the "movies."

Today the most potent form of propaganda employed by our Government here and abroad is the "movies."

It is quite probable that Secretary Baker had all these things in mind when he made his ruling which the Evening Sun characterizes as a blunder.

Two Problems

TWO problems of the greatest importance to motion picture theater owners will presently be presented. They are censorship and Sunday opening. So familiar are these subjects to theater men that no explanation is necessary here. The only matter to be considered now is how to combat them successfully. In states where Sunday shows are barred and where official censorship exists efforts should be made to repeal the laws which have established those conditions. In states where such laws do not prevail a fight must be made to keep such restrictions off the statute books. The matter is a serious one and cannot be lightly disregarded.

Now is the time to begin. Do not wait until the date for the legislature in your state to convene is at hand. Begin now. First learn what the candidates for legislative office think about censorship and Sunday opening. If they are with you do what you can to support them. Do what you can to secure the nomination and election of men of liberal convictions. Be prepared.

Work of this character should not be done haphazard. In every state you should have a strong organization to present your case and to back it up with numbers and influence. Pick your strongest men to put in the front of the fight and support them unanimously.

It is for such work as this that the picture theater men in every state should have an organization that is one hundred per cent. efficient. Put aside all petty jealousies and competitive fights and get together with a determination to win against the forces of bigotry which are already organized against you.

Make no mistake, there will be a fight on in every state where censorship and the closed Sunday does not now prevail. What plans are being made in your state?

ROSTER OF ROLIN MEN IN SERVICE.

A new service flag with eleven stars was hoisted to the peak over the Rolin studios in Los Angeles the other day by Hal Roach, president and director general. The roster:

Herbert J. Brodie, Naval Reserve, San Pedro, Cal.; "Slim" Voorhis, Coast Artillery, Fort MacArthur; J. B. Roach, brother of the chief of Rolin, with the 47th Regiment, U. S. E. F., now "over there"; Walter L. Adams, acrobatic artist of the Aviation Corps, Kelly Field, Texas; "Sandy" Roth, U. S. N., Mare Island, California; Clyde Hopkins, actor, with Signal Corps in France; Lige Cromley, Corvallis, Ore., in Government school of gasoline engines; Ray Kel- lerman, with Engineer Coasting agent, with Engineers in France; Charles Stevenson, in training at Camp Kearney, California; Joe Matice, Aviation timer searcher, Vancouver; Max D. Hamburger, cook at the Presidio, San Francisco.
The Virgin Islands

Illuminative Studies of American Possessions in the Carribbean Sea.

What we believe to be the most informational pictures of the Virgin Islands yet given to the public are contained in some 8,500 feet of film recently acquired by Joseph R. Miles, E. S. Manheimer and C. F. Winther through an expedition sent to these islands under the management of Mr. Winther. These pictures which will shortly be placed on the market through the medium of the regular exchanges, of which further announcement will be made later, give a definite idea of the social as well as the industrial life of these islands.

The individual islands covered are St. Thomas, St. Croix; St. Kitts, Dominica, Martinique, St. John, Tortola, Keeves and the British possession Barbados. Scenes at St. Thomas include the harry Pusser's Fort, the prison of the sea, the biggest graveyard, and the loading of coal by native women, the castle of Blueheard and an old Danish fort. A loyalty parade and a zulu dance are other interesting features.

Tortola, a small island where fishing is the chief industry, gives splendid fishing scenes in which huge gray fish are caught in great numbers. Tropical birds which nest in the crevices of the rocks are also shown.

St. Croix and St. Croix as it is sometimes called, is the richest and most productive of these islands. Scenes in Frederikstedt are shown and also sugar cane plantations, a sugar factory with a detailed illustration of the making of the sugar; cattle being shipped to Porto Rico, scenes of the home of a native, and last but not least the annual planter's picnic.

St. Johns which is three miles distant from St. Thomas is an old slave island and an ancient resort of pirates, on which the ruins of once beautiful estates are to be seen. The chief industry of the island is the manufacture of Bay Rum from the leaves of the Bay tree. The gathering of the leaves and the distilling and preparation of the Bay Rum for shipment is shown.

Martinique is interesting for many reasons and the film contains splendid views. In Dominica Mount Diablo and the town of Rosseau are also shown.

St. Kitts with its ruins and historical memories and Barbados are also interesting.

One of the characteristics of the natives of the Virgin Islands is their instinctive love of dancing. The dancing of the bambaloa, a dance common to the natives is given a featured position in one of the reels of the picture.

Rivoli Features Cannibal Pictures

A Most Remarkable Series of Tribal Pictures Reveals Habits of Man Eating South Sea Islanders.

Five thousand feet of remarkable films were featured at the Rivoli Theater, New York City, during the week of July 21. These films secured by Martin Johnson, whose exploits in the Solomon and New Hebrides Islands in the South Pacific were featured in one of last week, reveal to us in startlingly realistic manner that savage humanity in a cannibalistic state still exists.

They are entitled "Among the Cannibal Islands of the South Pacific." In order to get to the Solomon and New Hebrides it is necessary to journey to Sydney, Australia, and from here set sail for the points mentioned. Stopping at Honolulu on the way we find the festival of Kamehameha in full swing. From here we go to Samoa landing at Pango Pango the most beautiful harbor in the world. Closeups of Samoan types and dances are interesting. Continuing on our way we come to Tulagi a trading post on the Solomon Islands. Elaborate canoes one of which we see starting off on a journey often carry warriors as far as 100 miles from home to prey on other tribes. The people of these islands know little for nothing of culture and follow peculiar customs such as the wearing of necklaces of human teeth. A dance of unmarried women, and a war dance are interesting features of this part of the picture. From the bush regions of the Solomon Islands came pygmies to the shores to look in wonder on the strange white people.

The little island of Malaita has some 80,000 inhabitants. Cocoanut trees form the only vegetation. A stone wall divides the island giving two parts to the men and one part to the women. From here we go to Leaneuwa where lives a brown haired race. The festival of the devil-devils in which the unmarried women are led before the devil-devils (images) to determine their fitness for marriage, and a ballet dance following are unusual features.

From here we journey to the New Hebrides where on Vanu and are to be seen 400 cannibals who are kept in check only through fear of the British war ship which visits the island at intervals. Next came Malekula Island and Espiegele Bay where the party took on four inches as interpreted by the Big Numbers and the domain of chief Napagate a cannibal with 60 wives. Landing at Big Numbers it was found that the natives were armed with guns which they obtained from white traders. They also had carriages which they saved to shoot stray whites in the back. There were also some pygmies here; and the chief garment of these people consisted of a belt of bark.

Information regarding the distribution of these films can be had from the Martin Johnson Film Company, Inc., 516 Candler Building, New York City.

Interesting Educational

One Military Subject, Three Travel, One Hunting, One Topical, One Floricultural, and One Scientific.

Reviewed by Margaret I. MacDonald.

"Official War Review No. 5" (Pathé).

This number contains much that is new and informing.

The scenes taken in Palestine, where the British are present, show the desert stretches with camels, and dragging big guns through the sand, are the best yet shown from that region. The disastrous effects of air raids are pictured, an inspiring parade of the Allies in Milan; also views taken from an aeroplane and the honoring of the American flag in France.

"British Guiana" (Post Film-Pathe).

This number gives a series of views taken in Guiana, in the northern part of South America. The native industries are pictured, showing the cultivation of sugar cane and the threshing of the rice crop. Close-ups of native women with their babies make a good feature, also the views of native jewelry.

"The Unblazed Trail" (Mutual-Outing-Chester).

One of the most beautiful of the Outing-Chester series is "The Unblazed Trail" which takes one on a camera trip over a portion of the Canadian Rockies. The scenes are presented entertainingly and include one or two bits of comedy such as a runaway horse whose ultimate destination we are left to conjecture. One of the points of interest shown is Pyramid Peak. A glacier formation wonderfully photographed is a real delight. This portion of the film has been tinted in a manner to add realism. Mount Bryce and Mount Columbia are also shown in the distance. Some beautiful cloud scenes and the climbing of a mountain wall complete an entertaining picture.

"Paris the Beautiful" (Beacon).

An excellent idea of the beauties of Paris can be obtained from this film which presents among others the following points of interest: The Place de la Concorde, Le Grand Palais, the Jardin des Tuileries, the Tour Eiffel, the Arc de
Triomphe, Statue of Gambetta, the Louvre, the Chamber of Deputies, and the oldest bridge in the city.

"Roping a Canadian Lynx" (Allenbaugh).

One of the Bob Bakker series known as "Roping and Photographing Wild Animals" has had its world premiere at the Rivoli during the week of July 14 showed in an interesting manner the capture of a Canadian lynx. This animal puts up a terrific fight before he is roped and muzzled and shouldered for a tramp to the Bakker's ranch. It is then placed in a crate ready for shipment to the zoo.

"Clothing the Allied Wounded" (Universal).

The eighty-second issue of the Screen Magazine takes us to the cutting department of the Atlantic Division of the American Film Company where the garments for the wounded are being cut from a pattern at the rate of 216 thicknesses of cloth at one round of the machine used for this purpose. The pieces are packed in bundles of five and ten for shipment to the Red Cross auxiliaries to be sewed and prepared for the journey to the hospitals in France.

"Slipping Geraniums" (Universal).

The scientific side of the slipping of geraniums is shown in the eighty-sixth issue of the Screen Magazine. A healthy plant with stocky branches is selected, from which cuttings are taken and buried in a 1/2 inch depth of sand. After five weeks they are ready for potting in small pots, from which they must be lifted into larger pots as their growth requires.

"Shoe Sins" (Paramount-Bray).

The crime that has been committed by ill-fitting shoes against the beauty of the nation is illustrated in the 130th release of the Photographe. These pictures have been taken in collaboration with the Life Extension Institute and are of unlimited value as a lesson in the proper dressing of the human foot for health's sake.

Shaw Finishes Second South African Picture

American Producer Has Completed "The Rose of Rhodesia" and "Thoroughbreds All"

From Our Special Correspondent.

GREAT strides have been made in the film producing business in South Africa during the past few months. The new Harold Shaw Film Productions, Ltd., has already finished its second release, while the first subject, entitled "The Rose of Rhodesia," has been shown to large audiences throughout the Union under the management of Messrs. Fishers' Bioscopes, which firm is handling the sole rights for the exploitation of all Shaw productions in South Africa. "The Rose of Rhodesia" has been favored with most excellent press reports in every city where presented, while public opinion has been most enthusiastic. There is little doubt that great care must have been exercised by Harold Shaw in the training of the native actors who portray leading roles in the production, and who have received most flattering press criticisms. The scenic backgrounds introduced in "The Rose of Rhodesia" are of the most beautiful character and depict some of Africa's most delightful spots.

The second release of the Shaw company, entitled "Thoroughbreds All," is of entirely different theme to the company's first effort, and is claimed to be one of the finest locally produced pictures yet offered to the world. Owing to the extreme difficulty of securing raw stock the company has deemed it advisable to forward the negatives to London where Henry Howes will arrange for the necessary number of prints to be completed.

African Films Produces Eight-.Reel Zulu War Story.

The African Films Productions, Ltd., Johannesburg, recently completed its splendid subject, "The Symbol of Sacrifice," an eight-reel Zulu War drama. This production has been enthusiastically received by the South African public, but it is feared the film will not carry the same appeal to overseas cinemagoers as it has had to South African audiences. The native actors in "The Symbol of Sacrifice" are excellent and a few of the superior race are quite competent too. Mahel May, for example, is natural and convincing in her portrayal of the girl of organization, photography and arrangement the film certainly reflects credit upon the producers, but as a drama the film lacks "punch." The film is, perhaps, too lengthy and could be easily condensed to about six reels, but apart from this defect nothing but praise can be said about the general quality of the production.

Ape Taken Over by African.

Things in the exhibiting business generally continue to run smoothly. Nothing of special incident has occurred recently, save perhaps the announcement made some two weeks ago regarding the absorption of the Apex Company by the African Films Trust Ltd.

Prior to the Trust acquiring the Apex Company's assets there was much competition in the film business generally, but as things have now turned out the Trust has to compete solely against the enterprise of Messrs. Fishers' Bioscopes, an independently controlled firm consisting mainly, of three brothers, Joe, Harry and Julius Fisher, who have organized a remarkably successful business in the exploitation of big productions throughout the Union.

Among the films which the Fishers have handled have been "The Submarine Eye," "Rasputin, the Black Monk," "Parentage," "She," "I Believe," "Lest We Forget," "Mother" and "Enlighten Thy Daughter." The latter film created a great uproar in South Africa, and was the subject of a great deal of controversy regarding the question of its suitability for public exhibition. As a result of great publicity Messrs. Fisher were unable to cope with the tremendous business, capacity houses being recorded in every town or village where it was exhibited.

Exhibition Business Booming in South Africa.

There has been a boom recently in cinema theaters being enlarged, and several houses in the large towns have been rebuilt to accommodate the crowds who nightly visit the popular entertainment.

Fishers' Bioscope Absorbs the Tax.

Exhibitors in the Cape Province have been greatly concerned recently on the occasion of the imposition of an amusement tax on admission tickets. The tax imposed is stated as follows: Where the admission does not exceed 6d, 1d; 1s6d, 2s; 3s, 3d; 5s, 6d; 7s6d, 9d; 10s, 1s.

The additional tax has been placed on the admission prices by the public authorities which act shortly to be exhibited may be mentioned "The Barrier," "The Crisis," "The Auction Block," "The Zeppelin's Last Raid," all of which are handled by the African Films Trust, Ltd., and "The Cross Bearer," "Republic and Juliet" (Metro), "Lest We Forget," "Raffles, the Amateur Cracksman" and "Inside the Lines," these being controlled by Fishers' Bioscopes.

In the case of the latter firm the tax is being paid by themselves, thus relieving the public of this extra charge. Naturally the public is reluctant regarding the action of the Trust in making them pay the tax, with the result that patronage is falling off, and it is extremely likely the Trust will feel disposed to withdraw the additional charge on the admission tickets, it being considered that their annual profits warrant their paying the tax.

Big Films for South Africa.

A big event in the trade was the announcement that "Intolerance" was to be exhibited in South Africa. This masterpiece is now being shown to large audiences in Johannesburg, where it is causing a sensation. Among the other outstanding films which are shortly to be exhibited may be mentioned "The Barrier," "The Crisis," "The Auction Block," "The Zeppelin's Last Raid," all of which are handled by the African Films Trust, Ltd., and "The Cross Bearer," "Republic and Juliet" (Metro), "Lest We Forget," "Raffles, the Amateur Cracksman" and "Inside the Lines," these being controlled by Fishers' Bioscopes.

The film "Civilization" is now being presented to the South African public by the Super-films Syndicate, a new independent firm formed by J. Durban, for the purpose of exploiting the production in question.

George Smith Returns from New York.

A. George Smith, manager of the African Films Trust, Ltd., recently arrived direct from New York where he has been on business for the past twelve months, in connection with the placing of the African Films Production's "Die Voortrekkers" on the market, besides supervising the buying department of the Films Trust.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Careless Proof Reading.

EVIDENTLY none of the proof readers on the Trenton (N. J.) Evening Times ever goes to a picture show and apparently the exhibitors do not get copies of what comes to their advertising. Not long ago this careful sheet had one of the theaters offer "Barbering" instead of "Barbary Sheep," and now it takes liberties with the name of Marguerite Snow. Either the Trenton exhibitors are impossibly bad writers or the Times has an exceptionally inefficient staff of proof readers, for even a printer should know that "Nitrate" is not the name of a human being, even though experience has taught us that many printers are impossibly bad.

Metro Presents
VIOLET DANA
In
"BREAKERS AHEAD"
Special production 6 acts.
KING BAGGOT
and
PIMPERNEL SNOW In
"THE EAGLE'S EYE,"
the great American serial.
Fatty Arbuckle In
"IN CONEY ISLAND."

There is no excuse for poor printing, however, for it is up to the advertiser himself to read copy of all advertising matter, and he should turn in his copy in time to make certain that the proof can be gotten back in time. Printing offices, like all other industries, are laboring under the disadvantage of having lost some of their best men through the draft, and it is more than ever important that each exhibitor should read his own proof and make certain that the names are correctly given, that titles are properly spelled and that the display is all that can be given in the space. Insist upon having proof and read every word in it. The public does not make allowances. It merely presumes that the house manager does not know his business and loses faith in his judgment, which apparently is unbacked by knowledge. It pays to be fuzzy about proof reading, both in the paper and the house-front signs, for the sign painter is apt to be worse than the printer as a speller.

Quitting the Pictures.

A. C. Raleigh, devisor of light effects for lobby and house-front display, has left the profession entirely and is newspaper carousing for the Standard, Butte, Mont. Mr. Raleigh had been with the Jensen and von Herberg interests for some time, but seems to think that a run in the newspaper business will be a change. We hope some one coaxes him back to the theatrical end, for his tips on light effects are worth while having, and one does not devise light effects while doing comic strips.

Philadelphia Programs.

We are going to miss Jay Emmets contributions from this department, for Jay's were the only ones that came in of their own accord, but Jay is selling film to exhibitors instead of to audiences now, and we miss his practical touch. Evidently there have been other jobbers, for Arthur Graver now signs as manager of the Ridge Avenue. He advertises Intolerance at a flat fifteen cents and offers a return of admission to any dissatisfied patron. A person who is dissatisfied with Intolerance at three nickels should not get his money back. He should be sent to the asylum.

The Philadelphia (respectively referred to The Rambler as in the Old Doc Muck class) uses the back of a post card to print its program on, one of the colored portrait cards. The fact that the reverse side is printed up with the matter required by the postal regulations does not bother the management in the least. It merely uses a blacker ink and prints over the printing, making a rather messy looking job. The Chestnut Hill gets out a good looking job, well laid and printed. It uses a very pale blue stock and prints in black that really is black and not gray. Cuts are used where possible, and these are well printed up because the stock is good. Some of the text is easy, but a little of it is too stiff. Here is one that might be used for almost any feature: A substantially constructed story of rare excellence, blending a tense plot, superb action and perfect photography.

It is applied to Blue Jeans, but it gives no idea of that or any other play. It is merely a nice looking collection of lines. They are perfectly good words and nicely put together, but they do not mean a darned thing to the patron who wants to know about Blue Jeans.

You get a better idea of "A Daughter of Destiny" from this extract:

The famous international tragedian in a new triumph. More dramatic than "Madame X." As different from the "blood and thunder" movie as opera is from ragtime. We urge you all to see this remarkable feature.

This means something, if not very much. There is some argument here with which to coax the reader up to the box office, but The Auction Block, which has been a best bet in so many houses merely gets:

A modern problem play told in forceful yet dignified manner. The value of this moral lesson can only be appreciated when seen.

Do you think that would get your own or anyone else's fifteen cents? It does not even mention the fact that Rex Beach wrote it and that it is big and colorful and spectacular. It is throwing money into the sewer to pay rental on this play and do no more with it.

Philadelphia has several double-faced programs which cover two houses, but the Grand and Jackson apparently run the same program of film at both houses, for the program carries the two house names and uses but one list of attractions. This is something new, but probably would puzzle a stranger moving into the neighborhood, though evidently they are strictly neighborhood houses.

The Park and Jefferson joint program is not as bad as the first one, but the management seems indifferent to titles, particularly articles, and offers "Freedom of the World" instead of "For the Freedom of the World," "Woman and the Law" instead of "The Woman and the Law," and a lot of similar breaks merely because the full title will not go on one line. This is a sloppy sort of way to get out a program. Sometimes even where there is room the article is dropped as "Corner Grocer" instead of "The Corner Grocer," and "Journey's End" instead of "The Journey's End." But this is as good as "Land Leaper," instead of "The Land Leaper," "The Interpreter" for "The Interloper," and "Believe Me, Xeloneppa," instead of "Xantippe." They must have an Esquimaux typesetter and a Chinese proof reader in the office where this batch is set. There is no excuse except plain laziness for not having titles right.

A line reads that the program is subject to change without further notice. It should certainly be changed.

Local Fame.

L. W. Barclay sends in some advertising for the houses in Johnstown, Pa., which he represents. Most of them are along the lines recently recommended upon, but one, a five tens, capitalizes the local fame of Herbert Brennan, who used to manage a theater in that town.

Former Johnstown's Latest
From Chicago: Fall Be:
Today
Herbert Brennon
Former Manager of the Auditorium, this city, and Producer of "War Brides," "A Daughter of the Gods," etc., Presents the Favorite

NANCE O'NEIL
With- 
IIODOR
Former Concludent of the Coast

"The Fall of the Romanoffs"

The Final of the Kriminal of the Czar. The American Edition. A grand drama of pageantry. A well-acted play with a cast of thirty, and the story of the Romanoffs, as written and directed by Mr. Brennan. It is a grand and thrilling story, and promises to be a huge success.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.

"A Milk-Fed Vamp"
Special Music:
By a Six-Man Orchestra.
Another Hippodrome Ad.

Here's another of Harold H. Franklin's advertisements for the Hippodrome, Buffalo, with the frame in color. The large cut shows how the advertisement looks. There is comparatively little to fight through the summer months, but it will be seen that the cut stands out from the rest on the page, bettering even the display of the sister house right along side to the right, and yet it has only a tint border instead of a solid black. It is characteristic of the "aids" given managers that of the two cuts shown in this reproduced half-page neither is in the least suggestive of the story of the play. In one Hart is seen trying to club another man with a section of a house, and in the other he has a gun stuck in his own midriff, but, as usual, the story is about the reforming influence of love for a good woman. An action still is not enough. It should de a distinctive still, yet it is to be presumed that Mr. Franklin picked the best he could get with the result shown.

TARZAN OVER THE BORDER

John C. Green, the veteran manager of the Temple, Galt. Canada, hit it up strong for Tarzan of the Apes. He booked it for a week and started in the Saturday before with six solid columns of advertising, followed with large displays each day of the run, and from one to two columns of press notice, and he showed it at 25 cents including the war tax. It was the second showing of the film in Canada at that, but he did not ask top prices on that account. The way to clean up on the big stuff is not so much to charge fancy prices as it is to advertise like a circus and put it at a price that will let them all come. Four patrons at a quarter a head are better than one person at a dollar. There are more persons ready to spend a quarter than there are men and women with dollars for amusement, and you have been sent from your house four personal press agents in place of one. That is what counts on a run. Outside of New York the dollar top picture

is seldom practicable. It is better to make a smaller price and draw a larger crowd, for the crowd is an advertisement in itself. Mr. Green knows.

Rather Small Type.

A. Powell, of the Rex, Chicago, sends in his first program it has a format that, 15% by 7 inches, and we think it runs too much to six-point type with a rather small letter for its size, and uses too much of it. It is better to use a few easily read lines than to have much descriptive matter that most persons will not read. The front page, for example, carries seventeen lines of six-point 1/2 inches wide. A six-point face cannot easily be read in a line so long. While it would be better to set it in two columns thirteen ems wide, it can be read more easily and will suggest readability much more strongly. The cut can only suggest the arrangement, but if you have a similarly wide line, make a mental note to set it in double column. The inside is made up on the lines made familiar by Philadelphians, and with three boxes at the top and one long one below for the chief feature. This is a good arrangement and here there is only one bank of too wide small face. This matter of proportioning the width of the line to the size of the type is too often ignored. Six-point should never be run much more than two inches wide—three at the outside, and if many lines are used, it is better to space out with large type. This cut will waste one line out of four, but it will make the remaining three lines far easier to read, and therefore more persons will be apt to read them. Eight-point is hard to read in lines more than three wide and at least two-thirds should be used for anything much longer. Not less than eighteen-point should be used for a cross-page line, and here a twenty-four point would be much better. The text is good, and, better displayed, would pull business, but to pull, it must be read and it would take an n by 10 to give this the proper display. Either the size of the program should be increased or the lines condensed. In a four-page it is generally better to use condensed lines rather than a reduced face.

Be Specific.

When you complain that you get no help from the manufacturers in the aids put out, don't merely make the statement. Put in a bill of complaint and tell wherein the service falls short. Tell us how you, in particular, have been unable to obtain good, and perhaps the time we can educate the company press men. For some strange reason the companies do not use as press men people trained to advertising methods, but more generally employ book clerks to do as much work along the lines they know, which seldom are along motion picture lines. Then, too, there is the tendency to appeal to the first-run exhibitor, when the real market is the second, and who needs help the most, rather than to the little man who needs help most that he may be able to afford the (to him) expensive features.

Make Advertising Help.

Don't think that because you have no sign painter in town you have to do the services of one. Get hold of some clever boy with a talent for lettering, provide him with the materials and let him practice with your announcements. He could be turned out in a reasonable time. Make a study of your work and you will find that your displays are better and at small cost. There are a lot of half-grown boys in the small towns who could do excellent work if given some encouragement, and who could be turned out in a reason-ble time in this line. And then there is the tendency to appeal to the first-run exhibitor, when the real market is the second, and who needs help the most, rather than to the little man who needs help most that he may be able to afford the (to him) expensive features.

Spruce Up.

No exhibitor has a lobby small that he cannot make it attractive, and at small cost. Paint—even yet—costs little as compared with results, and you can at least have the place look clean. Then go a step further and fix it up a little. Try and make your house look like a theater and not like a half-reformed livery stable. It costs more than cash, but it pays cash in return.

Use a Scheme Book.

If you have not already started a scheme book, start one now. Get a cheap invoice book, and with some home-made tabs make it self-indexing. Have a space for layouts, another forobby suggestions, one for stunts, and another for program matter and catchlines. Paste in well-
arranged ads whether they advertise pictures or not. Look them over now and then you find inspiration slow, you'll often get a hint that will be worth while. And remember that the space does not matter. You may get an idea for a page from a four-inch single column or find the suggestion for a two-fiver in a full-page display. Don't trust yourself to be able to always do the right thing at the moment; it is needed that you be ready with these suggestions to meet the time when you cannot think of something just right.

Mr. Middleton's Ideas.

Lately we showed a full page used by A. L. Middleton, of the Queen, De Queen, Ark. Here is a quarter-page from the same source, covering part of two weeks. The space used is four lines, and in this six changes of program are adequately announced to the country.

QUEEN THEATRE

THIE WEEK

WEDNESDAY, JUNE 8

"The Belles' Eye" starring Marie Studholme, with veteran comic James Jackson. Two-reeler. Opened Wednesday, June 8.

SATURDAY, JUNE 11

"The Boy Mascot" starring the Sixty-three. Rare, unique feature. One-reeler.

WEDNESDAY, JUNE 15

"Aladdin and the Wonderful Lamp" starring the Sixty-three at $2.50.

BZEAN THEATER

THIE WEEK

MIDNIGHT, JUNE 8

"The Daily" starring Agnes Ayres and Garth liking. Two-reel.

TUESDAY, JUNE 13


WEDNESDAY, JUNE 14

"The Vagabond" starring Greta Garbo.

NEXT WEEK

SATURDAY, JUNE 11

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THE MOVING PICTURE WORLD

A. L. Middleton

SECRETARY

WASHINGTON, D. C.

NEW YORK, N. Y.

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NEW YORK, N. Y.
Provision Department
Conducted by F. H. RICHARDSON

Manufacturers’ Notice.

It is an established rule of this department that no apparatus or other article was prepared to the best of our ability until the selection of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by giving all details with regard to the lamp or lamp on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in three forms, one in black, one in blue and one in red, being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use hand-drawn stamps, every progressive operator should have copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Denial.

Ralph C. Freeman, business agent for Local Union 171, Pittsburgh, Pa., sends following wire:

Your article, July 20 just read. Wish to make denial of charges made against committee Pittsburgh operators which went to Washington to interview Colonel Warren. Wish to refer to you that there was no such purpose for your being sent, as doing our utmost to have operators declared essential.

Anything you heard to contrary wish to state is absolutely unfounded.

Letter follows explaining occurrence in full.

Telegram was dated July 13, but at this writing, July 21, no letter has been received. All I can say is that my statements were based on what Colonel Warren, himself, told me, also they were supported by statements from others who were there on the same mission. There was, however, this error. Colonel Warren said it was Pittsburgh projectionists; others said the Pittsburgh union sent the committee. You will note that in my article I said in one place, “If the Pittsburgh union had anything to do with the matter, etc.” Well, I had, in view of the fact that the committee was called for that purpose, supposed that it was coming from the union itself, intended to cut out the first reference to the union and merely say “Pittsburgh projectionists.” I added the latter reference, but not in order to give the impression that it was a union committee. To Brother Freeman I would say that, conceding committee to come from the union, there was no such error; black projection room walls Altach correct you a grievance that it really was a union committee. To Brother Freeman I would say that, conceding committee to come from the union, there was no such error; black projection room walls Altach correct you a grievance that it really was a union committee.

I think I violate no confidence in saying that our international president was informed the same as was I. If an injustice has been done, let me say I did not resent the impression from the union itself, intended to cut out the first reference to the union and merely say “Pittsburgh projectionists.” I added the latter reference, but not in order to give the impression that it was a union committee. To Brother Freeman I would say that, conceding committee to come from the union, there was no such error; black projection room walls Altach correct you a grievance that it really was a union committee.

Fort Hamilton, Ontario.

G. S. Adams, Hamilton, Ontario, who shows pictures at the Lowe theater screen, writes at some length, explaining some of the things I criticized with regard to the Lowe projection installation. It seems there is an impression that I blamed him for the location of the motor generator sets. Nothing of the sort! That perfectly idiotic blunder was perpetrated by a New York man who made the installation. In my account I said this, but the N. Y. office cut it out, thus, by so doing, I blamed the management, when in reality, when issue of paper containing account of my visit arrived, “I hear Richardson raked you over the coals,” and then admitted he had not himself read the zerofold account. Let me remark that the manager in question was not himself present to hear what I had to say that night, although it was of paramount importance to him and to his theater. Also let me say that I did NOT resent the projection of Lowe’s theater. I simply pointed out a few errors, even as I have done in hundreds of other projection rooms. Brother Adams says he believes in the projectionists, and the fact that he must light incandescent to thread up, etc., thus changing from a too-dark a condition to bright light. There is not a lot in this that is new to the projectionist, except under certain conditions, which do not obtain to any appreciable extent in theaters, but their use prevails, as I have repeatedly pointed out, the use of care and intelligence in other matters. For instance— the projector light ray should be entirely enclosed, as they have it in San Francisco and some other western cities, while here there should be a barrier, or at least, a screen placed inside the lamphouse, as per figure 127, page 302 of the handbook. It also presumes the use of a low c. p. lamp for threading, etc., if a lamp be used, it is at the source of the lamp being seventy-five in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use hand-drawn stamps, every progressive operator should have copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Illuminated Clock Face.

W. S. Turner, San Antonio, Texas, has the following to say:

In answer to the article on clock face illumination, issue of June 22, believe I am in position to be of some assistance, as I have for a number of years used that which I am about to describe, and it really is the only first class clock lighting arrangement there is. First remove the clock face, or dial, and paint it a jet black, shaded with gray down the right side, on which the numerals painted thereon with some good “size,” similar to that used by sign painters for applying gold leaf. Let the face set until it is dry, then trim a piece of velvet equal in size, and let it sit overnight, the morning I left Hamilton the secretary of the local, Brother Fred Iaidissari, was put into uniform and is now oversea.

Adams says “This is a personal letter, and no further publication but I am sure it will forgive the use of such items therein as I have selected. I shall be more than pleased to visit Hamilton again when opportunity offers.

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have overlooked, and this function is extremely important, since it "flattens" the wave, so that the matter of fact that the voltage line is very nearly steady. It is therefore quite permissible to use a three-window shutter with A. C. rectifiers. But for this peculiarity of the source you were completely correct. If you will write to the General Electric Company, attention Mr. Russell, Rectifier Sales Department, Schenectady, New York, asking for a quotation and ask for an explanation of the resistance action he will supply it. Your other error is in saying "A. C. Flicker." There is such a thing, of course, but it is so rapid that it is usually not apparent before a significant flicker occurs with A. C. and a three-winder is not a "Sticker," but a flashing of the light. It will be dim and then flash up again, due to wings of the Alternating Current moving with one sign of the alternating. This usually only occurs at a speed considerably above the flicker, but once you have mastered the cycle frequency variation, pretty widely, it also changes with every change of the generator speed, due to lack of perfect engine governor, or to belt slippage. When you have used such equipment, you will never overlook some of the facts. However, the man who never make a mistake never made much of anything else either. I will meditate by saying it. There might be some slight effect with current and the three-winder, but it is true, he seems too discerned by the ordinary person.

We Have Ruined Him.

A good brother writes in as follows:

Some times ago you suggested to a brother who used a Six-A. box he might try a projector at the end of each reel projected, said trouble being the stripping and tearing of sprocket holes, etc., etc. You suggested lubrication and the use of double reels. The reels, of course, could be had from the United Theater Equipment Corporation. Having experienced like trouble, I found it not to be a lack of lubrication, but an insufficient number of maker reel, top and bottom, with poor, unbalanced reels. Remember that the reels sent out by the exchanges are used as carriers to the present up-to-date theaters. Now, with regard to the double reel: A large size magazine nicely takes a 14-inch reel, but I learn there is not much of use, because such reel with a 1-inch hub. On the strength of your article, I ordered 14-inch reels with 3-inch hubs and received them with the small wooden hubs. They were damaged, and I returned them and ordered 14s, all metal, with the credit slip. As a final result I now have heavy, unbalanced and wiggly reels, all through the influence of the double reel, now in use.

And we thus discover the fact that we are not really perfect. The letter was a personal roast, marked "not for publication," but by leaving it, you have made a personal roast to which I wish to reply, to you that we really are human, sometimes err, but we cannot recollect having given any such advice. Would like to know the date and page. And, anyhow, if the good brother ordered five-inch hub and accepted something else, that, surely not our fault. Had we demanded what he ordered or return of his money, and return was refused, I would gladly have undertook the contract of making it real interesting for the party making such refusal. Ripping of sprocket holes at upper sprocket may be due to more than one thing. I doubtless gave the advice that one hub must remember that letters are seldom published in full, and maybe the advice which was intended. The name of the name was omitted from publication. In the handbook we try to give advice which fits all cases, but in the department each case may, or may not stand as to itself. I doubtless gave the results, but under the conditions we are obliged to use the ordinary condenser.

We have not been accused recently as to whether or no the Elbert condenser mount is still available. However, in order to save you time I will myself drop the former manufacturers a line requesting that they ship you a set C, O, of the type in the show. Are they are 9 or 10 cents.

Projectors

Walter C. Michel, New York City offers the following:

In connection with section "B" of your article, June 29 issue, I would like to submit the following: It will be readily seen that the same or destination and in fact, the same pictures are projected should be easily pronounced, easily remembered and scientifically correct; also, if feasible, one word would be better two or more to most of those requirements by coincing a word, and that word is "Projector."

Granting the fact that the proposed word is all brother Michel says is correct, it may not be the "right" word, but is it not very expedient? This department has for many years used the term operating room, but recently we have switched to "projection room" as being equally or even more correct, and at the same time better sounding. Projectory sounds to me like a perfect bit of stick, I do not believe it could be brought into general use. But we nevertheless thank the brother for having submitted the idea.

Condenser Breakage.

Will J. Thurston, Hay, New South Wales, Australia, is having trouble with condensers.

Can you help me out of my difficulty? Have trouble with condensers breaking as fast as I put them in. They usually break while a picture is being projected. Have Projectory Exhibition projectors, which have condenser located outside lampshouse, with arc inside. Have tried several suggested remedies, but the lenses still break. As last resort am writing you, enclosing stamps for reply.

In the first place, English or Canadian stamps have no value here, as all mail coming in from the United States get stopped as letters, or are not sent at all. Second, if you use projection wall fans be certain they do not blow directly on the condenser or else there is no strong air current flowing over the condenser mounts. There are occasional cases of condenser breakage, but I am sure yours is one of mine. One lampshouse broke lens after it had obvious air condition, but only after a fan was turned on. Did everything I could think of, but without result. Finally put in another lampshouse and trouble stopped instantly. Don't see why another lens motors, and is it not possible that the fan is blowing on a condenser, or is it possible that the fan is blowing on the condenser, or is it one of the magnets? In any case, it seems to be a condenser breakage, but without apparent explanation. Oh, by the way, if the Fathe mount carries the lenses in a metal ring and they fit simply the lenses may bend and break from that cause.

Book on Projection Lenses.

C. F. Lewerenz, Chicago, says he has copy third edition of Henry and Henry Phelps Gage, containing much valuable subject matter on lenses, projection and otherwise native to projection. I know of no such book, though Optic Projection by Simon Henry and Henry Phelps Gage, containing much valuable subject matter on lenses, projection and otherwise native to projection. I know of no such book, though Optic Projection by Simon Henry and Henry Phelps Gage, containing much valuable subject matter on lenses, projection and otherwise native to projection.

Henry Gage, Ithaca, N. Y.

There is also an article by Alfred S. Cory, in the just-issued Transactions of the Society of Motion Picture Engineers, which deals with projection lenses. Doubtless it will interest projectionists, Here in a sample passage: "As a concrete instance of the existence of these astigmatic deviations, and departure from strait planety of the image field, the Petzval type of projection objective shows a noticeable degree of astigmatism, or curvature of field, or both, at 5 per cent. from a rim, or axis, etc., etc." This will doubt no doubt prove very helpful to the projectionists. The proceedings may be had by addressing C. Francia Jenkins, 712 Eleventh street N. W., Washington, D. C., 25 cents.

Split Phase.

A. C. Stewert, Salt Lake City, arises to remark. For managers and operators.

Very simple. A method known as the "split-phase," is employed. It would require too much space to explain the exact details. What is not required is that the motor be started up to synchronous speed without the application of some external source of power, the same as single-phase induction motors, I would like to know the method employed for starting converters.

For Managers and Operators

By F. H. RICHARDSON

The recomended standard book on the subject of projection is the "Fundamental principles of Electric Motors and Electrical Circuits," by G. E. Sessions, published by the Educational Publishing Company, New York. The book is expensive, but well worth the investment, as it will enable the reader to understand the practical application of the principle of alternating current to the projection motor, and to be able to understand the fundamental principles of electric motors and electrical circuits.

MOVING PICTURE WORLD

Schlitter Bldg., Chicago, I11. 516 Fifth Avenue, New York City.

Wright & Callender Bldg., Los Angeles, Cal.
Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Musically.

SONGS AS THEMES.

The demand for themes in picture settings becomes more urgent and also more exacting, the light intermezzo or serenade, the dreamy waltz or cavatina, is forced into the background and the song becomes one of the most essential ingredients in exciting theme to the heroine. The essential attributes of a theme must be melody and rhythm. These are always found in songs because the lyrics compass rhythmic measure, and melody is what brings the song out of the rock and places it as a "hit."

There are many kinds of songs which should be classified under separate heads in the leading libraries. Those used for themes are: classic, which includes works of the masters and near-masters found in concert and recital programs; light opera arias, and popular songs, sometimes called by the derogatory "Shoo-fly music." The classic might be divided into two sections, listed as concert songs and grand opera arias. The latter class is not used extensively, and with a corner of its own would not receive the rough handling incidental to a search for choice concert numbers.

Such themes as "Astor"—Trotter, "Still as the Night," "For All Eternity," and the two famous airs from "Carmen," "Kiss me, my love," and "Serenade," should be found in the concert song group. These are only a few examples, but indicative of the wide field from which one can choose. "Astor" is a plaintive theme with a touch of sadness in it that makes it adaptable to the many situations that arise in the forlorn life of a troubled heroine. Of course it could not be used on all occasions for its melancholy trend would prohibit its fitting a pleasant plot. Its best results are to be gained by applying it as a theme to one who is absent and homesick. "Still as the Night" carries the idea of steadfast and undying love and will fit many of the principal roles of the screen drama. "For All Eternity" holds a similar sentiment, while Tosti's "Good-bye" is a hopeless farewell. The latter can frequently be used advantageously as an incidental number as well as a splendid theme. It is impossible to list the songs which can enrich the orchestral accompaniments to pictures, but there should be no difficulty in determining, in a general way, the proper interpretations. Some words are carefully chosen to assure the words are not to be found in the orchestration, it may be necessary that the musical director buy the song itself. Let him do so. For the addition of the words is more than the interpretation and the expression by an accurate rendition of a song that may be well known to the theater patrons. We can tolerate the poor playing of pieces adapted to the screen or orchestra, but the "singing" of a song stirs up murder in one's heart and the declaration is not soon forgiven. It is always the wisest course to refrain from playing any song with which you are not thoroughly conversant.

Of the better known grand opera arias the most familiar themes are: "My Heart at Thy Sweet Voice" from Samson and Delilah, "The Torero's Song." "Ihlanena," and the Don Jose aria from Carmen, "Valentine's Song" from Faust and the "String Song" from Minon. The use of these numbers should depend entirely upon the likeness between the screen actor and the opera principal, taking into consderation also the similarity of dominant emotions prevailing in the scene. The task of fitting pictures with themes from the operas is a ticklish one. If properly chosen, it enhances the musical setting immeasurably, but if the leader is a poor guesser that number becomes a thorn in the musical flesh of the audiencies, pricking them at every appearance.

Under the heading of grand opera arias should be placed all those popular duets, trios, quartets and serenades, which are so often used to advantage. Those hackneyed "has-beens" like the "Traio from Faust;" Quartetto from Ricocetto and "Sextette" from Lucia should only find a place in pictures when that composer has been sung in his patronage has completely crippled the cash box. Aside from the fact that those "hardy-gurdy" favorites have traditional associations that forever bar them from depicting modern scenes, no one wants to sit through a picture which they have paid to see and be regaled with music that they frequently pay to be rid of. Have some consideration for those who pay the admission prices. You may perhaps wish to use them some months, yet the organ grinder that very morning chose it as his piece-de-resistance for the neighborhood.

It has been shown how careful a musician must be in using operatic selections, and the same precocious must prevail in playing operatic songs. This axiom must be constantly before him: Never portray with an emotion of the stage the emotion of one's own heart. Light opera arias usually carry a title that is significant of the general feeling of the song. They are known by their titles as well as by their melodies, and the masses of musically unawakened invariably call them by name. Therefore it becomes comparatively safe to select light opera numbers by their titles. The principal motif in Primi's "Auf Widersehen" is a song by the same name which, freely translated, means "Until we meet again." The title holds in itself the same sentiment as parting with the hope of a safe return and could be applied to a heroine who, in the early stages of the picture plot is torn from her lover and after many adventures returns to him, usually to this motif. This song can be varied as an incidental selection to fit any scene denoting the sad farewell.

Going back into one of the older operettas, we find a fine example of thematic material in that song from Dolly Varden, "As We Met in Lover's Lane." This melody is light, but reminiscent of a great love, and the fact that there appears the line, "a rose, a glove remind me," makes it most suitable for a scene showing the hero fondling a flower or glorifying a glove that once belonged to his saluted sweetheart.

For pictures which hold little dramatic intensity but lots of heart interest, light opera arias can be served as effective themes. Musical comedy numbers can be regarded in the same light as light opera, and owing to their popularity are always prime favorites as themes. Use them not too often and they become a veritable oasis in the desert of heavy music. They may be catalogued with light opera selections or placed under a separate listing, according to the ideas of the musical director.

Popular music depends upon the sentiment expressed in the lyrics of the song for its adaptability as a theme. The ballad style is used for features, while the lighter numbers can be fitted to comedies and pathetic as well.

There is a strong tendency prevalent in the average audience to hum or sing with the orchestra when they are playing something very familiar. The type of song they will recognize will be a duet, serenade, or simple popular songs for themes. The orchestra leader cannot afford to embarrass some patronage by providing a vehicle of annoyance in the shape of a catchy song which is sure to be whistled or hummed.

The type of song to be found listed under popular songs should conform to such numbers as "Wait Till the Cows Come Home" (from The Red Headed League, the "Red Stockin's," "Till the Clouds Roll By," "Blue Bird," "Fancy Me Fancyous You," and the perennial crop of songs "hits." These can be made to serve a purer purpose than that of being the feature as well as being spiced material for light comedy dramas.

There is another group of sacred songs which can be requisitioned frequently. The popular purveyor of the church has long been strongly developed and subtiles inserted which suggest certain hymns or sacred numbers. Besides the usual hymns, "Rock of Ages," "Nearer My God To Thee," "Lead Kindly Light," etc., there are splendid orchestral arrangements of "The Lost Chord," "The Palms," "The Holy City." "O'erward Christian Soldiers" should be classed under sacred as it has officially become the marching song of the Red Cross Society.

Let us not forget folk songs and patriot numbers. They are closely related and yet must be listed separately for reasons of practicability. In the former group we find "In the Goodnight," "Going Nellie Home," "Swannee River," "Old Kentucky Home," "Just a Song at Twilight," and many others in fond memory.

Nothing is more effective than those touching old ballads. They become the spices with which to flavor the musical interpretation of the picture, reaching the hearts of the listeners and bringing the tears to their eyes.

There is a strange peculiarity about the acceptance of these folk songs by the average audience. They know better than any other form of music, yet they are listened to with bated breath. No whisper nor bumbling depresses their sobriety. On the other hand, as an exception to our general rule regarding the choosing of material for picture settings. We have found that no number should be used that will, by its influence, detract from the theme of the picture. A picture should be so made as to preserve the original, without impairing it during a crisis of their career. It is forever closely associated with that epoch in their life and its repeated bearing brings back scenes of which the dominant emotions, and because the song has become part of themselves, the folk song can be used with telling effect as the theme of a picture. Its use is limited to pictures that, if treated sparingly as a thematic motif, will touch the hearts of the auditor and impress the picture strongly in their minds.

Patriotic songs should be subdivided into three classes: vis.
Music at the Rivoli.

During the week of July 11 the Rivoli offered its usual excellent program of music. The orchestras were excellent, while the vocalists were uniformly good. Mr. Rothapfel always believes in giving value for value received, and is not prone to make the elements bear him out in an alibi.

The recent production of 'Destiny,' — rendered in a masterly fashion by the Rivoli orchestra under the guiding hand of Erno Rapee. Mr. Rapee seems to have the orchestra under complete control. It gives a very dainty and dainty musical effect. The finale was exceptionally fine in its dramatic abruptness.

The opera, "The Force of Destiny," was based on "Don Alvar," a Spanish drama by the Duke of Rivas. It was first performed at Porto-grad in 1892. The opera as a whole does not rank among Verdi's greatest successes, but several soloists have been outstanding. ~

Martha Atwood sang "In an Old Fashioned Town" accompanying herself on the piano. We know that she sang, for we saw her in a beautiful scene of it how the piano sometimes accented by an explosive tone, but this is not sufficient evidence that she was singing. We sat three rows from the front, and could not hear a word, so the best that we can do is to blame the acoustic properties of the house and let it go at that.

The animated pictorially, personally, by Mr. Rothapfel showed the skill of the artist in its musical interpretation. During the funeral of our late ex-Mayor Mitchell the sounding of "taps" was most effective and correctly timed.

The singing of "The Yellow Rose" by Desere La Salle was wonderful. Coming before the audience dressed as a French peasant of the days of the Bastille's fall with a scythe in his hand he literally tore into that percussion limb and left his boot with an angry howl. His voice is by no means mediocre. He has a well placed tenor, and his pronunciation is both clear and resonant. A pretty feature added to the scene was a high lyric song of the Hunter sung upon a small screen behind the singer, but not obscured by him. When the refrain was repeated the audience joined in lustily and made it a regular family affair. Further evidence of the desire for community singing.

The feature was well fitted, and the piano playing effects were carried out with a degree of art that raised them from the commonplace. Our old friend Joe Littau was responsible for the dainty touch. All the way through the music was most appropriate and the dynamism splendid.

The playing of selections from "The Fortune Teller," by Herbert, was well done, and carried with it a fine spirit. The Happy Hooligan comedy and the usual organ solo completed a fine show.

MUSICAL SUGGESTION SYMPHONIES.

DECIDING KISS, THE. (Bluebird—Five Reels)—Theme—Moderate Expressive

Suggest "Legend"—Friml, "Berceuse"—Schytte, or "Tendre Avene"—Scubat.

This is one of those delightful stories of the country girl who conquers New York. The dramatic values are not very intense, but the music needed will not be necessary. Long numbers will suit this picture better than short cut. You will need one long, light and intermezzos besides a quantity of melodic antifaces. Cue sheets can be obtained from the Universal exchange.

GLOOMY BODIES, THE ALL COLORS MAY BE USED (Bluebird—Five Reels)—Theme—Andante. Suggest "Twilight"—Coseck, "Clair de Lune"—Theme, or "Extase"—Gaumer.

Here we have till a dramatic picture with all the elements of excitement which means fast screen action. You will need big stuff of a dramatic nature, you will need a big bar and furious, you will need some action. A Note at the big scene and the quarrel. The atmosphere is entirely American, so that you will not be restricted in your musical selection. Cue sheets can be obtained from the Goldwyn exchange.

HELLO'S END (Tribute—Five Reels)—Theme for Mary—Andante. Suggest "Berceuse"—Milles, "Hymn to the Sun"—Thomson, and "Lullaby of the Streets." The atmosphere of the picture is that of the lower east side blended with a bit of Irish-American. The feature is very dramatic, and you need the usual stuff of action and dramatic tension. There are two flat spots to fit musically, and many scenes of equilibrium. On the other hand society scenes are excellent, and the whole picture is a collection of genuine American themes.

SUGGESTION NUMBER ONE (General Film—Six Reels)—Theme—Moderate. This picture has three distinct atmospheres which must be well marked in the music. First we find the plot developing in the Balkans. This should be represented by a music of Hungarian character. Then we have the story transferred to Arizona and the "wild and wooly." Western music will fit nicely. Last we have New York City, which means modern music of American type. The story is the same, and you will need some misterioso and agitatos. The selections from Katinka show will be found very adaptable to certain scenes in the early portion of the picture, and it might be well to suggest Katinka in her theme at her introduction. Information regarding cue sheets is not available.

MARKED CARDS (Triangolo—Five Reels)—Theme for the heroine—Andante. Suggest "Serenade"—Moskowki, "Twilight"—Ayer, or "Suvorov."—German.

The character of this picture is society drama wound around the devoe of the card game and gambling den. You will need some music in certain portions of the picture, while in other parts the action calls for a more intense and moving music. You will need some music of the quarrel, followed by a hurry in which there should be a shot effect. For the big finish you should be well to use a pathetic andante andante music.

CUE SHEETS ARE AVAILABLE.

ONE DOLLAR BID (Paralta—Five Reels)—Theme. This is a picture in which we find the atmosphere of Kentucky and its horses, mint juleps, and fine women. It is a dramatic feature, and much can be made of it musically. The use of the theme should be handled judiciously, as the hero is continually in the foreground, and the musical setting cannot well be composed of theme alone. There is a fine opportunity for light children's music while Toby is singing the youngsters. There will be a few scenes which will require some fine misterioso, a big agitato, a hurry when the sheriff is shot, some pathetic music, and a Waltz intermezzo for the garden party. Cue sheets can be obtained from the Universal exchange.

UNCLE TOM'S CABIN (Paramount—Five Reels).—Theme.

Everybody knows the play called "Uncle Tom's Cabin." We have all seen it many times, and if we do not know it by heart we should. Knowing the plot and being assured that the screen production following the play very closely or the book more closely we will have no difficulty in fitting this picture. Be careful of the theme treatment, and make it marked as to which character you are trying to portray by it. Miss Clark plays two roles, and they must not be confused in the minds of the people. If your orchestra can handle a double theme it would be advisable. Cue sheets can be obtained from the Paramount exchange.

WINNER TAKES ALL (Bluebird—Five Reels)—Theme.

The character of this picture is one of fighting low, if one could so call it. Two phases are shown by the heroine, one of the fight or a fight. Therefore gather together your "mushy" stuff and alternate with humorous and agitatos. You will need also a couple of pathetics and one or two music numbers. The scenes are quickly changed, and you will require short selections to meet this need. Cue sheets can be obtained from the Universal Film exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. What division of instruments and what number of each would you consider best for a seventy-five piece symphony orchestra?

We suggest the following ratio of instruments, 18 lst violins, 12 2d violins, 10 viola, 6 cello, 4 bass. Wood-word, 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 1 contra bassoon, 1 or anglais. Percussion, 1 tympani, 1 trap drum, 1 double bass. Brass, 3 cornets, 2 flugel horn, 1 bass clarinet, 1 bass tuba. Owing to the fact that few of the concert numbers are arranged with anglians, contra bassoon, and baritone horn it would be wise to leave these out and add to your quintet. 

Q. What is your opinion regarding the playing of music from the German composers?

A. We cannot tell from the form of your question whether you desire advice or simply wish to know our position in the matter. Personally, we feel that the nothing that exists in the world can be played better. There may be in such a shape that it would curtail your usefulness if you discarded all German music. In this case we would suggest that the very German composers such as Brahms and Schumann. Selten's compositions might be permissible, but Strauss, Wagner, et al., will not raise you in the esteem of your patrons.

W. S. FEED MEN WHO WILL WIN THE WAR.
A New Method of Obtaining Dye Tone Images by the Use of Copper Ferrocyanide as a Mordant.

BY J. I. CRABTREE.

Communication No. 72, from the Research Laboratory of the Eastman Kodak Company.

NOTE: The patent rights to this method are being secured by us, but the process is used for motion picture film manufactured by the Eastman Kodak Company.

A THOUGH numerous methods have been worked out for toning lantern slides and motion picture film by replacing the silver image either wholly or partially by a colored inorganic compound, owing to the limited number of colored inorganic compounds available, only a very incomplete range of tones can be obtained in this way. It has long been considered that if the silver image could be converted into a compound capable of fixing or mordanting a dye in proportion to the silver image in the same manner, it would be the ideal method of toning. Accordingly numerous experimenters have made a deliberate search for such mordants (See B. J. Jull, P. 567), and first worker to exhibit a practical process was Tannin, who used a mordanting action of silver iodide for certain basic dyes and obtained dye images by first bleaching the silver image to silver iodide in a suitable fixing bath, and then immersing the bleached image in a solution of the dye. When producing dye images in this way, it is necessary either that the dye shall not be absorbed by the gelatine readily, or that it will easily wash out again in order that clear highlights may be obtained.

Owing to the relatively high opacity of a silver iodide image when produced in an immersion of average grain size, the dye images obtained in the above manner exhibited very little color when projected, so that it is necessary to remove some of the iodide without removing the dye by fixing the silver image containing the dyes and other salts, which renders the dye insoluble. If all the iodide is removed in this way the residual dye image may prove too thin for projection, though by only partially fixing, tolerably good tones are obtained. The action of the hypo is, however, not proportional, attacking the highlights more than the shadow, so that double tones are obtained.

In view of the above objections to the Truaco process, experimenters have attempted to secure transparent tones directly without subsequent fixing, the most recent process being that of Miller (U. S. Patent 1066,668), which consists in bleaching the silver image in a mixture of potassium iodide and iodine containing an excess of potassium iodide, with the simultaneous precipitation of silver iodide capable of mordanting in the usual way.

The following experiments are the result of a systematic search by the author and others, for a better than silver iodide which would give a transparent image on projection.

The Mordanting Action of Copper Ferrocyanide.

As a result of these experiments it has been found that an image containing copper ferrocyanide, obtained by toning in the usual copper toning bath, exhibited a powerful mordanting action and was capable of producing excellent dye image of the Positive to Re-Toned image being reduced by the ferricyanide in the toning bath. When toning in the copper bath little or no intensification takes place, though as certain dyes, such as methyl violet, are very heavily mordanted, it is necessary to choose a combination of dyes and their relative washing according to the degree of intensification produced during dyeing. Full details are given under "Practical Instructions."

The time of toning determines the proportion of copper ferrocyanide in the toned image, which reaches a maximum in from 10 to 15 minutes. If only pale tones are required the image is toned for only 2 or 3 minutes in the copper bath, while, if a full tone is required, the copper toning is carried to completion.

Time of Washing After Toning.

It is necessary to wash sufficiently long for the soluble copper salts in the toning bath to be removed, for copper salts are fixed on to the highlights and stain them. Usually 10 minutes is sufficient though prolonged washing does no harm since the copper ferrocyanide is insoluble in pure water.

Nature of the Dyes Employed.

In general, only basic dyes are mordanted, and only those which do not react with dyeing bath or with copper salts are suitable for toning by this method. The following dyes have been found satisfactory:

Tannin Heliotrope.

Thioflavine.

Victoria Green.

Methyl Green.

Methylene Blue.

Salmon.

Chrysoidine.

Methyl Violet.

Dyes manufactured by different makers differ somewhat in their behavior towards gelatine and towards mordants, so that it is necessary to make a preliminary trial with each new sample of dye.

Concentration of the Dye Bath.

Only a very weak dye bath is necessary, and this should not be stronger than 0.1%. A stronger bath gives badly stained highlights, necessitating long washing to clear them while with a weaker bath the dye is absorbed very slowly or not at all.

The Effect of Adding Acid to the Dye Bath.

The addition of acid to the dye bath has the effect of increasing the rate of reaction in time, and of decreasing it in others; in the case of the dyes given above the addition of acid appears to diminish the rate of absorption of the dye by the gelatine, so that by using acid a stronger solution may be employed without the highlights being stained. If the concentration of the dye is increased to any great extent beyond the amount stated, stained highlights are obtained.

The amount of dye absorbed by the image and therefore the strength of the tone varies with the time of dyeing, reaching a limit in from 5 to 10 minutes. The time of dyeing is also slightly affected by changes of temperature, though slight changes are of no moment.

The Effect of the Size of the Image Grains on the Transparency of the Tones Produced.

The transparency of the tones is determined by two factors: (a) the nature of the copper toning bath, the composition of the bath recommended has been so adjusted as to give the maximum transparency. (b) The size of the silver grains of the image to be toned.

Previous investigators have to ignore the effect of the grain size on the transparency of the image. Experiments were made with emulsions of varying grain size, and it was found that with lantern slide emulsions of very fine grain, such as give warm tones by direct development, very transparent images were produced after toning and dyeing as above without any subsequent fixing whatsoever.

However a toned image for purposes of projection should not be too transparent, and further, in the tone image obtained on say the "Standard Slow" lantern slide plate, and on Eastman Motion Picture positive film by the following methods are satisfactory.

The dye tones recommended proved to be fast to light, no change in color being noticeable after exposure to a quartz mercury vapor lamp for five hours at a distance of eighteen inches. (To be continued.)
**British Notes**

By J. B. Sutcliffe.

THE American super-film, "Joan the Woman," is being exhibited at Drury Lane theater in succession to Sir Thomas Beecham's opera season.

The general experience of exhibitors both in London and in the country confirms their anticipation that the compulsory closing order, ordering the termination of theatrical and moving picture exhibitions by 10:30 p.m. is making no more headway than has been the case in the past. The regulation makes the exhibitor responsible for having his theater cleared by half past ten and its object, one of simple necessity, is the further conservation of electrical and coal gas energy.

The long arm of coincidence was never so fatefully long when it ordained that Elaine Hammerstein should appear in the movies at her grandparent's costly Temple of Orpheus in Kingsway. She appears in the Selznick film, "The Argyle Case," distributed in this country by Film Booking Offices.

The objection and ban upon the serial film "Alias Jimmy Dale" (Essanay) raised by the Birmingham authorities has been removed.

Sir William Jury, the cinemaknight, is arranging for the son of Hail Caine, the author, to come over from America to appear in a series of productions of a patriotic character to be produced in London.

"Say Fritz!" is an English conception of one way in which an American might address the Hun, not that the more favored method in both countries is less hide—obscene—blood. Consequently the Paramount company must excuse us if some of our exhibitors contort the name of one of their players—Heinie and Louie—on bill matter are not much of an attraction nowadays except as imaginary characters and in the role of villains of the deepest hue at that. Verb. Sap.

The many and conflicting orders issued under the Defence of the Realm provisions to exporters of films to the Scandinavian countries would, if collected, fill a portly volume. The reason for such counties is obvious. In no other countries has enemy propaganda by moving pictures been so complete and thorough and for some time now evidence has not been lacking that the Germans have been buying up as much film bases as possible in these countries for the production of nitro-cellulose camphor and other ingredients used both in the manufacture of raw film stock and explosives. That junk has been at premium is evinced in a circular I have seen from a Stockton in addressing ordering $5 a reel for used film, whereas it can be purchased in London by the hundredweight at little more. But the latest order to exporters issued by the Government ought to effectually check any serious outgoing of film stock to countries it is intended for application. In return for every shipment of film, be it 500 or $50,000, a corresponding amount of used film is now to be given in exchange. The transactions will be supervised by consular officials in the counties concerned.

The exhibition of important, multi-reel feature films at stage theaters, opera houses and municipal institutes still remains a thorn in the side of the English exhibitor, particularly in the provinces. A few months ago the principle was condemned in Liverpool as imactical and dangerous to the showman's interests. More recently the Exhibitors' Association at Sheffield resolved, the outcome of the showing of Selig's "Garden of Allah" at an "outside" hall, to refuse to entertain in the future any film booked to be previously shown at places where the showman resided and picture houses. Now, a case is hanging fire in the courts where an exhibitor is suing his exchange for compensation through his headliner, being advertised to appear at a neighboring music hall simultaneously with his theater, although booked to him exclusive. It is a vexatious point that is constantly recurring.

A new half million dollar film company has recently been registered at Somerset House, by name National Cinema Productions, Ltd. The names of the first directors are J. Benson, R. B. Dobell and J. A. Parkers.

The Kinematograph Trade Council (the British N. A. M. P.) has suffered the loss, although only temporarily, of two active and well-known members, Will Barker and Paul Kimberley. Owing to extensive impending developments on the producing side of Barker Motion Photography, William Barker is unable to remain on the board while Major Paul Kimberley's assistance is demanded at the Ministry of Information where he is now a staff official.

The Kinema Commission which under the presidency of the Bishop of Birmingham made exhaustive inquiries last year into the status of the moving picture, recreatively and intellectually, and subsequently published a report, is to work in co-operation with the Board of Trade in deciding upon any future legislation, the proprietors of this industry. The combination is a source of gratification to all those sections of the trade since the publication of the commission's findings has effectively removed the nauseating aspersions of patent cranks flung at the moving picture show a year ago. The conduct of the commission at the many inquiries is furthermore a guarantee of fairness for the trade and careful consideration of its interests. At the same time its impartiality in the public eye is preserved by the extended sponsorship of the National Council of Public Morals. One of the first questions to be investigated in collaboration with the Government on censorship before any recommendations are made, voluminous evidence of plans used in foreign countries will be considered.

Upon the application of the Famous Players Film Co. Ltd, a judiciary order has been made for the winding up of a publishing company, the Yachtsman, Ltd. Until comparatively recently the company published a paper called "Film Flashes" and in one number last year strongly criticized Famous Players productions. The latter alleging that the comments were prejudiced because they had ceased to advertise in the paper in question. This was denied and a libel action against the film company for making a charge of blackmail was tried recently and disposed of in favor of the company. The publishing company had failed to pay these costs and consequently the compulsory order was made.

A rather ridiculous condition is being imposed upon exhibitors in the city of our oldest university. Moving picture theaters at Oxford are now required to be completely vacated between 5:30 and 6 o'clock each evening for ventilation.

One or two important concessions to patentees are foreseen in the additions to the Patent and Designs Acts, which are expected to be brought into operation any moment. Quite a number are extensions of time limits. The life of a patent in the country at present is fourteen years. This is to be extended to fifteen years, and in special cases the future an article, mixture, substance, or solution produced by chemical processes cannot be protected but the method or process of manufacture may lie.

The Government, at the instigation of the confectionery trade, has confined the sale to the public of chocolate and sweet meats to recognized storekeepers. The decree precludes the moving picture industry, and numerous others from maintaining at the majority of theaters a profitable side line whether it be the "penny a bar" specialty of the Mile End Road or the aristocratic half-guinea box of the West. Before the war the daily receipts for confectionery sold in the auditorium of a West End picture theater averaged thirty pounds.

A new recruit to the domain of film production is George Carpenter, champion lightweight boxer and now an airman in the French army.

George F. Green, a Glasgow exchanger, has purchased from the Universal Co, the United Kingdom rights of "The Kaiser."

There are no half measures about the practical and thoroughgoing patronage of the magistrate of the town of Chichester. The proprietor of a picture house called the Kursaal was only permitted to continue on condition he dropped the Austrian name of the
hall. Southend and Harrogate may be expected to follow suit.

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The Stoll Film Company has started business as an independent exchange, its initial purchases being Goldwyn's. The first release, "Polly of the Circus," is timed for November.

* * *

The Society of Authors issues a warning to its members not to dispose of film rights of novels to any producer or agent for a period in excess of five years at the most. Should they license their works for any indefinite term and the producer one day finds he cannot pay his rent their novels will be "hung up" at the mercy of the landlord.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, May 16, 1918.

The Goldwyn photoplay-concerts at the Sydney Theater Royal have proved very successful, and J. C. Williamson, Ltd., has decided to conduct similar entertainments at its theaters in the other State capitals.

All Goldwyn features are run for a season of two weeks before being transferred to the other metropolitan houses, and a full attendance each screening at the Theater Royal are proof of the popularity these pictures enjoy within the metropolitan theaters.

* * *

Although several local productions are under way, none have been released for two months. Roland Staveley's "The Enemy Within" has met with his success, and the American rights have been disposed of. A film version of Henry Fletcher's widely read novel of Australian bush life, "The Waybacks," is to be given its premiere at the Town Hall, Sydney, during the present month.

Another Sydney concern has nearing completion a filmization of the famous stage comedy-drama, "Struck Oil."

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Feature Films, Ltd., distributors in Australia of Paramount Pictures, released during April "The Narrow Trail," the initial Ince-Paramount feature. This film is in the third week of its metropolitan season, which goes to prove that Bill Hart can still "draw 'em in," despite the fact that he has been absent from Australian screens for many months. The second Ince production, "The Prize Mark," is the present week's foremost attraction from the Paramount exchange.

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Sarah Allgood, the noted Irish actress, is appearing in a big feature for Quality Films, Ltd., a recently formed company. No details have been disclosed regarding this film, which has not yet been named.

Miss Allgood has just concluded a very lengthy and successful tour through Australia and New Zealand, playing the title role in J. Hartley Manners' play, "Peg of My Heart," which by the way, holds the Australian record for long runs.

Welch Joins Famous Players-Lasky.

Miles Welch has just signed a four years' contract with the Famous Players-Lasky Corporation to appear as a featured player in support of Paramount and Artcraft stars.

Washington Public Tires of Sex Plays

Manager Morgan of Savoy Theater Says What Is Wanted Is the Clean Play of Lighter Type.

WASHINGTON'S public is getting tired of the type of plays the plots of which are wrapped mainly around the running or escape of a terrify virtuous woman and the continued vampishing of vamps who would do better work if employed in a munitions factory. Go to any theater where such pictures are being shown continuously and you can hear such comments as these and many more.

To get a line on what the people really want, the correspondent of the Moving Picture World in Washington asked a number of prominent exhibitors for their opinions, among them Joseph J. Morgan, who manages the Savoy Theater and connected with Harry M. Crandall in many local enterprises.

"We find from actual experience, coming in contact with the people, that they are pretty tired of these morbid, sex problem plays, pictures of the underworld," said Mr. Morgan. "It has been demonstrated very conclusively to us that what is wanted is the play of the lighter type-clean pictures, light dramas with comedy enough running through them to help relieve the heavy situations."

"It seems as though, in Washington, about every six months the desires of the people as to what they want in the line of films change. With national conditions as they are, they do not want any kind of play that discerns the type that helps one forget the war. As a cue to just what kind of pictures the people want, all we have to do is to stop and think who are the stars who get us the most money and what kind of pictures they work in. For instance, Fairbanks, Pickford, Clark, Chaplin—there are many more—has anybody ever seen them in heavy pictures? Fairbanks made one drama and stopped."

"We hear from our predecessors every night. We see our box office returns and we know what pays best. If the manufacturers will make the kind of pictures a majority of the motion picture fans want, they need never fear censorship: such pictures will automatically pass the test of censorship. We have taken the matter of popular pictures up with the manufacturers on a number of occasions. They have told us that while one locality might want these light pictures, the exhibitors in other territories held opposite views. In turn we have discussed this proposition with the many visiting exhibitors—there are many here each week—and we find that most of them hold exactly the same views as we do."

Metro Men Visit Los Angeles

Joseph Engel Host to Western Managers, Who Plan to Boost "To Hell with the Kaiser."

MANAGERS of Metro exchanges west of Chicago were visitors to Los Angeles as guests of the corporation for three days last week. They included the journey from Joseph W. Engel, treasurer of Metro Pictures Corporation, who planned a "get-together" meeting of the exchange heads primarily for an interchange of ideas, but also with a view to complete co-operation in the great advertising and distribution campaign in behalf of the Screen Classics, Inc.'s super-production, "To Hell with the Kaiser."

The Metro exchange managers who responded to the invitation were Charles Klein of Denver; A. B. Lamb, Salt Lake City; Charles Stern, Seattle; L. Kickert, San Francisco, and Harry Lustig, general district manager. They were shown about the City of the Angels by H. G. Ballance, manager of the local branch, and his assistants, R. G. Turner, B. F. Rosenberg and Bert Lubin.
Fox To Increase Admissions This Fall

SAYS IT WAS A MISTAKE TO DO SO A YEAR AGO, BECAUSE INSUFFICIENT MONEY WAS IN CIRCULATION.

WILLIAM FOX expressed the opinion last week that his motion picture displays for the summer of 1918, starting September, would be the most successful year in the history of the Motion Picture Industry. He backs this opinion by increased volume of productions made under his control. Mr. Fox has used all of his good fortune too, and as evidence of his optimism by expending a greater sum on each production as compared with last year.

"I want to give American exhibitors every reason for feeling secure that my theaters will have business and good profits during the coming season," said Mr. Fox. "In England when the war started, August, 1914, the motion picture theaters fell away from public favor to a greater extent than any other form of entertainment. Disturbed conditions caused many motion picture houses to shut down. The tremendous army that Great Britain raised mobilized many of the leaders of the motion picture profession and their employees. Alterations and repairs could not be made because of a shortage of labor and materials. Zeppelin and aeroplane raids and the darkened streets created unrest among the public, and they did not patronize the picture houses."

"This panic condition in the picture business throughout England during 1914 continued during the first year of the war. However, with the strength, confidence and great patriotism of the English exhibitors, conditions soon took on a more normal, cool aspect. The English exhibitors accepted conditions on their face value. The public again began to patronize the theaters. The result was that the second year of the war saw the English theaters more prosperous, healthy, profitable for the exhibitors in that war-torn country. Every picture house, almost without exception, made a handsome profit. The third year of the war was seen by more prosperous and better conditions than ever in the history of the industry. For example, before the war in England, the admission prices paid the picture theater were from 6 to 18 cents. These same houses to-day have a scale of prices ranging from 12 to 60 cents.

Mistake To Increase Prices Last Fall.

"Last September exhibitors throughout America showed a tendency to increase their admission prices. I was among the leaders in the increase of my scale at the box office. I now frankly admit that this was a mistake. The time was not ripe last fall to jump admission prices because the cash was not being freely circulated. Since last September the public has liberally subscribed to Liberty Bonds, War Saving Stamps and various war charities. A large part of this money came from people of wealth who had not contributed in the past. These big sums of dollars have been expended by the Government for various necessities of war. This money has found its way into the pockets of the working man. The working man liberalized his financial habits and spent it where it would do the most good in industries and entertainment. The women of America earned more money by their labors during the last year than they have ever earned in ten years before. The result is that to-day everybody in America has money to spend and thus to the progress, ingenuity and advance in production of motion pictures we have mobilized a 100 per cent army of patrons. Therefore with this great increased circulation of money pictures we will find their public is willing to spend and to spend during the coming year. This condition was not in existence a year ago because at that time everybody was curtailing expense, foodstuffs had advanced in price and money was not in circulation. Now, everybody jingles cash in their pockets."

"I feel that this fall the proper time has arrived to increase admission prices. I intend to increase my scale of admissions. As I stated before, I did so last September, but was forced to return to my old scale because there was not great amount of money in general circulation. Now, however, I feel that this is the proper time to increase admission prices, and therefore I am again going to advance the box office scale. This time I am confident that the public will accept the increase cheerfully and that my business and my patronage will go forward."

TWO GENERAL FILM MEN JOIN COLORS.

An acting branch manager and a salesman are General Film Company's latest contribution to the National Army. F. R. Lowrey, formerly in the Omaha branch office, has departed for a training camp, and E. S. Lowrey, salesman in the Kansas City office, has received his call to the colors.

Film Offers.—At New York Theaters

BLANCHE BATES is also in "Getting Together," at the Shubert, appeared for the first time upon the screen at the Strand Sunday as star of "The Border Legion," a motion picture which Holbrook & Company is featuring. Another important opening was the presentation of "America's Answer," shown publicly for the first time, Monday evening at George M. Cohan's theater. Government pictures produced at the direction of General Pershing are being distributed to War Review is featured, and specialties will engage Meleta Donconia, violinist; Herbert Waterous, basso. RIALTO.—Sunday afternoon Charles Ray opened in "A Man o'Clock Town." Additional offerings include a scenic Picture screen at the Strand Sunday as star of "The Border Legion," a motion picture which Holbrook & Company is featuring. Another important opening was the presentation of "America's Answer," shown publicly for the first time, Monday evening at George M. Cohan's theater. Government pictures produced at the direction of General Pershing are being distributed to New Yorkers will enjoy during the week ending August 3:

STRAND.—Blanche Bates and Hobart Bosworth, in "The Border Legion," a Zane Grey story directed by T. Hayes Hunter. The Christy Minstrels with "The Christy Minstrels' Vaudeville" opened Sunday, with a Post travel picture, a comedy subject with Greek Evans and Gladys Rice offering vocal solos as additional factors in the bill.

EIGHTY-FIRST STREET.—Anna Q. Nilsson, in "Heart of the Sunset," first half; with Sir Johnston Forbes-Robertson, in "Passing of the Third Floor Back" to fill the week.


BROADWAY.—Mary MacLaren, the girl who became an overnight star in "Shoes," presents another sociological piece, "The Giant," the title of which is based on "The Kaiser" terminated a four weeks' run last Saturday night.

PROCTOR THEATERS.—125th street, Douglas Fairbanks in "Say! Young Fellow"; 85th Street, Sessue Hayakawa, in "The Best Ways." Also presented is the 25th Street.

B. S. MOSS THEATERS.—"Mothers of Liberty" and "One Thousand Dollars" fill the week, in alternating halves at the Regent and Jefferson.


SAYO.—Douglas Fairbanks, in "Say! Young Fellow." Picture Stars To Help "The Lights"

SCREEN FAVORITES WILL TAKE PART IN ANNUAL SHOW OF FAMOUS THEATRICAL CLUB.

SEVERAL of the best known stars of the screen at present in New York have been asked to assist "The Lights," famous Long Island theatrical club, with their annual show at Castles-by-the-Sea, Long Beach, Friday night, August 2, and also at Far Rockaway, Saturday night, August 3, to help the Fourth Liberty Loan Campaign. It is possible at Castles-by-the-Sea, but never before have they tried to obtain the help of the photoplay fraternity.

Alice Brady has been asked to be present, and will prob- ably appear, accompanied by her voice, "The Lights" will also be present. Emmy Wehlen, of Metro, another star who shines just as luminously when she lifts up her voice, has been invited to attend. Montagu Love, World star, and famous story teller, will also be there. Virginia Pearson and her husband, Sheldon Lewis, also have been invited, and every effort is being made to have Kitty Gordon attend. The show will be given under unique conditions. Over twenty of the best known vaudeville and musical comedy stars will take part in the show.

Mrs. Castle's Future Undecided

A note has been received by the Moving Picture World from the secretary of Irene Castle. It definitely denies that the film dancer is to retire from the screen. The statement follows:

"Irene Castle is not retiring from the screen as has been reported, nor is the rumor that she is to appear in vaudeville with a new dancing partner correct. Owing to un- predicted delays in going overseas it is now possible that she will transfer her war work to overcoming German propaganda on this side of the water. Several suggestions of the use of films in charge of war work have been made, and it is not yet settled as to whether her presence in the public will be in the nature of a stirring Patriotic Film now under consideration or by a tour of the larger cities, in a vehicle especially prepared for the purpose of offsetting the German subtleties in this country. A remarkable scenario has been developed along these lines written by a prominent newspaper woman."
Out at the Rothacker Plant

President Watterson R. Rothacker Gives Interesting Interview Concerning Present Activities and Future Plans

I MADE a call one afternoon last week on Watterson R. Rothacker, president of the big, modern plant bearing his name out on Diversey Boulevard. I must confess that there was just the spectre of a lingering fear, which, like Banquo’s ghost, would not down, that I might find things somewhat dull out there, for the great war has cast its shadow on many of the big film plants in the country. The spectre was thoroughly downed, however, after a few minutes’ conversation with my old friend Rothacker.

Indeed, I was soon convinced, in a way that was most unexpected, that Mr. Rothacker was a very busy man and his office a very hive, for the telephone broke in on our conversation most persistently. These calls were not confined to business men in the city, as several were from far-out cities in the Middle West, from men engaged in manufacturing industries, some of whom made appointments to meet Mr. Rothacker when they arrived in Chicago with the object of contracting for the making of industrial subjects that would advertise their products. Here was a practical demonstration, without Mr. Rothacker’s aid, that was both satisfying and gratifying.

But an account of the present activities of the Rothacker plant, as revealed during our conversation, will be more to the point. I found that a very interesting and important industrial subject had just been finished for the United States Fuel Administration, having been made under the personal direction of Major Edward V. Schmidt, of the fuel conservation section, Washington, and of L. R. Pyle, fuel supervisor of the Soo line of railways at Minneapolis. This subject is in one reel and will be released by the Fuel Administration in August.

Film for Railway Firemen.

The film shows in the clearest manner the best way to get the highest value of coal in firing locomotive engines, and it also shows the great waste that results from the customary and imperfect methods of firing now in practice. It is for use especially among the firemen of the railways of America, and a special showing will be given through the agencies of the United States Fuel Administration throughout the country for the special benefit of firemen.

Film to Aid Salvation Army in France.

Just now several short films are being made of the big pageant recently held on the Armour estate at Lake Forest, on the North Side, in aid of the Salvation Army’s devoted women workers near the battle front in France. A grand reproduction of the pageant given in the Auditorium July 27 in the interests of the Salvation Army war drive,
THE 达到了 which 走了 a ride 期望 little got their started us.

reminiscent never and have at 849 being Blue were I down mare how to.

It 明白 she 家居 lived in "The Moon"?”

during Rothacker the "Pictures"—of recruiting of the Western Electric Company's plant at Hawthorne. Ill. Another, just finished, shows the entire process of making vinegar for the H. J. Heinz Company, Pittsburgh.

Activities in Photoplay Production.

“We will start a series of single reel, refined comedies on September 1 at our Chicago studios for a Chicago organization, the name to be announced later.

“About October 1. I expect to release personally a series of travelogues covering all parts of the world and a weekly single release of the magazine type, which will include scientific, educational and entertaining topics. These subjects will strongly feature various helpful aids in winning the war. They will be released probably through the open market, although I am seriously entertaining at present propositions from several big distributing agencies.”

Series of Six-Reel Features Contemplated.

Mr. Rothacker incidentally stated that it is very probable he will produce a series of six-reel features, on which work will be delayed late this fall. He has had the project in mind for some time, but the pressure of other business has retarded progress in the matter.

“These features will be signally marked by good stories, competent direction and well-known and popular photoplay player,” said Mr. Rothacker. “The productions will be made at the Chicago plant and the distributing plan will be announced later.”

Mr. Rothacker at this point remarked that the photoplaylet department reports great progress in the production and distribution of short films, posed from life and used for general theater advertising.

“Naturally the war has made serious inroads on the working staff of our plant,” Mr. Rothacker concluded. “Twenty-two men have already joined the colors, but our organization has been maintained the present by structure of all demands. There has been no interruption at any time.”

Mr. Rothacker will leave for New York for a two weeks’ stay the first week in August. He will make his headquarters at the Hotel Biltmore.

“A Few Remarks De Luxe by Doris Kenyon


THE star of "The Street of the Seven Stars" is not the seventh daughter of a seventh daughter, although she has lived in "The Inn of the Blue Moon" and has had her horoscope cast by a Coney Island astrologer—at regular rates. She admits, however, she has seen more than seven stars at once—seven times seven and a few more besides. It happened the day her father stranded her on the old door step on the farm she started off to deliver a fresh-laid chocolate cake to the Ladies’ Aid Society for her mother—referring, of course, to Doris Kenyon and not to the horse. Her remarks on the adventure explain it thus:

“I was about twelve years old when I landed in the middle of the street of the seventy-seven stars. I always loved horses and learned to ride without a saddle before I was seven. Our farm was about two miles from the village, and when mother told me she wanted me to take a cake to the church I made up my mind that old Mollie should carry both of us. I got father to fasten on the blanket, lead Mollie to the side of the house, went in and got the cake, climbed on the mare safely with my burden and started on a slow walk down the road. The cake was in a basket, and I got along all right until just before I reached the church. A male being was the cause of my downfall."

“What was he? A male vampire?”

“No, a little freckled-nosed boy, who called after me: ‘Bet yer 'raid tu make th’ old plug gallop.’"

“Did you take the dare?”

“I did—to mine and the cake’s undoing. I hit Mollie in the side with my heels and shook the reins. She started suddenly into a trot, the basket struck her on the neck and frightened her, and the chocolate cake was under and so when I landed on my back in the middle of the street. I’d heard of daylight firework, but I’d never seen any before. They were all of one kind though—shooting stars.”

“What about your new De Luxe picture, ‘The Inn of the Blue Moon’?”

“‘It was written by Louis Joseph Vance, and is the first story designed by a prominent author for screen production before being published in several magazines and in book form.”

“What’s your part?”

“Twin sisters. One is reared in the city; the other in the country. A lot of her scenes take place on a farm. We use all sorts of live stock in the picture, and I have to ride a horse:

“And carry a chocolate cake to town?”

“No, thank you! I’ve seen my share of shooting stars.”

“What about the other kind?”

“I’m fond of them, of course. I started with Alice Brady in ‘The Rack,’ and such a funny thing happened— Doris Kenyon stopped as suddenly as the mare started and smiled in a reminiscent sort of way.

“Perhaps I hadn’t better tell you about this. Anyway I’ll not tell you his name. But when I was sixteen I went to a matinee in Syracuse—that’s where we used to live—and was much smitten by the hero in the play. My mother dared me to go around to the stage door with her and tell the handsome leading man how perfectly grand we both thought him.”

“You accepted this dare also it is safe to assume!”

“Indeed I did! We were a couple of silly young things, but our hero was real nice, only before we fairly got started talking to him his wife joined the party and that rather put a stop to our flow of compliments. I never expected to see him again, and he walked over and shook hands with me the morning I went to my first rehearsal at the World Studio. He was a member of the cast.”

HULETTE SUBJECT SELECTED FOR “Y” HUTS.

Among the pictures selected for showing in the YMCA entertainment huts in France is “Waifs,” a Pathé production in which Gladys Hulette is starred.

The fact that Miss Hulette is the wife of Captain William Page, of the Royal Flying Corps, who is now detailed on duty in France, ought to lend added interest to this picture when the Yankee boys see it.

ZEECA AND FRANCONI RETURN.

Ferdinand Zeeca, director general of productions, and L. E. Franceschi, head of the foreign distribution department of Pathé Exchange, Inc., returned to New York last week, after a stay of nearly three weeks in California. During their absence Messrs. Zeeca and Franceschi visited the studios of Astra, Monno, Rolin and Anderson-Brunton company, whose product is released by Pathé.

BILL PAYING ATTENTION TO “HANDS UP.”

During the absence in California of M. Ramirez Torres, chief of the scenario department of Pathé, William Lord Wright is in charge of that department, paying special attention to “Hands Up,” the Pathé serial in which Ruth Roland starred.
Universal Employees Stage Ball Game

Final Score Still in Dispute, But Pitcher Nat Rothstein Is Credited With a Most Generous Delivery.

THE employees of the Universal's home office and laboratories had their annual outing at Donnelly's Grove last Saturday. As usual the most important event was the ball game, in which the laboratoryites beat the home office. The strategy of the H. O. was to allow the laboratory to score a few runs in the first inning and then to shut down on them and beat them in the home stretch. The opening of this campaign developed as planned, but that was only part of the campaign which developed that way.

Nat Rothstein, the most generous pitcher who ever hurled the pill, permitted the factory eighteen runs in the first two innings, but the development of the runs which would beat the Jerseyites was sadly at variance with the expectations. When the game finished the home office had only amassed the two scores, and the number that the laboratory got will doubtless be a matter of argument all the rest of the summer.

However, the five hundred people who crowded into Donnelly's eating rooms were very little disturbed by the outcome of the game.

There were a number of athletic events, including races between the exchange and the home office, and the different sections of the laboratory. There were also two contests for girls, one a ball throwing contest and the other a fifty-yard dash. Both of them were won by Celia Witter.

The arrangements were under the immediate direction of Clarence Jack, who managed the entire affair.

Kirkpatrick Promoted by Mutual

ARTHUR S. KIRKPATRICK has been appointed to the post of assistant general manager of the Mutual Film Corporation by President James M. Shelton, who by mutual precedent carries also the title of general manager. Mr. Kirkpatrick thus succeeds to the post previously occupied by Denis J. Sullivan, whose resignation was announced last week.

Mr. Kirkpatrick, formerly a representative and branch manager for the Mutual in various western territories, was called into the home office of the corporation and made a member of the executive staff about one year ago, working there as assistant to Mr. Sullivan.

"This experience, plus the thorough experience of selling in the field has particularly fitted Mr. Kirkpatrick for his present functions and duties with the Mutual," said President Shelton, announcing the appointment.

Mr. Kirkpatrick has been in the service of the Mutual Film Corporation for about three years, having worked in the capacity of salesman and as branch manager. His experience as salesman is wide, having covered during that time practically all of the Western territory for Mutual and finally having been appointed as branch manager at Portland, Oregon.

Prior to Mr. Kirkpatrick's connection with the Mutual Film Corporation he was with the United States Steel Corporation at Chicago, there being employed as chief civil engineer.

Having been for a time interested in the motion picture industry as a fan, he decided to enter it as a business and became connected with the Metro Pictures Corporation, there getting his first experience in the industry. After a period with the Metro Pictures Corporation he entered the employ of Mutual as sales manager, shortly afterward being appointed branch manager of Portland. His ability was soon recognized and resulted in his being transferred to Chicago.

Mr. Kirkpatrick has covered practically all of the territories that are served by Mutual, and in this way has acquired a thorough understanding of conditions and territories as they exist.

St. Louis Exhibitors Visit Studio


OUR St. Louis exhibitors whose efforts at the Boston convention of the Motion Picture Exhibitors' League last year's gathering to the Mound City were guests of Goldwyn in New York July 15. The St. Louis boosters are Thomas J. Lavin, of the Melba theater; Edward Pohlmann of the Bridge theater; Joseph Mogler, owner of the Mogler and Bremen theaters, and Lewis V. Stephens, of the Juniate theater. They were accompanied by Charles F. Hatfield, secretary and general manager of the St. Louis convention and publicity bureau, a part of the St. Louis Chamber of Commerce.

The visitors were driven to the Goldwyn studios at Fort Lee, N. J., and escorted through the various buildings by Longworth, manager of the Goldwyn studios.

Left to right, standing—Edward Pohlmann, Bridge Theater; Charles F. Hatfield, Chamber of Commerce; T. J. Lavin, Melba Theater. Left to right, sitting—Joseph Mogler, Mogler and Bremen Theaters; Lewis V. Stephens, Juniate Theater.

Hodkinson Service Has Big Week in Cleveland

The W. W. Hodkinson Corporation, distributors of Paralta, Plaza and Douglas Natural Color pictures, had a banner showing in Cleveland, Ohio, the week of July 21. Paralta plays ran a week in three different theaters.

The Standard theater, a downtown house, played Louise Glau's in "Shackled," to full houses. The Metropolitan theater, with a very large seating capacity, found that J. Warren Kerrigan is proving their biggest drawing card. The feature was "One Dollar Bill." At the Knickerbocker theater Bessie Barriscale did a capacity business in "Patriotism."
Rambles 'Round Filmtown
With WALTER K. HILL

The cold shock that struck New York last week brought the coldest inhabitant into the newspapers with comments on the fears of cracker-box strategists assembled at Wick Titon's general store left the world war with the coldest chill since the very immediate work of getting the thermometer back to its senses.

Ladies appeared on New York's Broadway muffled in furs, reinforced by heavy veils with double-thick strips across their mouths to protect their lungs from the sharp winds that whisked shivery Argentines as they blew down the subway kiosks after the manner a small boy makes music in the neck of a bottle.

Shop girls who could not afford the more expensive furs snatched cats from the back window of the employees' entrance arrayed comfortably in stoles, capes and neck pieces, varying the Presidencies from the explodometers to the more demure and domesticated mittens and tiger-striped somonets of the news and alleys.

Frost formed on the glass laminar of moving picture studios at Port Lee Kugel to such depth that there was danger of the productions then under way being unmarketable. Presidencies, clothed them, but so thick and penetrating had the frost become that the popular sharp fletch of plain pictures until the pictures are released and the critical reviewers get a crack of the present the impression as to how seriously the frost penetrations will affect the results.

Harry Reichenbach, now known as the "Snow Bank Columbus," in succession to his previous moniker, "The Silver King," was experiencing a touch of the same. He was entirely covered with board signs, ready mounted, to decorate the snow piles that accumulated in Longacre square. It was all he could announce, as the official title of the new production had not been registered at the patent office.

Rivoli-Rialto Rothapef experienced a remarkable "strike" among the actors then appearing in those farthest north. The cold wave went above the Longacre timber line with cutting keenness, and the actors impersonating the natives of the Cannibal Islands refused to go on.

They claimed that in consenting to appear so near the frost belt in the heart of a New York summer they were assured that July was just the time for canival actors to disport in their native costume—a nose ring, reinforced by a splinter of orange-wood. Having dressed in accord with managerial guarantees the South Sea Islanders shivered until the audience could bear the Cannibals' nose rings.

Late in the week the society for the protection of cruelty to Cannibals intervened. A protest by this body, who had replaced an operator in the booth to flick up the light and give the shivering man-agers more heat.

The far-famed and fifth industry has issued a protest. It is to the days of the Patens-Co-In-Its-Glory. Garfield never put the ice on so thick in the Paper Society. "How cold is it?" snorted the president of the Manufacturing company.

Coleen's "Penny Waters" snapped the vice-proxy as he slammerd the communicating door between offices.

During the worst of the cold wave phenomena hundreds of ladies protected their shivering forms by throwing over their shoulders military caps, containing enough thick woolen cloth to make three suits of clothes for any of their garrulous retinues in the cracks clasped at the throat, high collars extending above the ears of the suffering creatures.

With these thick military caps and heavy coats, the vice-president of the Bronx managed to present an outward appearance of uncomfortable warmth. The check given at the theater to picture theaters did a February business in checking winter-weight clothing for the sockets of native eyes to escape the withering blasts that came right from Baffin Bay to chill New Yorkers in a surprise attack.

"Snow" fell at numerous picture theaters fronting on Broadway to such an extent that officials entrusted with authority suffered severe muscular strain in shoveling it out. At one theater the temperature discovered that the war tax drawer contained an amount many times in excess of the gross sale of admission tickets.

INTERVIEWED In his office at the Raystown depot, President the N. A. M. F. I. ever had shivered out a few reminiscences as he swatted the snow from his heels and departed. "I was the first time I played Boston. I was the Boston Bottom of the sea," he said.

"Just back from Boston," he said. "Thought Boston was cold, but this puts a chiller in my system. I was there the first time I played Boston when I was a young fellow getting together my first dollars. My daughter was in college when I was in Boston last week, but she was not with me when I first went there with "The Bottom of the Sea."

Mr. Brady paused long enough to turn the hundred dollars into his pocket. "Gotta have a little moisture on my tonsils or the cold will crack 'em off," said he in explanation.

"Back to Boston," he resumed. "I carried three cars of scenery on ten tickets and my check was not worth a piece of eight. If the picture had not have a peak like the bed of the river a hundred miles due east of Sandy Hook. It was in January and a cold blast came down from Greenland and froze that scenery so stiff it was a solid block of under-water."

"To get it off the stage I had to saw it out in chunks. I gave fifteen wagon loads of this ice to the Watch and Ward Society. They took it over to the Howard Athenaeum, where Sam T. Jack's Lily Clay show was running and the hottest opposition I ever experienced in my career as a theatrical showman and putting picture producer."

"This darned ink well is dry," said Mr. Brady as he jabbed a pen into the neck of the bottle preparatory to signing a check for Alice Brady's share. "No, it's froze," he concluded.

The Waldorf-Astoria Airline, at Fifth avenue and Thirty-third street, turned to advertise the coldest business they had been smudged into a business, following that with a rout. In winter—regular winter—there's some of the most exhilarating rink. The management shoved the seats into one corner, flooded the asphalt and got out the ice for the possible advantage—

"We should like to have been bright enough to have invented the thought, now credited to Roy K. Moulton, that "the movies have perfected perpetual emotion.""

The Hopes of a Famous Infant
Hon. T. P. O'Connor, M. P., British Consul of Cinemas, in his speech at the Boston bouqet dinner convention busied the old naut right on the coldest:

"I believe that the cinema and the uses and purposes to which the cinema can be applied are not yet realized in their infinite possibilities."

Don't forget to add the challenge "nifty" for July to Universal.

One of the characters in a burlesque on "The Kaiser" is called "The Clown Quince."

The Castoria of Eye Waters.

"When this next delicious microscope the Bentwood publicist, it is destined to give the jaded mankind of the movie auditi- one of the best movies they'll ever see." "It's not new; they are continually crying for it."—w w s

Chico, mad was of many battles, anyway.—Evening Mail stories in last week's trade papers carrying Boston date lines were very conventional.

When Will Talent Dominate Looks?
As the caption under the cut of a girl mighty easy to look at the Evening Mail read: "registered."

"Lilyan White, of "Rock-A-Bye Baby," at the Astor, whose announced intention is to move into pictures, being seen, as how she carried off first honors in a Boston motion picture beauty contest."

One motion picture magazine in our town does not own a motor. Furthermore he will not even ride in one.

"He's afraid," says a jealous competitor. "He's afraid of you, any way."

No little the picture publicists worry. Months before the War Department moved to call a halt on godmothering every known unit in Uncle Sam's service the scene was soיפות by practically every screen queen known to the great American mimeograph.

Who now shall cut the godmothering knot?

"The Yanks Are Coming" made good as a show in France.

What became of that old fashioned near-run-in pictures?

Taking Advantage of "Opportunity.
S HOWN at the Strand by Goldwyn last week, "Opportunity" depicted "Smiling Bill" Parsons camouflaged in the oil business. It is the next incident of the same. The actor is in on Bill's game, joked fun at him in one sub-title as follows: "I know you are handsome this evening."

The expression will do right for native-born Manhattan Islanders, for the language is spoken by them as by none others anywhere. "Oil" means early in native New York parlance, just as "early" oil means "new." New York's second best playground (we hope for the time the Manhattan Island to the natives. They generally take their "goll" down on the "Thold" away from me."

There is no "faww" in the native's system. Their "wold" is as good as any. "Hee" you every "a" and if you dispute them they'll punch you on the "jaww." In the "foist" place New Yorkers hate their own language. Their "polf" is always a "boid," and so on, ad lib.

In the last place they are native New Yorkers.
The Redemption of Justin Fair.

THERE should be joy in this written proof of contrition bubbling from the pen of producer-director Pathe photoplays and players. With the "still" produced elsewhere on these truthful tales, hard hands and confession. It is worth perusal right through to the concluding interpolation point:

"Hillbilly," writes Justin, "which you will note from that great drama "The Terrible Face," which will need the help of Frank A. Koeney—not while he's sober.

"Having listened for fifteen long, lean years to actors telling me how publicity should be done I once decided that if the actor or the studio should write publicity better than that I was dodged—someday I could act a whole lot better.

"So—I ventured.

"But I was wrong.

"Which we conclude: actors can write publicity (although I still listen to their chatter with the uplifted eyebrow, the sniffing nostril, the sneering lip and the surly smile—you know, the frosty-eye stuff), but I do admit now that I am a box office artist.

"Somehow I don't register well.

"When the still came I detected serious defects.

"Why did I not remember to pull up my pants for the camera? How hard can my knees—tight-like? Why did I not dye my hair with some good ole walnut juice—brown-like? Why—whisper-like?

"And, above all, why did I edge away from my beautiful star like I did?

"I tell you, this I will not do again.

"Your chaste-fisted friend shall never act again.

"Are the still in Rambles? Well, why not?

"I'd be a hot publicity shark if I asked you not to use it."

--W--

Our heroine, according to synopsis, was not long to make her home life. "With the convenience of a household she runs away," ended the sentence.

We conclude this was not a most convenient way to solve a picture problem.

--W--

Give Credit to Enterprise.

But let it be Chicago daily musical critic—Herman Devereu—give his opinion of this orchestra, which appeared recently in the Chicago American Moving Picture World.

--W--

Johnnie Hines bought Ford car. Honest, he didn't buy it. It was wished on him by man who has "gone over sea.

"Something which it caused him to turn down to the ferry from the studio at Fort. Then the street car down the hill. The policeman arrested him for speeding. He was fined ten dollars, notwithstanding the alibi that Johnnie handed out. "That won't go," said the judge. "Ten dollars or ten days."

"Take the car," said Johnnie.

--W--

Demand of Art Turns Two Heads.

Edward Coxen, leading man, who plays opposing anarchist in "The Conscience," the star's latest Paralta production, is normally brutish. And Baby Maybe Jane Irwin, who also has an important part in the picture, was given by nature beautiful golden-brown locks of a light shade.

But the needs of a story must be catered to irrespective of the artist's choices in shade of hair—or personal choice either.

The whole story hinges upon the little girl having the right hair—so the director colored to them for the part. And equally important in the story is it that Edward Coxen should have hair as blonde as that of his wife herself.

So Coxen, let it be known—hero of a number of stories—has now in his raven locks enough to use peroxide or something of that sort.

Take heart, though, girls! It is said around the studio that he looks more handsome than ever.

--W--

Catherine Calvert and Justin Fair

In a Scene from

"THE TERRIBLE FACE"

An Unproducible Photoplay with Justin Fair In the Title Role.

Rambles 'Round Filmtown

Cracks Three Ribs for Camera.—Moving Picture World Headline.

Now comes X-Ray photographs for lobby display advertising "The Liar."

--W--

The Forwarding-Looking Pettijohn.

In Boston there were many speeches, as rightfully becomes a well ordered convention of motion picture craftsmen. It was C. C. Pettijohn who really said something when he urged that any title other than "Exhibitor" be applied to managers of theaters where motion pictures are shown.

About the best thing we do is suggest things to some of you among you:

Cinemasagers.

Cinemagraters.

Picture Showmen.

Come-ons.

Fall Guys.

Shillobers.

Or, as a result of certain conditions in distributions:

Janitors.

When Do We Eat.—Forthcoming In-Parma-

inent Title.

Usually in the first, third, fifth, second, and fourth routes. Photoplays without "cates" are not being worn this season.

Bowing Away from Old Doc Muck.

"Let's get this right," says Sam Palmer, of Famous Players - Lasky publicity department. The new spelling of Gustav von Seffertits's new name was misspelled in the first announcement of his return. According to G. Butler Chonbough in the new and correct spelling instead of "Chonbough," as the announcement first came through diplomatic channels.

We are willing to use all the O's and A's and H's in the machine in the worthy effort to impress a good actor's Americanism on the scroll of fame.

The short George Bielski comes to both revenue and deface thinly—

"His Thandies Dooevee—Tito Title.

"Not six weeks can naive notice it," says the cruddy Brooklynite.

--W--

Pete Schmidt is this week devoting the last of his fortnight's vacation to a canoe trip he had years ago set his heart upon. Lake George is the location, and crystal waters of that lovely pond have given urge to the "Terrible Turtles" sturdy paddle, while the shades of pretty girls gaze from the shore upon the wondrous sight.

Yea, Ho! It's soft to be a publicist.

--W--

Screen-Fame Flirting with Joan.

W HILE you are resting," suggests Raymond Griffith, whose adding machine in hand and total up the number of Joan films that are being unsold, "they are best photographs. Here are a few to start with:

"Joan the Woman.

"Joan of Plattsburgh.

"Joan of the Woods.

"Joan of the Canyons.

"Others will doubtless be promulgated from time to time; in fact, I expect the Jones will write up the Polly, Betty's and Molly's of yester-reeds.

"Outside of the famous heroines of Famous, there is much. A recent production broke out as far back as 1913, when "Joan of the South Coast" was followed by Ditto, World Film and Electric.

Then, too, there's always Joan Sawyer.

--W--

Tom Hamlin, prominently popular in northwestern motion picture circles, has shifted his activities to New York and is now sticking the publicity spurs into the First National Exhibitors' Circuit drive on Government war pictures, specializing initially in "Pershing's Crusaders."

--W--

Soprano Wolf-Hound Has Rival.

Before Nat Strong separated from United Artists' production department he launched a story of a Russian wolf-hound in Big Trophy. Tom Yolen andings soprano. Now look at the Goldwyn "copy cats" springing this:

"Madge Kennedy is teaching her dog English. He is Vladimir, a Russian wolf-hound, brought from Odessa to the Goldsby star by Lieutenant T. Scobis of the Serbian army before the city on the Black Sea was captured by the Germans. When he now is in Chicago on a recruiting mission, Madge Kennedy learned how to say 'stop,' 'come' and "lie down" and 'she might translate her commands to the dog.'"

--W--

The science of reviewing photoplays in these parts has sunk to a mere occupation.

Ed Weitzel and wife are vacationing in Detroit.

--W--

First Heatwave Issue Is "When East Meets West."—Moving Picture World Hailing.

And Kipling said it couldn't be did:

--W--

The H. C. of Propagandizing.

The Orpheum management was anxious to show a few scenes from Ambassador Gerard's book, "My Four Years in Germany." The best price he could get was $250 per night, which is beyond all reach for one night here—Chambersburg (Pa.) Reporter.

"The Drawing Club" loses one of its most cheerful and consistent contributing members with the entry of Charles Condon into the service of his Uncle Sam. This popular young chap has long desired to take up the heart of Justin Fair. A dog's life in the German Forces of Irish Freedom, and now he's off to training camp.

The Gershwin compulsion to send him away with a wrist watch. We're "on" for our share.

--W--

The White Hope of Pictures.

Kid Broad, the handsome leading man of many gymnasia scenes, declares that "the celluloid age has no bar to motion picture popularity."

Thus passes the Christmas Number. Last week's cold wave nearly spoiled the effect, but this must do until the Vacat

"You are resting," suggests Raymond Griffith, whose adding machine in hand and total up the number of Joan films that are being unsold, "they are best photographs. Here are a few to start with:

"Joan the Woman.

"Joan of Plattsburgh.

"Joan of the Woods.

"Joan of the Canyons.

"Others will doubtless be promulgated from time to time; in fact, I expect the Jones will write up the Polly, Betty's and Molly's of yester-reeds.

"Outside of the famous heroines of Famous, there is much. A recent production broke out as far back as 1913, when "Joan of the South Coast" was followed by Ditto, World Film and Electric.

Then, too, there's always Joan Sawyer.

--W--

Tom Hamlin, prominently popular in northwestern motion picture circles, has shifted his activities to New York and is now sticking the publicity spurs into the First National Exhibitors' Circuit drive on Government war pictures, specializing initially in "Pershing's Crusaders."

--W--

Soprano Wolf-Hound Has Rival.

Before Nat Strong separated from United Artists’ production department he launched a story of a Russian wolf-hound in Big Trophy. Tom Yolen andings soprano. Now look at the Goldwyn “copy cats” springing this:

“Madge Kennedy is teaching her dog English. He is Vladimir, a Russian wolf-hound, brought from Odessa to the Goldsby star by Lieutenant T. Scobis of the Serbian army before the city on the Black Sea was captured by the Germans. When he now is in Chicago on a recruiting mission, Madge Kennedy learned how to say ‘stop,’ ‘come’ and ‘lie down’ and ‘she might translate her commands to the dog.”

--W--

The science of reviewing photoplays in these parts has sunk to a mere occupation.

Ed Weitzel and wife are vacationing in Detroit.

--W--

First Heatwave Issue Is “When East Meets West.”—Moving Picture World Hailing.

And Kipling said it couldn’t be did:

--W--

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Thus passes the Christmas Number. Last week’s cold wave nearly spoiled the effect, but this must do until the Vacation Issue, for which we plan to leave spare open for and stills to illustrate it. —THE RAMBLE.
Two Up-to-Date Houses

The Royal of San Francisco and the Progress of Oakland.

JUST as examples of what may be considered pretty complete equipment, we are briefly describing and illustrating some of the features of two Pacific coast houses. They certainly serve to demonstrate most forcibly how far the modern temple of the screen has progressed since the days of the store show.

130-Foot Projection Here.

It is hard to beat the progressiveness of the coast theaters, and the Royal theater of San Francisco, Cal., is not to be outdone. The management has endeavored to provide every facility for making their patrons comfortable while enjoying the pictures. They have succeeded splendidly.

Sixteen hundred persons can find easy, commodious seats in the large well ventilated auditorium. A large fan driven by a 5-horsepower motor furnishes an ample supply of pure fresh air while a 5-foot Ventura fan exhausts the impure vitiated air. An American Photo Player Co. organ, the blower of which is operated by a 5 horsepower Westinghouse motor, furnishes the music.

The pictures are projected a distance of 130 feet upon a flat-white screen, 16 feet by 21 feet. A full non-flickering current at the arc is maintained for projection. This supply of power is obtained from a 72 ampere Westinghouse motor-generator complete with two ballast resistors, magnetic control and transfer switch. A switchboard gives a direct-current breakdown service from a 3-wire direct-current supply circuit. Two Simplex machines, operated by 1/6 horsepower motors, are used for projection. There are also a Power dissolver, a Power spot light, and a motor-driven rewinder. A glimpse at the accompanying pictures will show the up-to-date equipment and the arrangement of which the management of the Royal theater is justly proud.

Modern Electrical Equipment a Feature.

The Progress theater of Oakland, Cal., has certainly lived up to its name in laying out and equipping its building. Its auditorium comfortably seating eight hundred visitors is a beauty.

The management has installed a complete ventilating equipment, providing pure fresh air at all times. A continuous change of air is had by means of a three horsepower blower and a 12-inch Ventura Fan.

Three 6-A Power’s projectors driven by 1/6 horsepower motors are used for projection. The pictures a distance of 17 feet from a Hill Wonder screen 18 feet by 24 feet. Power is secured for this from a 55-ampere Westinghouse motor-generator provided with two ballast resistors, and necessary control switches. On the switchboard in addition to the meters and other equipment provision is made for supplying direct-current break-down service in emergency. In the operating room there are also a Power’s Dissolver, a motor-driven rewinder, three arc controls for maintaining constant current at the arc automatically and three speed regulators. All the equipment is conveniently arranged and well adapted to first class productions. Part of the equipment is shown in the accompanying illustration.

METRO’S “KAISER” CONTINUES AT BROADWAY.

On account of the continued capacity audiences at the Broadway, M. Kashin, the director of the theater, has arranged with Metro Pictures Corporation to extend indefinitely the engagement of Screen Classics, Inc.’s seven-part super-feature, "To Hell with the Kaiser," in which Lawrence Grant is featured as the Kaiser and Olive Tell plays the American heroine.

This will make the second time that the engagement of this unusual and elaborate picture has been extended at the Broadway. It opened originally for a limited engagement, but so many thousands of persons were turned away during this period that the management obtained an extension from Metro. Since then the attendance has been heavier than ever in spite of the hot weather, so this week, M. Kashin resolved to keep the picture going until all who want to see it have an opportunity.
Indian Notes

By S. B. Banerjea.

H. DUCASSE of the Bijou Grand, Calcutta, has just opened a bioscope theater, at Darjeeling. The opening performance was attended by the Governor of Bengal and party, and was a decided success.

I hear that Mr. Ducasse will have a permanent theater at Bombay. His twice-a-week change of program at the Royal Opera House has proved a success.

At his Calcutta theater, the following films have been screened: "The Came Back," "Romance of Billy Goat Hill," "His Picture in the Papers," "The Voice of Conscience," "Camille," "Vanity," and several British films of no merit whatever.

H. Seal, son of the renowned philosopher Dr. B. N. Seal, recently went to the Bijou and bought a rupee ticket. As no seats were available, he changed his ticket for a two rupee ticket, but he was not allowed to take his seat as he was not wearing European dress! Mr. Seal protested but in vain. In disgust he left the place. As may be expected, this little incident brought a sensation. Mr. Seal has been advised to bring a suit for damages against the authorities of the Bijou. Mr. Madan owns some four theaters in Calcutta, but he has no rule excluding Indians from the two rupee seats because they have no European dress on. I have not yet heard of any Indian gentleman being excluded from such purely European-owned theaters like the Empire or the Theater Royal, because of their native dress. The Bijou authorities are now advertising to the effect that Indian gentlemen, who wishes to sit in the Dress circle, should don European costume. This is an insult to injury. Certain persons talked of boycotting the Bijou. It is amusing to think that of late, this theater has not been screening films of merit, I should not be surprised if I saw a falling off of patrons. Miss Bromley has lately been appointed secretary and manager of Bijou. I trust she will be able to show an all-round improvement before very many days are over.


I have seen his program for the next few weeks and must say he has some excellent food for us.

At the Alhion and Nipon theaters, "The Great Secret" has run its course. It was witnessed by hundreds.

At the New Cornwalls, "The Mysteries of Myra" has just been completed. It is one of the most exciting serials that I have ever seen, and I trust its sequel will prove equally interesting.

I have advised more than once in these columns, that film manufacturers, who cannot resist the temptation of introducing Indian scenes, etc., should make a point of consulting some responsible Indian regarding the same and not depend on Europeans or Americans of the "subjanta" (all-knowing) type for information. "The Mysteries of Myra" is a case in point. In it, "Brother Hajji," a musselman, has been made out a Hindu. There is no such word as "Kundalind" in any Indian language. "Um Pari Hum" is delightful! The manufacturers of this film should have been present at the Cornwalls to hear the uncomplimentary language that was used by a number of persons whenever the above "expressions" were screened. I have referred to this matter, by way of advice, and trust it will be accepted in a friendly spirit.

The Picture House authorities have shown "Max Wants a Divorce," "The Net," "A Study in Scarlet," "The Pillory," and "The Black Crook." Their Saturday Prize shows are being well patronized.

The Kidderspur Cinema Palace people are now screening "The Broken Coin." They have an all-comic program on Fridays.

The authorities of the Bioscope theater are now showing "The Million Dollar Mystery." They have also screened "Facing Eternity" and a number of American films lately.

At the Theater Royal, we have seen that delightful film "The Old Kentucky Home," and several American films.

At the Calcutta Empire, we lately saw "The Life of Lord Kitchener." I confess this film failed to satisfy me and many of my friends, whom I asked to see it.

The Simla Palace cinema people have exhibited a number of interesting films, to crowded houses, during the last few weeks.

The Murree Hill cinema is doing a roaring business. As may be expected, it is mainly patronized by soldiers.

The same remarks apply to the two Jubbulpur cinemas. In regard to these theaters, I have one complaint to make. The seating arrangements for the four and the eight anna ticket holders are bad. These can easily be improved without incurring much expense.

At the Eldorado (Bombay), "Jimmie Dale" is being screened. This film has already been shown at the Presidency theater of Calcutta.

At the Majestic (Bombay), several American films have been screened, of which "The Girl and the Game" deserves mention.

The authorities of the New Alexandria have screened "Street Shooting," "The Eternal City," "The Crimson Stain Mystery," and "Panopta" to crowded houses.

At the Imperial, "The Seven Pearls" is now being shown to large crowds. I trust Madan will arrange to screen this interesting film in one of his Calcutta theaters.

At the Bombay Empire, "The Devil's Assistant," "The Square Girl," and several British films have been screened.

At the Kohinoor (Karachi) "Payne" is now being shown. "The Gray Ghost" will be started shortly. "The Screes of the Sea" and "Sorrows of Satan" have already been screened.

The Emperor of the same city is screening "The Crimson Stain Mystery;" its authorities have arranged to exhibit "Njel of the Navy" and "Exploits of Elaine.

The Wellington (Madras) cinema authorities are now exhibiting the new Protea serial.

"The Mystery of the Double Cross" is being shown at the Lahore Empire.

At the Excelsior, the new "Exploits of Elaine" is being screened to good houses.

A new cinema theater will be opened at Karachi shortly. It has been named the Star cinema. I wish its management all success.

A fire broke out at the Calcutta Empire, the other day. Owing to the prompt action of the fire brigade, not much damage was done. Some 100,000 feet of cinema films were destroyed. The total damage did not exceed $4,000. The loss was covered by insurance.

Prof. Ram Moorti, popularly known as the Indian Hercules, has had a complete success record of all his wonderful feats of strength, recently taken by the Elphinstone Bioscope people. This film, which is one of the first of its kind, will be sent to America for exhibition at an early date. It clearly demonstrates what wonderful things can be performed by the power of breath only.
Foreign Trade News
Conducted by F. G. Ortega

Recommend Changes in Export Regulations
National Association Asks Elimination of Paragraphs C, D and F, Which Are Declared Detrimental to Allied Interests.

THE National Association of American Motion Picture Industry in a communication addressed to the War Trade Board, Washington, D. C., has presented the viewpoint of the industry in respect to the new rules and regulations that have been issued with the understanding that the changes and recommendations made are all with a view to simplifying the administration of the industry and making them more workable from a standpoint of the industry.

In this regard, the complete removal of Paragraphs C,d and f of the agreement which under the rules must be signed by the recipient of motion pictures in the foreign countries, the following reasons are assigned:

1. Many of the paragraphs are eliminated because they are inconsistent and interfere with the carrying out of the understanding reached between the Public of the United States and the National Association of the Motion Picture Industry (copy attached) looking to the broad possible manner, in all neutral countries, and more particularly those bordering on the Central Empires, of American motion pictures to the great profit and advantage of their educational and propaganda value to the cause of the United States.

Producers Would Co-operate with Government.

It is the express desire of the Committee on Public Information that every means be taken to bring to the people of all countries throughout the world the ideals and ideas of America. It is conceded that other means of communication approaches in efficiency the motion picture for carrying those desires, and that in view the motion pictures have taken the necessary step to co-operate in the broadest way for the accomplishment of these purposes. Any attempt, therefore, to restrict the American films strictly to the sympathy with America, and preventing their exhibition to those to whom their interest was not as yet understood, was an improper and wise and commendable plan of the Committee on Public Information.

It is declared that the present rules and regulations as at present framed will have a result exactly the opposite of that intended and welcomed, that is, the sending of American films to the greatest extent possible, even in theaters in neutral countries, which may, from time to time, show films which originated in enemy countries, thus lessening the benefit of American films to the greatest extent possible, even in theaters in neutral countries, and which may, from time to time, show films which originated in enemy countries, which is further contrary to the understanding reached between the Public of the United States and the National Association of the Motion Picture Industry.

Paragraphs Operate Against American Trade.

The obligations imposed upon the recipient by Paragraphs C, D and F, in order to hereafter obtain any American motion pictures would bear very harshly upon the American manufacturer and exporter if Great Britain, France and Italy were not under obligation to put in force similar similar conditions in respect to any and all motion pictures hereafter exported from those respective countries: It is self-evident that as soon as it has been known that such obligation must be assumed by consignees in order to obtain American motion pictures, they will, to the extent possible, immediately try to secure the greatest possible supply of English, French and Italian films, to the great detriment of the American manufacturer and industry of our American export trade, and from information received, we have reason to believe that steps are already being taken to obtain from these countries the largest possible number of films possible in order to forestall the effect arising out of the regulations where, for any reason, it is believed doubtful that the recipient will be able to conscientiously sign and carry out the agreement in its present form. We urge, for this further reason, immediate action upon your part.

In considering our request for the elimination of these clauses, permit us to bring strongly to your notice the very great difference between the export of any ordinary article of merchandise, as compared with the export of motion picture films. It might be entirely possible to prevent the export entirely in regard to the one is required for general use or consumption, such as clothing, food, or raw materials, but when the one is intended for the ultimate consumer, might be thereafter utilized for the aid and comfort of the home, the motion picture exported is intended merely to be used for the entertainment, amusement, education and enlightenment of people in the countries where shown, and they cannot be used for any other purpose whatsoever.

Exporters Elect Permanent Officers
David P. Howells Is Chosen President and Dr. W. E. Schallenberger Treasurer.

A MEETING of the Film Exporters of America, Inc., was held at the Hotel Astor July 25. There was an attendance of about 30 members. Owing to the absence of David P. Howells, C. L. Chapman of North American Motion Pictures, Inc., acted as chairman of the meeting.

The permanent organization was effected. Mr. Howells was elected president and L. R. Thomas of the American, and Joseph R. Miles, first and second vice-presidents; Dr. W. E. Schallenberger of the Arrow Film Company, Sidney Garrett of the P. Frank Brockett Company and Harry G. Koch attorney.

The committee appointed to confer with the National Association of the Motion Picture Industry reported that in granting their request with instructions from Mr. Koch, then acting secretary, a communication had been addressed to the A. M. P. I. requesting terms upon which that body would accept an affiliation and a reply had been received from Mr. Elliot, the secretary, that at the annual meeting of the Association at Boston the new Executive Committee had been authorized to take this matter up with the Film Exporters of America. At the time of the meeting, he was thereupon instructed to report this matter up with the Commissioner of Internal Revenue and the Attorney General. Mr. Koch has left for Washington for that purpose.

The next meeting will be held on August 8, at 12:30 noon, at the Hotel Astor.

FILM MEN SECURE RELIEF FOR FILM EXPORTS.

As the result of a conference held in Washington with Lord Reading, British Ambassador to the United States, in which the National Association of the Motion Picture Industry was represented by President William A. Brady, Paul H. Cromelin and David P. Howells, a modification has been secured in the ruling in regard to the restriction of film shipments to Great Britain wherein the amount of space actually allotted is now increased from 200 to 500 cubic feet per month.

The following letter has just been received by President Brady from Richard Crawford, secretary of the British Embassy in Washington:

"Dear Sir:—With reference to my letter to you of the 19th instant I am now instructed by the British Ambassador to acquaint you that the amount of space actually allotted for the transport of Motion Picture Films is 50 cubic feet. In view, however, of the representations made by the deputation of your Association Lord Reading has now made arrangements whereby this allotment will be extended to 500 feet per month.

RICHARD CRAWFORD."

The meeting referred to was secured by T. P. O'Connor, M. P., who is the film censor of Great Britain and who presented President Brady and his associates to Lord Reading. The committee was accompanied by George Creel, chairman of the Committee on Public Information.

The members of this committee feel elated at the success of their labors as the space which they have sought has been secured.

This announcement was made at a meeting of the exporters and heads of the export departments of the producing and distributing companies held at the offices of the National Association July 29.
America Leads in Film Publicity

Cromelin Favors Campaign to Break the Apathy of European Newspapers Regarding Moving Pictures.

P AUL H. Cromelin, president of Inter-Ocean Film, is behind a campaign of education that has the support of foreign newspapers to give films the same proportionate news space they secure in the American press. He quoted an article in the London Post that comments pointed out that baseball, which did little or no advertising, received pages to the 'sticks' given pictures. These men, being journalists themselves, made the important disclosure that the newspaper readers who 'count' could be reached if the advertisers were of the six that don't read ball news—would be interested in picture news. In other words, the newspapers were overlooking their own interests in overlooking the exhibitors' few facts could be obtained.

"Well, it is this simple fact that we want the foreign cinema man to get before this press. We want him to tell the local publisher that a well-conducted department of movies will be an asset to the newspaper, and the precision can have, not only as a stimulus to its exhibitor advertising, but to its own circulation. Picturegoers are a buying class everywhere, and I think the foreign newspaper can be won."

Glucksman Closes New Deal


Mr. Glucksman also reports that the Simplex projectors are in great demand at present among the exhibitors of Argentina, Chile and Uruguay. Since Max Glucksman secured last year the exclusive representation of the Simplex Machine Company in South America, Simplex projectors have been installed in some of the best theaters of Argentina and they have impressed the local exhibitors and operators with their expected reliability and efficiency under actual working conditions.

In regard to films dealing with the present war, Max Glucksman, through his exchanges in South America, has been handling many of the pictures and as a result of the different Allied governments, and the Montevideo office of the firm has just been designated by the British authorities to distribute the Official British War Films within the Republic of Uruguay.

EXPORT AND IMPORT HAS NEW OFFICE.

The Export and Import Film Company is now comfortably settled in the attractive suite of offices formerly occupied by the Russian Art Film Corporation in 110 and 111 Grace Building.

This suite is known to be one of the best equipped in the building, is tastefully furnished, and its Japanese reception room is the haven of scores of foreign buyers. The building is gradually becoming a film industry, and the suite is adjacent to the American Cinematograph Club. Glucksman is busy acquiring films for the Export and Import projection room which is the coolest place in town.

DR. HESPE WORKING FOR CUSTOM HOUSE.

Dr. H. C. Hespe of Newark, president of the Motion Picture Exhibitors League of New Jersey, has been received the contract for the projection and inspection of export films for the Custom House Department. He is fitting up the old quarters of the Universal at 115 East Twenty-third street, New York, for eight machines and screens. It is expected to start the projection by August 5. It is said there are 5,000,000 feet of film awaiting the critical eyes of the inspectors.

Here's the Low-Down on Tom North

Anderson Uncover Some of the Performances of Film Man in Seattle, Showing Why He's Looked Upon as Regular Fellow.

TOM NORTH of Seattle, who is not last week out of a clear sky. Nobody had any idea he was coming or he would have been met at the station with a brass band, just to remind him of the big circus stunts he used to pull when he was a movie promoter. The last time he was in Seattle friends were very sorry to learn, however, that he was not to be permanently located there, but would proceed in a couple of weeks to San Francisco, where he is to establish his headquarters as western division manager for Pathe.

Men who knew Mr. North's preference for the Pacific Coast have been surprised at his long stay in New York, where he arranged a temporary corporation to handle a picture. A position worthy of his efforts he would return to the West. Evidently he has been pulling the wires pretty hard, for it was only three months ago that his appointment to the eastern division management of Pathe was announced.

It was during his sojourn in Seattle as northwest V-LSE manager that Mr. North put this city on the map, so far as the film business was concerned, and incidentally put his own name in the business. He managed the first circuit and the precision can have, not only as a stimulus to its exhibitor advertising, but to its own circulation. Picturegoers are a buying class everywhere, and I think the foreign newspaper can be won."

Even Located an Aeroplane in Seattle.

When 'The Battle Cry of Peace' opened at the Moore theater Mr. North had an aeroplane deliver the paper for it, dropping it on the heads of the gaping crowds in the streets. At the opening of Charlie Chaplin's burlesque of "Laramie" at the Rex, he arranged for a boy to deliver film for him. He gained greatest national recognition through the publication of his house organ, "Pals," which was probably the most successful film paper ever published in this country, but the Rex office, however, knew Mr. North by his unusual advertising stunts. Those were the days when an aeroplane was so uncommon in Seattle skies as to cause extra-ordinary excitement. The busy men in offices to rush to the windows and look out at it.

Suggested Renting Circuit for Canadians.

Mr. North's constructive and aggressive type of mind has been shown in bigger things, however. When Canadian exhibitors were having trouble getting films because of the length of time it took to send them back and forth from the film exchanges, he went to the United States he suggested to several of them that they get together and form a circuit, so that they could rent film for three months at a time. In this way exhibitors in Winnipeg, Calgary, and the other Canadian cities of the Middle West and the Pacific Coast, who were able to get features which the exchanges had been unable to let them have as individuals. This plan is still in operation in Western Canada and a similar one has been adopted in Alaska.

The V-L-S-E exchange building at 415 Olive Street, Seattle, was the first building erected for an exchange exclusively in the United States. It was Tom North's idea, and he made it an "adventure" in Seattle as well as elsewhere. The mayor of the city laid the cornerstone, and a big crowd attended the ceremony.

A CHECK AWAITS F. H. DECKER.

The Motion Picture Department of the Y. M. C. A. inquires the address of F. H. Decker, formerly of 50 Fifth avenue. The post office returned a letter sent to this address. As the missive was accompanied by a check Mr. Decker possibly may share the anxiety of the Y. M. C. A. to have the inquiry answered.
Spokes from the Hub

By Marion Howard

I DON'T know when we have had a more timely or better directed picture than that given us here by the only George Cohan in "Hit-The-Trail-Hoffiday," a rosser full of pep, in a plot yet for this popular player. I hold no brief for prohibition, but it strikes us that this is a big idea cleverly worked out, and is making a hit with all audiences—rightly. Splendid plea for temperance, great titles and G. C. how we get the strong cast into Jolson & Bessie. In this, I believe, his latest picture, will be looked for again by fans who do not know that he has hit the long trail. Marshall Nellan inspires confidence, but he has outdone himself here and again. It was as good as usual. The temperance convention was some scene, with its types and Georgie doing the Billy Sunday act.

"Gismonda" masquerading as "Love's Conquest," with Lina Cavalieri doing the heroine, a part created by the late Fanny Davenport in which she starred the country, went strong here, with the high brows especially, as it is a costume play and not for the ordinary. The occasion Exeter held capacity audiences in the evening, as they enjoy the standard stage successes, and of course, it is a delight to see this star. Well do we recall Melbourne MacDowell's work as Almerio. Young Pete was a bit too robust, nevertheless was pleasing. In tragic intensity this grips all through, and we wonder how the lion was made to behave so well, for it seemed some tussle between him and hero. Splendid photography and Cavalieri faces the camera with confidence. We anticipate seeing her next picture, "A Woman of Impulse," as I for one have not yet seen her husband Muraore on the screen.***

My what a picture—"A Doll's House," the Ibsen stir-up play, when first shown. Elsie Ferguson will carry anything, and here she more than fills the part. Of course, patrons not familiar with the subtleness of the author on the woman question will rebel at the ending. One fan said "Nice messes to leave those kids. Say, they ought to give us another scene with mother repentant." So it goes. In this picture we have two local favorites—Ethel Gray Terry, daughter of Lillian Lawrence and Warren Cook, whose make-up was most deceiving, for I saw him on the same program in "All Woman" driving a country gig in a small town scene and looking like a man. When I got to the theatre, "The Doll's House" was the dancing of Miss Ferguson, always a delight in that line of work. Producer Tournier adds another gem to his crown, for the shots, atmosphere and indoor scenes were a delight to the eye. Picture different, therefore refreshing, because so.

I saw a good Triangle at the Fenway, "Who Is to Blame?" and was glad again to see Jack Livingston, one of the really good leading men, possessing attractiveness combined with versatility. Fine human play, but the real star was Jack Abbe, the Jap valet, who held attention from the start. Play unique in spots, well handled, and what good scenes we get picturing Japan! Rarely have we had a more artistic silhouette than at the close, with the Jap seated in his rickshaw in his native land, after his sacrifice to save the soul of his master in U. S. A. Play has its moral, too, and good to show anywhere at any time.

"The Lesson," corks picture with a lesson indeed, oh hasty marriages and how to find a way out, to say nothing of the example of being independent through one's own efforts. A lesson to hubby. There was a good bit of comedy furnished by Walter Hiers the rotund, but the best work was put over by Tom Moore, who earned his reward and sent us all out of the house satisfied, the picture for its community.

The Vitagraph picture "Find the Woman," inspired by O. Henry, is especially strong and has a good suspense to it. He gets the strong cast into George Joffre, Donaldson and Jessie Stevens. The Fenway, where this was shown, put on "Ace High," great for Tom Mix, whose stunts are hair raising but not along slapsick order (perish the thought!). I was asked by a man if those chaps could get their lives insured, for he certainly did the seemingly impossible, and what a wonderful horse he owns! James Cagney gave the wake-up with "The Man Who Got Away." Why do I hear? This is a melodrama, full of comedy and a relief to the males in front, who don't seem to care for the "ob" and love stuff.

"Vivette," good picture pleasing to all, and little Martin has quite a bit to do here. Harrison Ford again plays opposite, but does not hitch up with the dainty heroine, who of her size actually cares for the case man type impersonated by Eugene Pallette, cast as the brother, and such a contrast! There were some original situations in this worth while.

For a kid picture commend me to "A Daughter of the West," featuring Marie Osborne, who does clitch us, and compels attention of all. To my mind the coon is that which attracts us more as his work is natural. Why they do not give his name in the cast is a mystery, however, we have seen him before, and somewhere I have the name. Matters not, since personality is what counts. For a Pathé featuring these kids there was too much melodrama, and we liked it the least of all the Mary Sunshine pictures put out with this little play.

Sunny Sammy is probably the name of the lad.

Nazimova, a magic name, sure to call out a large attendance of those who are devotees of the speaking drama in which she shines. On the screen she is animation personified, and as my friend said "no wonder she keeps so slim. "For the Life of Pate" is the title. Harry Farnum, Henry B. Warner has a hard part, commendably done as we always expect. The picture is a bit depressing, the titles too long. Here we had a trio of contrasting types in Warner, Roger Early and Charles Ogle. As usual, there is not the slightest element. Here, too, we get a lot of opium smuggling stuff and uncanny situations attending same, but what got us through was the beautiful scenes around the cloakroom and hat check bents, these sights encountered everywhere. Though overdone it was good stuff.

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"For Sale," for little Hulette and Creighton Hale, made a hit here, and no wonder as it had some new situations, though one was a bit risque. However, it was pretty good melodrama, and the house seemed to like it. At same theatre saw "The Soap Girl," good preachment on snobishness, and a lesson in democracy. Here we had a novel plot with little Gladys Leslie making good, and wasn't her dad a scream! This was a bit overdone, however, at times, by Frank Norcross, but we had to laugh when he asked the grand dame to "sit down and have a drink." Julia Swayne Gordon, ever a picture of dignity, took her medicine like a sport when the tables are turned on her. On the program we had "The Kaiser's Shadow" and didn't like it a little bit, as this German spy business is done too much and gets on our nerves. The public wants pictures in line with these days. Half of us have connections in the service and want to be diverted from war. The splendid weeklies give us the real stuff of a patriotic and educational character, and we are indebted to the screen for bringing things to our vision something the printed page can never do.

"The Venus Model" caught us strong, and seems the front of the Mabel Normand parade. We laughed heartily over the bit of the slapstick in the first reel in her glide down the chute and its attendant business. This is the right sort of a picture for everybody. Alec Francis has a strong bit and is demonstrated that brains tell in business, and are not restricted to the male sex. Mabel did keep the ball rolling (into the money till).

Dear directors can't you make the young heroines stop the silly mannerism, putting the tips of the thumb and forefinger together especially when carried to the lips? It means nothing, and is getting altogether too common.
usually get this at the hands of the ingenue country lass, but when your announced stars do it habitually, it gets on our nerves and our want to rap their knuckles. In "All Woman" Mae Marsh perpetrates it too often. However, this picture is good, and will be popular anywhere because it has melodramatic twists and a good temperance plea, too. Nothing brilliant, but not all that bad. Miss Marsh is a girl. A bit of comedy in first reel caused a big laugh when Mae in dressing the dolls pulls the hats down over the eyes of the male ones at a critical time. Young folks will like this picture.

**OUR BOOKED**

West street. Orleans, uncertainty throughout the lobby south.

The two with anything, and the five with nothing. Davies—some beauty, as all know who have seen and heard her on the stage. Splendid picture, the star supported by Matt Moore, whom we do not see often of late; Ormi Hawley, Gladden James, "Joe" Kilgour and Pedro De Cordoba, all dependable. Here the press agent comes into his own, the part well done by young James. Strikes me Pathe has a good seller in this, as it is full of action not overdone. Plot not new yet one that goes over well with such players.

_Big Contracts for Three Theaters_

Strand, Rialto and Rivoli Sign Up for Total of 121 Weeks of Famous Players-Lasky Service.

The largest contract ever negotiated by the Famous Players-Lasky Corporation with the three big pre-release houses of New York, the Strand, Rialto and Rivoli, has been the largest ever entered into by the respective management of those theaters with any producing or distributing organization, have been announced. These contracts involve the booking of Paramount and Artcraft productions solid weeks in the Rialto and Rivoli, forty-three weeks for each, and thirty-five weeks in the Strand. This total of 121 weeks' bookings insures, according to the schedule plans of the Famous Players-Lasky for the year coming September 1, not only at least one Paramount or Arthraft feature each week of the year in one or another of the three big Broadway picture palaces, but nearly every week there will be at least two and in the majority of weeks three being shown simultaneously.

In addition to the feature productions booked, the Rialto and Rivoli have contracted for forty-six Paramount short subjects and the Strand for sixteen.

MARGUERITE CLARK HAS WAR ROMANCE.

The engagement of Marguerite Clark, star of Paramount pictures, to play Lieutenant James Williams, U. S. A., in "The Orlean" was announced Thursday in New York by Miss Cora Clark, of 50 Central Park West, sister of the player. Miss Clark met her future husband in New Orleans last January, and they were married in the course of the west and south in behalf of the Liberty Loan.

The father of Miss Clark's fiancé is head of the Williams Lumber Company of Pater-on, La., with large business throughout the South, and the family is prominent in New Orleans, where they make their home. On account of the uncertainty of Lieutenant Williams' assignment, no arrangements for the wedding have yet been made.

J. LOUIS Menger Dead.

Announcement of the death of J. Louis Menger, president of the firm of Menger, Ring & Weinstein of 300 West Forty-second street, New York, is made under date of July 29. Mr. Menger was the first one to engage in the manufacture of lobby display frames for motion pictures in 1907, when he made a large number for the Kalem Company. At that time the factory of the company was in West Twenty-fourth street. While located there Jacob Ring joined Mr. Menger and the firm became Menger & Ring. Later, the business of the company expanding, the present location on Forty-second street was taken, and again the company enlarged its personnel by admitting Samuel Weinstein.

Mr. Menger was a man of considerable artistic ability and was held in high respect by all who came in contact with him.

MISS LEITZBACH LEAVES FOX FILMS.

Miss Adeline Leitzbach, the playwright-scenarist, for the past year a member of the scenario staff of the Fox Film Corporation, has severed her connection with that organization to complete two plays for the legitimate stage, "Apple Blossoms," and "The Trail to Happiness," already contracted for by New York managers for production next season. Miss Leitzbach, who is considered an authority on all things pertaining to the screen, is by no means going to desert the silent drama era. She is already considering several offers to join the scenario departments of well known film concerns, when she shall have completed the dramas in question.

"OUR BRIDGE OF SHIPS."

The United States Government, Division of Films, Committee on Public Information, will shortly issue through the General Film Company another important war picture, which will further serve to show the tremendous progress that the United States has made in supplying its soldiers' needs in the European struggle. The new release is in seven reels and is entitled "Our Bridge of Ships." It will, it is announced, be the first comprehensive pictorialization of what America has accomplished in its shipbuilding program. Scenes in several of the leading shipbuilding plants will be shown; the busy thousands of workers, the colossal machinery by which the labor of creating ships is expedited, the ships in various stages of completion and the thrill that goes with America's new Leviathans of the seas as well as the smaller ships that will help Columbia to "bridge the sea." America's warships, including torpedo boats, submarines and the tiny "chasers" will be shown, and Uncle Sam's success in keeping a constant stream of men and supplies going to France will be stimulatingly visualized. The success of this release is in the fact that soldiers are now going abroad at the rate of 300,000 a month and during the month of June a million tons of freight were landed in France.

BELGIAN OFFICIAL FILMS REACH NEW YORK.

W. Lindsay Gordon, director of publicity and official photographer to the Belgian Military Mission, announces that all of its official war film and photographs are obtainable to all interested in the motion picture or lecture field. "We are just in receipt of some wonderful films and photographs direct from the front showing the Belgians in their most recent battles," said Mr. Gordon. We feel sure that the American public will be greatly interested in seeing these pictures. Major Leon Ostierth, chief of the Belgian Military Mission in the United States, is to be congratulated upon the selection of Mr. Gordon, as director of publicity and official photographer, as his years of amusing experiences of photographic work makes him the right man in the right place. The New York office of the Belgian Military Mission is at 207 West Thirty-fourth street.

WORLD-WIDE DISTRIBUTION FOR "SMILING BILL."

The Goldwyn Distribution Corporation announces completed arrangements for the distribution of "Smiling Bill" Parsons' Capital Comedies. This will be in addition to the United States. In the United States "Smiling Bill" Parsons' pictures are distributed through Goldwyn's exchange in twenty principal cities and in Canada the Monarch Film Company, Ltd., will distribute his productions. Prints of his pictures are now being forwarded to Goldwyn exchanges in other foreign lands and "Smiling Bill" will soon greet foreign audiences in all his comedies.

How Harold Edel, Manager of the New York Strand, Regards the Pulling Power of "Smiling Bill"

Parsons and Capitol Comedies.
"Ghost of the Rancho" Leads Pathe Week of Aug. 11

PATHE announces another Bryant Washburn picture as the leading feature on its regular program to be released August 11. "The Ghost of the Rancho" is a five-part comedy-drama, and Washburn has a delightful leading woman in this picture in the person of Rhea Mitchell. Bryant Washburn, who will be remembered for his performance in "Skinner's Dress Suit," "Skinner's Baby," "Twenty-one" and "Kidder & Ko," plays the role of a scion of a wealthy family, who has paid a whole lot more attention to the cabarets and such gayeties of life than he has to the most problem of getting on in the world in the usual way.

The comedy element is supplied by Toto and Clarine Seymour in "Do Husbands Deceive?"

The Official War Review, which comprises Government battlefield pictures from American, British, French and Italian cinematographers at the front; the Post Travel Series, dealing with "La Guira to Caracas" and semi-weekly issues of the Hearst-Pathe News complete this program.

"Triple Trouble" Opens in Chicago.

"Triple Trouble," the new Charlie Chaplin comedy, which was produced when Chaplin was with Essanay, but just released, is reported to be booking rapidly by the George Kleine releasing system. It opened for a week's run at the Castle theater, one of Chicago's loop houses, on Sunday, July 28, and several first runs have been arranged in other large cities.

The play is strictly up to the minute, touching on the world war, with considerable humor at the expense of the Kaiser. Chaplin, though a humble janitor, is instrumental in preventing a German spy getting hold of the formula for a "wireless explosive" which they are trying to steal.

Bebe Daniels Signs Again With Rolin.

Bebe Daniels, the chic, black-eyed beauty who plays with Harold Lloyd in the Rolin one-reel comedies, has been in the show business seventeen years. She was born in Dallas, Texas, January 14, 1901, and started on the road with her father's company when only ten weeks old.

The other day she signed a contract for her third year with Rolin.

Player and Her Director Seek Court Atmosphere

NORMA TALMADGE and Director S. A. Danzinger have just begun work on the concluding scenes of "Her Only Way." Following the precedent in Norma Talmadges's previous films, and her director have been attentive spectators at sessions at the Tombs and other courtrooms in New York in order to make a faithful reproduction for a big courtroom scene.

One of the moments of greatest importance in Miss Talmadges's new picture occurs in the crowded room of a New York divorce court. Hundreds of extra people have been required to provide a real setting. Several important characters are played by people who are well known to the moving picture public.

Eugene O'Brien will again be seen as Miss Talmadges's leading man, while other important parts will be played by Ramsey Wallace, Jobyna Howland and A. E. Warren.

It is believed the new picture will be distributed some time next month.

Fine Exteriors in "Young America."

Many beautiful outdoor scenes are now being taken for "Young America," the George K. Spoor feature taken from the Cohan and Harris stage success. These elaborate exterior settings greatly enhance the beauty of the picture. One of the scenes is taken on the estate of Colonel L. Bourrique at Highland, III. Colonel Bourrique is a retired army officer, and at present is at the head of the Illinois Volunteer Training Corps. His home and grounds are used in the picture, as well as his famous poultry yard. The poultry yard was made use of even to the robbing of his "hen coop."

Another of the beautiful scenes is taken in a suburban park, where two hundred children are employed. The children are at play after school, when the village bad boy forces the stodgy-goody boy, thus pro-German, to climb a flag staff and kiss the American flag much to the joy of the children.

The play, which is in seven parts, is rapidly nearing completion, and will be released in the near future.

Norris Story for Miss Barriscale.

Kathleen Norris' widely read novel, "The Heart of Rachael," has been selected for Jesse Barriscale's next talkie play, and the filming of the production is at this time under way at the Brunton studios in Los Angeles, California.

It is a story of society life, in which the author has delicately but effectively exposed its pettiness. Like her other works, it is intensely human, and the type of story that is especially suited to Miss Barriscale's talents. The production is being made under the direction of Howard H Hickman, and will be distributed when completed by the W. W. Hodkinson Corporation through the exchanges of the General Film Company.
Dorothy Dalton Returns
and Starts Right at Work

DOROTHY DALTON'S return to the fold from her recent peregrinations in the East has been signaled by a re-summation of work on the part of the lince star in Paramount pictures. Her new picture deals with aspects of the great war that are, however, subsidiary to the love story that runs through the story. The synopsis was written by the well-known publicity expert and scenarioist, H. H. Van Loan, and the continuity was prepared by C. Gardner Sullivan. Bill Nunn Xsell will direct, with Bert Seibel assisting.

A new leading man—Edmund Lowe—has been secured for this picture, in whom Mr. Ince believes he has discovered a splendid actor, combining good looks with talent. Thomas Guise has returned to play a role in this picture. Others in the cast are B. Sprotle and Fred Starr. Save for a child Miss Dalton has the only feminine role.

Tefft Johnson to Direct
Madge Evans for World

TEFFT JOHNSON, a director of many well known screen successes, has been engaged by World Pictures to direct Madge Evans in "Young Harbor." Work on this picture will start at the studio at Fort Lee, N. J., on August 1.

Mr. Johnson was born in Washington, D. C., and educated at Georgetown College. After having played twelve years with Leland's Players, he was engaged by Miss Leslie Carter in "Heart of Maryland" and Blanche Bates in "Under Two Flags," and other Bosco successes, he became a screen actor. He has appeared in productions of Edison, Vitagraph, Fox, and other companies. As a director the most notable of his efforts were disclosed in "The Turn of the Road" and "The Writing on the Wall." He directed the famous Bobby Connolly series of one-reel comedies. He

Arbuckle Assumes Role of Cafe Kitchen Boss

A 'his studio at Long Beach, Calif., for the sequel "Patty" Arbuckle has completed his Paramount-Aruckle comedy for August release. The title is "The Outing-Coffee," which assumes the role of the boss of a kitchen of a beach cafe, and the ingenious contrivances which he employs in the fulfillment of an earlier promise to meet the appreciation of every housewife. Of course there is a ludicrous and frequently perplexing platitude which "Patty" as an ardent lover has his troubles with persistent rival, Luke. The famous terrier, who recently had his contract renewed to appear in Paramount-Aruckle comedies at a salary of fifty bines a week, has a sirenous and exceedingly useful role, playing the part of a friend in need on more than one occasion.

The heavyweight comedian is assisted by Buster Keaton. "The Studio and Alice Lake. Arbuckle himself directed the picture.

Pre-Bookings for "Inside the Lines." Much interest has been aroused among exhibitors by the announcement that World Pictures will, on August 26, release "Inside the Lines," with Lewis A. Stone, star of the original stage production, in the stellar role. This big production will be released on the regular World program. Exhibitors are realizing that this production should prove to be one of the money-makers of the year, and because they realize this fact they are sending many applications for pre-release showings of the picture to the World. Recent indications are that "Inside the Lines" will be more extensively shown on pre-release bookings than any offering in some time. Marguerite Clayton is seen in support of Mr. Stone.

Art Scenes in "Flower of the Dusk." Art scenes of great beauty in connection with Violas Davis' Metro feature, "Flower of the Dusk," have been conceived and executed by Henri Meissner, art director of international reputation, and John H. Collins, who has directed the production. The picture is a scene very situation of Myrtle Reed's novel of the same name, published by G. P. Putnam's Sons, and star and director have succeeded in capturing the elusive charm that, together with its unique story, has given the book a widespread vogue.

The idealistic scenes in "Flower of the

Dusk," which have had the special attention of Mr. Meissner and Mr. Collins in collaboration, are those in which Guy Standing, as Lawrence Austin, visualizes the past romance which has illuminated his whole life.

Harold Lloyd Comedy on All War Program

ANY theaters throughout the country are using an all-war program "Kicking the Germ Out of Germany" and the Harold Lloyd comedy in which Harold does awful things to the German general staff, to say nothing of cannoning the Kaiser.

Lighter subjects, however, occupy Lloyd's attention in the summer program to be released by Pathé. The schedule as now drafted is August 4, "That's Him!"; August 19, "Bride and Groom"); September 1, "Two Scrambled"; September 15, "Hone in His Bonnet."

Lewis to Retire from Stunt Stuff.

Sheldon Lewis states that he presents starring Miss Leah Baird will probably be his last appearance in serial pictures during the past several years. Mr. Lewis has been almost continuously at work in serials, and many times his life, as well as his limbs, have been in more actual danger than that of his screen actuated. His exploits and adventures as the "Clutching Hand," "The Iron Claw," etc., have made his name familiar. The coming Leah Baird serial should add to his laurels.

When the last scene is pictured Mr. Lewis will engage only in straight dramatic roles on the screen and legitimate stage.

First Field Comedy Released August 6.

Elinor Field, the comedienne selected as the leading woman in Strand-Mutual's "Strand's a Game," is to appear as a star in "What Will Father Say?" scheduled for release by Mutual August 6.

The picture deals with the difficulties of a bride and groom, married without parental consent, in winning the blessing of the bridegroom's father. It's a clever skit of the type which has made the Strands so popular.

The topical release of the same week is "A Tam Catastrophe," seventh of the Outing-Chester series of one-reel adventure pictures. The subject deals in the entertaining manner of the Outing-Chester releases with the habits of the beaver. The release date is August 11.

Tefft Johnson also produced a series of juvenile comedies familiarly known as "Sonny Boys." It was because of his understanding of child psychology that World Pictures feels entitled to secure his services for the direct little Miss Evans in her next picture.

"The Great Love" Set for August 12.

D. W. Griffith has put the finishing touches on "The Great Love," the first of his productions for release through Artcraft Pictures, and it has been scheduled for initial presentation August 12.

Scene from "Damaged Good" (Universal).
Eleven Directors Push Production for Metro

Eleven directors are busily engaged in preparing multiple-reel features for Metro Pictures Corporation, in the firm's east and west coast studios. They are a brilliant one, including Edwin Carewe, Albert Capellani, John H. Collins, Charles J. Irwin, Herbert Blache, Wilfred Lucas, Ralph W. Ince, John Ince, Harry L. Franklin, E. Mason Hopper and William S. Davis.

Several big productions have just been completed in both studios, with Maxwell Karger, director of "The Rider of the Dusk," being among those directing the output at the New York centre, and George B. Baker in charge at the firm's west Coast establishment. Other pictures are approaching completion, with still others in the full swing of production. Ethel and Edward Sweeney are the stars who have just completed feature pictures in the eastern branch of studios at 2 West Sixty-first street and at the Biograph studio, while Harold Lockwood, Bert Lytell, May Allison, Anna Q. Nilsson and her co-star, Franklyn Furness, have finished photoplays in the west.

This crop of picture is made ready for release in Metro's All-Star Series are "Our Mrs. McChesney," starring Ethel Barrymore; "The Ghost of the Dusk," with Viola Dana as star, directed by John H. Collins; "Shadow and Substance," starring Bert Lytell with Herbert Blache directing; "A King in Khaki," a Screen Classics, Inc., production starring Harold Lockwood, directed by Fred J. Balshofer, president and general manager of the company; "Butter Blackie's Little Pal," starring Bert Lytell, directed by E. Mason Hopper; "The Return of Robin Hood," a starring vehicle for May Allison, Wilfred Lucas directing, and "In Judgment Of," co-starring Anna Q. Nilsson and comedy star, William S. Davis.

These differ widely in theme and handling, and illustrate Metro's policy of providing a well-balanced program.

De Grasse in Glam Play.

Samuel De Grasse has as his heavy lead one of the strongest parts in the current Louise Glau'm-Paralta Play. Mr. De Grasse is the characterern, with J. Onkings in "Inolerance" and as Charles Sumner in "The Birth of a Nation." In this picture he takes the role of Paul Rehn, who, after a period of twenty years is a German agent in the Champagne district of France. It is an important role, never brought into prominence, however, and Hart van Klaserr, the character, is represented by Mr. De Grasse, who is the man to Berlin has intrusted its preparation and play upon a certain district of the soil of France in 1894.

Path to Release a Washburn.

"The Ghost of the Rancho" is the title of the next by Bryant Washburn release by Pathé. It is the feature of the program released August 11.

Harry Carey in an Owen Wister Story Leads Universal

HARRY CAREY, in a story by Owen Wister, heads the list of Universal productions scheduled for release during the week of August 15. Carey's vehicle, "A Woman's Fool," is the photograph adaptation of "Lin McLean," one of the most popular romances of the west written by Wister. It is to be released as a special attraction and will come to the exhibitor in five reels.

A Pat Sullivan cartoon, entitled "How Charlie Captured the Kaiser," heads the list of the latest cabaret and cartoon offerings, all odds one of the funniest offerings released. Universal in a long time, this cartoon is a full reel in length and for plot, suspense and sustained action will more than hold its own. "Give Her Some Gas," the Lyons-Moran Star Comedy, ought to be of universal appeal, particularly as it is a story of a couple who invest in a second-hand flower which they undertake to run sans gas, experience a number of absurdities, and by the time the foot-killer takes a hand in the proceedings, laughs galore have resulted.

"Don't Flirt," with Marcia Moore in the stellar role, is the Nestor for the week. In humorous fashion it puts on the facts that things are not always what they seem and shows what befalls two flirtatious young men who allow appearances to deceive them. In the supporting cast are Ernie Shields, Ed Sedgwick, Ed Baker and Jane Bernoudy.

With the issuance of "The Muffled Man," the second episode of "The Brass Bullet," the action of this newest Universal serial gets well under way.

The title of the Bluebird for the week has already been decided upon, although the feature is completed, cut and sub-titled. An announcement concerning the name under which it will be released will be made shortly.

January 21, the Universal Animated Weekly, Issue 84 of the Universal Screen Magazine, and Issue 95 of the Universal Current Events will be released during the week.

The Moving Picture World, August 10, 1918
Goldwyn Names First Six Releases Under Star Series

Goldwyn believes in starting a drive with its "big guns." This policy is supported with the announcement that the first six fall releases of Goldwyn under Star Series for the coming season are the following:


Miss Farrar's first production to be released under the Goldwyn imprint is a dramatic, present-day story of New York and Monte Carlo. It is an emotional, modern, dramatic piece, a fast, full-of-action melodrama, and a society drama all rolled into one. In this new suspension Farrar is surrounded and supported by an exceptional cast. Herbert Harrison, Virginia Valli, and Charles B. Benedict make up the leading crew. Violet Heming has the other important feminine role and other big parts are played by Hassard Short, Percy Marmon and Maude Turner Gordon.

Mabel Normand returns to the broad comedy that made her famous for her first Star Series production, "Peck's Bad Girl" is the ideal type of vivacious, animated, happy-go-lucky story that Mabel Normand's tremendous following desires to see her have. In the cast are Earle Foxe, Corinne Barker, Hylan, Hatch and other favorites.

Goldwyn believes that Tom Moore, the company's first male star, is going to be one of the surprises of the year in his screen debut in "Just For Tonight." The company is in the unusual position of having been forced by exhibitor demand to star Moore. His success as leading man for three Goldwyn stars was so great that the exhibitors everywhere insisted that his popularity entitled him to be starred in his own right. Lucy Fox, a comparative newcomer in pictures, is Mr. Moore's leading woman, selected by Moore himself. In the cast are Henry Selby, Ethel Grey, Terry and Maude Turner Gordon.

Mae Kennedy's reputation and drawing power attained new heights with "The Service Star," and it is being further increased with "Friend Husband," which may be an ironical title—and may not. Supporting Miss Kennedy are Tom Moore, Baker, Marie de Wolfe, Jenny Dickerson and others.

Goldwyn springs a surprise with the announcement that Will Rogers, an unrivalled entertainer and an unparalleled film personality, will make his first appearance on the Silver Screen already at work in Rex Beach's great story, "Laughing Bill Hyde." Many producers are in pursuit of Will Rogers to the screen and never before have they had a chance of success. But Rex Beach insists that Will Rogers for the name role of his story "because," says Mr. Beach, "Will Rogers is Laughing Bill Hyde, without make-up. All that we will do is take his personality just as he is known across the country and put it into his film." This first big Beach production is being directed by Hobart Henley and the scenario is the work of Willard Mack, executive director of Goldwyn. "It is the best scenario ever made of one of my stories," says Mr. Beach. "I think Bill Mack is a wonder."

In the cast are John Sainpolis, Clarence Oliver, Mabel Ballin and Joseph Herbert.

There is never a chance of a mistake when Mae Marsh has a story that is a combination of humor and serious dramatic. This she has in "Hidden Fires," which also is directed by Hobart Henley. Here again Miss Marsh has kind of material that was enthusiastically approved—the wistful, beautiful type of story like "The Cinderella" that are June Novak and Susan Losten. Rod La Rouge is Miss Marsh's leading man in "Hidden Fires." Other players are Abe H. Francis, Jere Austin and Florida Kingsley.

Metro Completes Three All-Star Series Features

Three of Metro's most anticipated play-photographs saw completion last week. "Miss Mac- ney," the screen adaptation by Luther A. Reed, of Edna Ferber's famous story, starring Ethel Barrymore and directed by Ralph Ince. Miss Barrymore is surrounded by a large and notable company. Included in her company are many members of her stage version of "Our Mrs. McChesney," by George V. Hobart. Huntley Gordon, Lucile Shepherd and Lilian H. Wilfred Lytten, John Daley Murphy and Walter Pericival are in the cast.

Rex Beach's "Secrets of Substance," and directed by Herbert Blache, assisted by Edward Lawrence, is the next on the line. The story is based on the play of the same title by Charles Brackett, with a dramatic and suspense drama of the northwest, by Lois Zellner, and in addition to being a story replete with thrills and excitement, is one calling for unusual sets, some of splendor, some of picturesque quaintness, and with its vast scene showing beautiful scenery. In Miss Story's company are Joan Fontaine, Hurd Hatfield, and George Stevens, Baby Ivy Ward, Lilie Leslie, Tommato, Matilda Brundage, Augustus Perry, Johnny Dixon, Huen Walker and John Corhill.

"Flower of the Dusk," the well known MartinLindley novel First is "Our Miss McChesney," directed by John H. Collins, which is Viola Dana's current starring vehicle, is also practically completed. The story is based on the play of the same title by the playwright, Prominent in the company are Guy Coombs, Howard Hall, Allee Matthies, Miss Milford, Charles Sutton, Negley Breyer, Mrs. L. Ford, Jack McConway and Margaret McIvaid.

"Waifs" to Be Released August 4

"Waifs," with Gladys Hulette and Cyril Scott in the leading roles, will be released by Pathe August 4. Walter Heirs, a popular screen character actor, appears in "Waifs." "Waifs" is a story of New York, and concerns the misadventures of a rich heiress who tires unt the interest of her home and goes into the world to make her own way. How she is rescued from a predicament in which her inex- perience plunges her by a newspaper reporter and how this event evolves into a delightful romance is the basic plot of the play.

"A Law Unto Herself" Soon Ready

In Louise Glauin's Paralta play, "A Law Unto Herself," Miss Glauin will be sur- rounded by Mary Astor, Douglas Fairbanks, Jr., Dorothy Gish, Muriel Ostrichev, Evelyn Gold, Leslie Howard, and Marius Goring. Work on the production is progressing rapidly, and it will be released by the W. Fox-Hollinocket Corporation the middle of August.

Hayakawa Finishes "The Temple of Dusk," His Second

Work on "The Temple of Dusk," second of the Sessue Hayakawa feature productions, has been completed by the Fox Film Corporation and the picture is now in the cutting room. The picture is regarded as in every way equal to Hayakawa's first production, "His Birthright," which is scheduled for release on September 1. The third picture of the series of eight, for which no name has as yet been selected, is now in work.

Hayakawa believes "The Temple of Dusk" contains all that is best in inter-racial dramas, and is confident that the play will be popular with American audiences because it holds the mirror up to both American and Japanese character, and permits both to see themselves as others see them.

Two well known young women are in the cast, Miss Sylvia Breamer, and Miss Sylvia Breamer. With Lewis Willoughby they play the leading roles. There are twelve gals' girls and eight Japanese actors aside from Hayakawa in the produc- tion.

The story was written by Frances Marion and directed by James Young.

"Fixing the Faker" (Ebeny.)

High speed honors, with a number of close-up new scenes, are expected in the newest Ebeny Comedy release, "Fixing the Faker," which is one of several Film prospectus. This is said to be one of the best of the new series. Names of the release are said to be completed, and the picture will be released later this month.

The Ebeny Comedies are proving popular with the screen audience, and the screen novelties, General reports. In- sumeh of the new series promises in an even higher role, and "Fixing the Faker" anticipates a lively demand for the com- edy novelties during the fall months.
Pathe "All Set" for Release of "Hands Up"

With the approaching release of the first episode of the new Pathe-Astra serial, "Hands Up," for which August 18 has been set as the positive date, Pathe's advertising and publicity departments got their second wind this week, and launched the national advertising and publicity campaign in good shape.

Among the aids for exploitation of "Hands Up" are bill-posting campaigns in 450 cities, serial publication of the novelised version in one of the leading fan magazines, the publication of the serial in large city newspapers, and heralds, brochures, and campaign books printed in several colors.

Pathe reports the advance bookings of "Hands Up" to exceed all its records. A special sales-reel in which are included some of the thrills contained in the first two episodes has been sent to the thirty branch exchanges, where it may be viewed by exhibitors. "Hands Up" is being made at the Astra studio in Los Angeles, with Ruth Roland starring, George Chesebro as her leading man, and a good supporting company.

Frank Keeney Releases Second Calvert Picture

THE Frank A. Keeney Pictures Corpora-
tion has set the release date for its picture, "Out of the Night," by E. Lloyd Sheldon, and will shortly place on the market its release, "Dixy Bolton." All of the Keeney pictures thus far produced star Catherine Calvert.

William L. Sherry, who is distributing the Keeney pictures, reports good returns from "A Romance of the Underworld," the first Keeney release, as well as from "Out of the Night." Business has been good, he says, in spite of the hampering effect of hot weather. In several theaters in Brooklyn and elsewhere "A Romance of the Underworld" has been called upon to repeat its drawing power. Mr. Sherry says, has been demonstrated practically everywhere it was shown.

The Keeney forces have completed a fourth picture, "The Girl With a Past," by the late Paul Armstrong, from whose well-known novel of the same name "A Romance of the Underworld" was adapted for the screen.

Fannie Ward Picture for September

Pathe announces a late release date for "A Japanese Nightingale," the most ambitious effort of Fannie Ward. This picture will be released late in September, according to present plans. Large sums of money were spent in staging the subject.

Fox Planning Campaigns for Bigger Film Sales Abroad

SEVERAL campaigns in foreign countries to increase the volume of Fox films sales abroad are under way.

The foreign department has just taken over almost an entire floor in the corporation's offices in the Leavitt Building at 130 West Forty-sixth street, New York. It is an elaborate place, with the executive offices leading off from a beautifully furnished reception room.

At the present time the Fox corporation has five branch offices in South America, with the prospect of others in the near future. Development of the market in Central America is also under way.

Abraham Carlos, general representative of the Fox Film Corporation, will start soon on an extensive trip which will probably cover Cuba, Porto Rico, Mexico and Central America. This trip is in answer to numerous queries from film men in Central American and Cuban cities for increased facilities for getting Fox films. Mr. Carlos will be accompanied by Aquileo Calvo, who has recently been placed in charge of the Latin-American activities of the corporation.

Another Fox representative is traveling down the west coast of South America, cities in that part of the continent having expressed a wish for more Fox films.

Reports from Fox agents all over the world have assured the foreign department that the coming year will be the most successful in the history of the corporation's foreign trade. The good will Fox plays have already established and results have been assured, despite the limited cargo space, by the foresight of the foreign department, which has taken every precaution to see that foreign exchanges receive their films on time.

Country Village at Goldwyn Studio

The Goldwyn studio lot adjoining the main building at Fort Lee, N. J., on which were set the big circus scenes in "Polly of the Circus," starring Mae Marsh, and which later was the site of the artistic reproduction of the Greek-Egyptian temple of Alexandria in Mary Garden's "Thais," has been transformed into a prosperous country village. Storey of every description, a bank, a village hall and a large hotel set among arboroid sidewalks, have been built for Mabel Normand's newest Goldwyn Picture, "Peck's Bad Girl," by Lubo Charwate.

A force of fifty workmen labored day and night for three weeks before the unusual and tremendous motion picture set was completed. The erection of the big hotel and the laying of sidewalks took up most of their time. The scarcity of asphalt furnished the biggest problem, delivery of it being held up owing to the shortage of labor at the asphalt works in Southern New Jersey. To hurry the work Goldwyn studio officials hired ten coal trucks to deliver the desired amount of asphalt.

"The Love Swindle" (Universal).

Universal announces that Ethel Roberts' second vehicle as a Bluebird star will be "The Love Swindle," formerly called "The Poling of Diana." In her second feature Miss Roberts appears as Diana Rosson, who possesses a will of her own plus a fortune which enables her to disregard the mandates of her aunt, who is inclined to regard the modern girl as heading straight for perdition.

Supporting Miss Roberts are Emanuel Turner, Leo White and Clarissa Selwyn. The story will be released the week of August 5.
Triangle Shows War Romance and Crook Story Aug. 4

F Oll the first release on the program for the week of August 4, Triangle presents a picturization of the war romance, "The Price of Applause," which was produced under the direction of Thomas X. Heffron, and features Claire Anderson and Jack Livingston.

This picture is described as a psychological story. Livingston plays the role of a poet, Karl, a weak individual whose highest aspiration is to seek the admiration of the crowds, for which he painfully obtains. But the price advances, and when his poetic creations will no longer call forth the esteem which he seeks so cheaply, he becomes a boastful though thoughtless patriot, winning approval through his dramatic appeal for the fight for democracy. Doris Schroeder specialist in this story, which was written by Nina Wilcox Putnam and Norman Jacobson.

C. H. Wales was the cameraman. "Alias Mary Brown," Triangle's second release for the week of August 4, was written and co-produced by E. Magnus Ingleton. It will serve to introduce Triangle's new leading man, Casson Purgerson, who is featured in this production with Pauline Starke.

It tells how Dick Browning, son of a wealthy man, becomes an accomplice of a notorious gang of crooks when he is driven to desperation by the unscrupulous men who have robbed his father. In a spirit of revenge, stimulated by the hardships which his mother was compelled to endure before her untimely death, Browning manages to get even with the man who caused his downfall. The climax of the story is reached when Dick in the West marries the runaway daughter of one of his father's former foes. She works out her reformation, and in the end they reap the happiness of a clean conscience.

Casson Purgerson is Dick. Pauline Starke is the girl, Betty. H. D'Elia and William Dowling directed this production, with Elgin Leslie at the camera.

Unusual Set for "L'Ocident." Some of the most beautiful and unusual sets ever built in any motion picture studio are those which Screen Dramatist has provided for Mine, Alla Nazimova, in "L'Ocident." This is the great play by Henri Kishmaeker, the scenario for which has been made by June Mathis and Albert Capellani. Mr. Capellani, assisted by Henry Kolker, is also directing the artiste.

The theme of "L'Ocident" reveals an attempted blending of the inherent traits of the east and of the west with the consequent results. Mine, Nazimova plays Hassannah, the Arabian girl, while her husband, Charles Bryant, is the Captain Cadriere who brings so many influences to bear in the life of the young oriental.

For one portion of the play a city of Tangiers, true to atmosphere, was built. The art drawings, as for all of the sets in "L'Ocident," are the work of the celebrated French technical director, Henri Mennessier. The actual building of the set is under the direction of E. J. Shutter.

"Waifs" Rich in Mystery. In "Waifs," the Gladys Hulette picture released by Pathé August 4, there is a fine flavor of detective story mystery that is carefully worked out. "Waifs" is one of the last pictures made by Miss Hulette, who has been lately called "the perfect ingénue."

E Nrico Caruso, the world's greatest tenor, who was recently announced as the latest addition to the star ranks of the Famous Players-Lasky Corporation, has been working at the large sixty-sixth street studio on the first of the two Artcraft pictures in which he is to appear. Caruso, in the role of a automobile manufacturer, has been under the supervision of the director Edward Jose and his staff of assistants to the end that when the tenor was ready for the camera the filming of the first scenes moved with rapidity and smoothness.

The picture in which Caruso makes his first appearance on the screen is from a story by Margaret Turnbull, titled "My Country Boy." It is the story of an orphan boy, Tomasso Longo, a poor artist, who makes up in sincerity of spirit, what he lacks in wealth, and who finds that he has not seen since childhood. But his claim to the title of worship is secured by a jealous rival, who nearly succeeds in winning the girl away from the poor sculptor. Not until the boy himself (also played by Caruso) appears to identify his cousin in Tomasso able to prove his beauty and ability to live in the waveling affection of Rosa. Carolina White, well known as a comic and operatic singer, has the role of talent, has the role of Rosa; while in the supporting parts are Alida Valli, Wayne, Salvatore Futro and Bruno Zeno, Mr. Caruso's secretary, William J. Scully is acting as assistant to Director Jose and Hai Young is at the camera.

Pauline Frederick started last week on the production of the new Paramount picture following "The Shadow of the Rope." The picturization of the Elks' winter play is being produced by the Fort Lee studio of the Famous Players-Lasky Corporation, Emile Chautard directing. A fine cast has been chosen to support Miss Frederick. Robert Cain has the part of the weakening husband, Joe Brooks. Windham's Studio will be seen as Jimmy Smith, while the role of Captain Williams, the man who has the most honest approach to a villain which the piece affords, has been given to Frank Lose. Jack Farrell and Vera Bowers appear respectively as the mother and sister of Emma. The scenario is the work of Charles Green.

One of the biggest sets erected at the Fifty-sixth street studio in many a day is that for "Tangled," the coming motion picture of the Triangle company, which will be released September 18. "Tangled" will be a realistic photography of life in a great tenement block. It will be about 12 scenes which will be shot during the next four weeks during the week of August 15. A realistic fire scene was staged, which will furnish only one of the many thrilling moments of this novel comedy-drama.

"Roped and Tied" is Two-Reeler. Evidence that Universal is paying special attention to "Roped and Tied," its new western, is evidenced in "Roped and Tied," a two reel western drama scheduled for release on August 17. For director Neil Hart, Eileen Sedgwick, Joe Hickson and Lila Whyte, provide a story about a cowboy pursuit in the days of the old West. The pictures are shot in the利用的冒险，由Dolly Lewis导演，一个年轻的牛仔徒弟，他要到Hell Gate, Montana, in search of recrea...
THE MOVING PICTURE WORLD

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Universal’s Drive Against Yellow Dogs Is Now On

THE drive against the yellow dogs that harass the Government conducted by the J. E. Productions, Inc., under the auspices of Anti-Yellow Dog Clubs throughout the United States is on in real earnest. It is reported from the national headquarters of the Anti-Yellow Dog Club in New York City that approximately a million dollars and 200 million miles have been spent in the past twenty years in the battle against the yellow dog menace. Today it is being carried on throughout the country, and every Anti-Yellow Dog Club is doing its part to help the Government in its war effort.

Ethel Clayton’s Picture Is Version of “Leah Kleschna”

THAT Ethel Clayton has been supplied with a splendid vehicle for her advent in Paramount pictures is the conclusion of all who have watched her work in the picture at Hollywood and who know the story, “The Girl Who Comes Back,” and who have seen Ethel Clayton play the title role in the play of the same name. In this film, she is Miss Clayton in her role as a girl who is the daughter of a thief and who has been brought up to believe her profession an honorable one in which she should take sincere pride. Her reformation and the coming of a real love into her darkened life is the theme of a story that is said to be dramatic.

Elliott Dexter is leading man and Theodore Roberts plays the father. Robert G. Vignola is director, assisted by Lou Howland and Edward Schoenbaum did the camera work.

“Money Mad” Is Mae Marsh Story

Mae Marsh, usually seen in charming situations in her screen plays, is disclosed in any number of tense moments in her newest Goldwyn picture, “Money Mad,” to be released August 25. But of course, they are relieved by smiles of her own particular kind.

Steger Gets Rare Shots

In the Nation’s Capital

BY obtaining special permission from the United States Government to photograph scenes in the Army and Navy buildings and Senate building in Washington, Julius Steger, who is directing Marion Davies’ second Select picture, “The Burden of Proof,” accomplished the hitherto impossible since this country’s entrance into the world war. During the work in Washington Mr. Steger was also fortunate in obtaining a new view of the National Capitol from the windows of the Senate building. This is the first time the Capitol building has been photographed from this angle, and picture patrons throughout the country will enjoy a new view of the nation’s principal building.

Work has now been completed on the Washington scenes for Miss Davies’ new picture, and Miss Davies and her company will go to Newport for the exterior scenes, which take place in that city.

“The Burden of Proof” is a live story of love and intrigue, the action of which takes place mostly in Newport and Washington. In the staging and direction of the most important scenes Mr. Steger has been assisted by Fred Hearst, who also has a prominent part in the playboy.

The date of release of the picture has not been announced.

Universal to Make Anti-Rum Film

The merciless eye of the moving picture camera has been turned upon the activities of John Barleycorn, and his sins are to be revealed via the moving picture screen. Information telling of the additional blew given to Old Man Barleycorn has just come from Universal in the form of an announcement which states that the Industrial Department of that company is to produce a one-reel film for the Federated Council of the Churches of Christ in America.

The picture is to be called “Strength from America,” and will not only reveal liquor’s effect upon its users, but will also deal with this evil from the economic standpoint. The latter angle will be founded on facts and figures collected by Charles Stieles, author of “Why Prohibition?” and the editor who will act as general manager of this campaign for the church organization.

Hulette-Hale Comedy-Drama

Heads Path for August 4

PATHE’S program No. 210 for release for the week of August 4 is headed by a five-part comedy drama, “Waifs,” with Gladys Hulette and Elizabeth Hale as co-stars. Marjorie Whitney is a very pretty and very independent daughter and only child of a multi-millionaire. Mr. Hulette and Miss Whitney are very much in love, but he is headstrong and boss of the palace in which she lives.

The comedy element on the program will be furnished by a one-reeler in which

Harold Lloyd and Bebe Daniels share honors in one of the best rapid-fire farces that this popular couple have as yet appeared in. Of course there is no plot, for that would spoil everything, but here is as agile and beautiful as ever, and young Lloyd displays some new ideas in the way of slapstick that brand him as the leader in the refined rough-house school, if this paradox may be permitted.

The Official War Review No. 6 will be released August 4, as will the Post Travel Series No. 5, which has as its subject “Venezuela.” Patrons of photoplay theater will find the Venezuela reel unusual. In this film are shown the beautiful cities with magnificent buildings, zoological gardens, universities, and every adjunct of metropolitan life.

Heard-Pathé News No. 64 and No. 65 will be released on this program.

Scene from “The Hypocrites” (General Film).
Lillian Walker to be Starred in Eight Productions

THE formation of a large producing combination, having as its purpose the making of productions for distribution on a co-partnership or co-operative basis, was revealed this week through the announcement that the first of a series of eight pictures in which Lillian Walker is to be starred is now being filmed at the Metropolitan Studio in Los Angeles.

The series produced by the Lillian Walker Pictures Corporation will be one of the units, it is understood, of the new combination. It is known the productions of three additional stars have already been contracted for, and it is said that the new organization will include several well-known producing firms which have heretofore been classed as "independents."

The Lillian Walker Pictures Corporation has taken offices in the Bankers Trust Building, 501 Fifth Avenue. It has as its head as president and general manager Lester Park, who has been largely instrumental in the formation of the new producing combination.

Mr. Park has been extremely active for more than a year in furthering a closer relationship between exhibitor and producer. As both a distributor and producer of pictures he has had an extensive experience.

In the Lillian Walker Pictures Corporation he has surrounded himself with a working staff including, in addition to Mr. Dillon, the director, Fred Wilson as production manager, Don O'Brien as assistant director, and Bert Carber as technical director.

Miss Walker will be presented only in those plays which will give full scope for her inherent charm and attractiveness. They will be of the bright, sunny quality to which she is so well fitted temperamentally, and which allow ample play for those characteristics, including her famous dimples and smile, that have contributed so materially to her popularity.

The first of the series of eight pictures which Miss Walker is now doing is an adaptation by Roy Sommerville of a widely known comedy drama which had a New York and country-wide run of unusual extent. Miss Walker is supported by a carefully selected cast of players.

Love to Begin on "Driving Power."

Montague Love, under the direction of Oscar Apfel, begins work next week at the World studio, at Fort Lee, on "The Driving Power," a semi-weekly exhibit, which was written by Harry O. Hoyt. Mr. Love in this picture will be called upon to create another unique character to hang in his gallery of screen creations.

In "The Driving Power" World Pictures has a story of unusual dramatic tenacity dealing with politics of a metropolitan center where the will of the people is expressed by their voice at the polls is submerged by a political boss whose word is law. Dying, he calls his son to his bedside and bequeaths to him all the power he possesses. The son is built of different stuff and determines to rid the city of the political incubus which has throttled the will of the people and he destroys the machine that has controlled the municipal for many, many years; during the course of which he brings his father's name into the limelight. All of which is done for a woman's love.

Hutchison Back in Form.

The accident from which Charles Hutchison just recovered has apparently not affected his nerve. Director Joseph A. Golden states that the serial-going public will be astonished by the nonchalant daredevilishness of this leading man. Climbing up the walls of burning houses, jumping from runaway autos and leaping from rooftops where a misstep meant death are only a few of the really dangerous hazards which Mr. Hutchison undertakes in the coming serial starring Leah Baird.

The day after his return to the studio one of his tests was the means of attracting a crowd of several thousand onlookers. With the pursuing Sheldon Lewis hot on his trail, Hutchison scales the face of a ten-story building—all under the eagle eye of the camera.

That particular scene was staged downtown in Wall Street and Hutchison evidently was taken for the "Human Fly," who has performed similar hazardous feats on the face of office buildings downtown.

Kerrigan Story Nearly Ready.

McGrew Willis, author of J. Warren Kerrigan's latest Paralta Play offering, "A Burglar for a Night," has provided Mr. Kerrigan with one of the most congenial roles that well-known star has had since he deserted the speaking stage in favor of the celluloid records of romance and adventure. The production will be released by the W. W. Hodkinson Corporation in the early part of August. Kerrigan is called upon to portray the character of a young New Yorker, Kirk Marden, the son of the rich Daniel Marden, controller of the destinies of a railroad that his business rivals want to write from his hands.

Lois Wilson will be seen as the heroine. Mr. Kerrigan also will have the support of the familiar team of Elmer, Bob Brown, Herbert Prior, Lydia Yeamans Titus and Arma Roma.

Worsley Working on Fourth Paralta.

Wallace Worsley since joining the Paralta forces has become identified as the director of all of the productions in which Louise Glau has been seen as the star. At the Bruston studios in Los Angeles, where Paralta Plays are being produced, Miss Glau has completed three productions under Mr. Worsley's direction and is now working on the fourth. The plays thus far released include "An Alien Enemy," "Shadowed," and "Welock," which was released by the W. W. Hodkinson Corporation the early part of July.

"Winning Grandma" (Pathé).

Pathé announces the release of another Baby Marie Osborne picture, "Winning Grandma," to be released in August. Smiling Sammy, the little colored lad, who is almost a screen star in his right, now, has a prominent part in the festivities set forth in "Winning Grandma." The play is one very aptly suited to Baby Marie, and will cement her hold upon the large following she already has.

Pathé Reports Great Demand for War Films

THE big offensive drive, in which American troops have played so spectacular a part, on the west front in France since July 12 has multiplied the public demand for war films, according to Pathé, and instead of being shelved the pictures of a year ago even are being sought by exhibitors.

The big news from France concerning the achievements of American soldiers, the taking of prisoners and enemy supplies has provided Pathé with public pictures for pictures taken on the front. For instance, the final episode of "Britannia's Bullet" is released July 28, but many exhibitors have only just started showing this war picture, which is in twelve parts and runs twelve weeks.

This feature, coupled with the Official War Review, the Government reel, and the excellent war pictures contained in the semi-weekly Hearst-Pathé News constitutes a war picture program that in many cases is being advertised as the star feature, with the usual play as the second attraction. Every print of the "Whispering Wires of War," a one reel special, is working, it is reported.
Gall Kane’s First of Eight for Mutual Is “Love’s Law”

GALL KANE’S return to the screen after a six months’ absence will be in a series of eight special productions to be made by Gall Kane Productions, and released by the Mutual Film Corporation at intervals of six and eight weeks, beginning with September 1. The first release is “Love’s Law.”

Miss Kane has done some extraordinary work in semi-comedy roles, and her new pictures will give her a chance to display an aptitude for acting of this type, although they will in no sense of the word be comedies.

“Miss Kane has a tremendous box office drawing power, and her new pictures are being produced to deliver the most there is in her name to the screens of the country,” said James M. Sheldon, president of the Mutual, in announcing that the Kane productions would be released as specials.

Courtney Foote appears with Miss Kane in her first picture, a five-reel story of how a girl of birth and talent rose above her environment and won professional recognition and a husband. It is laid in New York today.

George Bunny Resembles His Well-Known Brother

THE motion picture fame of Bunny, cut off by the death of the illustrious John, peer of screen comedians of his day, bids fair to be revived by the deceased filmmaker’s brother, George Bunny, if the latter’s work in support of Madge Kennedy in “Friend Husband,” her latest Goldwyn Picture, can be taken as a criterion.

No one who remembers the inimitable John Bunny and the peculiar style that so endeared him to comedy lovers the world over can fail to see in George Bunny almost an exact counterpart of his famous brother. George is not so stout as John, but otherwise the resemblance is remarkable.

In “Friend Husband” George Bunny has a role that would have well fitted the talents of his brother. In fact, Bunny was engaged for the part because he resembled the dead comedian both facially and in his ability to make big comedy capital out of a not unusual situation.

William J. Kelly in Metro Picture

Olive Tell has as her leading man for her initial picture as a Metro star William J. Kelly. In “Secret Strings,” which in its original form was a short story from the pen of Kate Jordan, later was converted into play form and now has been scenario-

Scenario Editor’s Wife Refuses to Be Barred

HART OF GOLD,” in which Louise Huff will star as her third World production, was written by Lucy Sarver, wife of Charles Sarver, the World scenario editor, and the manner in which the World secured this story is unusual and interesting.

Knowing that her husband would not recommend the purchase of her story, Mrs. Sarver, through a friend, submitted the manuscript direct to the World president. So impressed was the president with the merits of the tale that he purchased it at once, and without the knowledge of Mr. Sarver, had the continuity prepared, the duplicate copies made and the production got in shape for handling over to a director before Mr. Sarver was informed of the purchase.

It is also interesting to know that all the officials of the World company are highly pleased with “Heart of Gold” and consider it a most delightful and effective story.

Gus Metzger Comes to New York Jewel

Gus A. Metzger has come out of the West to take charge of Jewel’s New York City Exchange. Metzger is a pioneer in the film business of Oregon. Northwest exhibitors have known Metzger since the days when the industry was in its infancy. Coming to it from a successful career as an exhibitor, he joined the Film and Supply Company of Oregon, which was taken over by the Universal and recently became Universal Film Exchange, Inc. Since the first Jewel Production was released last fall some thirty Jewel officers have been opened in the United States. The recent summoning of Mr. Metzger from the Portland office to New York is a signal recognition of his successful handling of those features in the Northwest territory.

“That Devil, Bateese” (Universal).

“’That Devil, Bateese’,” a five-reel Bluebird which affords Monroe Salisbury an opportunity to return to the type of role which originally brought him popularity as a Universal star, will be released by that organization during the week of August 15. In the supporting cast are Adda Gleason, Lamar Johnstone, Lon Chaney and Andrew Cobson.
Betwood's First Production Features Star

Lady Tsen Mei appears in "When East Meets West," directed by Ira M. Lowrey—Louis Bennison in "Sandy Burke," a novel Western Comedy Drama, to Be Second Offering of This Company.

The attention of exhibitors who are looking for "something new" is immediately arrested by the announcement from Betwood Film Company to their initial release, "When East Meets West," starring Lady Tsen Mei, said to be the only female Chinese star appearing in films.

In announcing the production, Mr. Bennison comments: "The picture is announced as having a "different" story destined to give the jaded optics of the world another reason for living new today they are continually crying for."

No expense is said to have been spared by Betwood in making a real feature in every respect. The interior settings of Chinese homes are claimed to be more artfully built than any made to date. Miss Mei, as the title character, is a unique personage, representing the flowered kingdom.

In "Sandy Burke," the new production from the Betwood Company, it is said that they have an unusual find, and a star with unusual dramatic ability. The supporting cast includes Robert Elliott as a young American who temporarily succumbs to the lure of Oriental femininity; Ben Hendricks, Jr., in the dual roles of Prince Kang and Ba-tu; Herbert Horton Patte as a designing German diplomat; Marjorie Hitchcock, played by Princess Tau, and Neil Moran as Minister Emmons, together with the following Chinese players: Lai Mon Kim, Joe Chong, Rosie Moey, Lee Poy, Edward Lee, and Gilbert Leong.

The picture, which has appeared with a number of prominent producers, is responsible for the camera work, and it is promised that his work in connection with that of William Cooper, in charge of the plant, formerly the Lubin studio, has developed something unusual in photographic quality.

The story of the production was written by J. Allan Dunn, and was shot in Philadelphia, on the specially built Chinatown set. The Betwood Film Company believes that exhibitors, when they have seen "Sarah Burke," will definitely wish to see more; as they have been presented with something new—exclusively Bennison.

The support of this picture is excellent. Superbly, the lady's support is Virginia Lee, Echlin Gazer, who was the "Duke" in "Johnny Get Your Gun," Alphonse Ethier, Helen Chen, Ruby Long, David Simon, Bennison, Lucy Beaumont, and little Naudia Greystone.

"The exhibitors' demand," says Mr. Lowrey, "for something new and big is entirely justifiable, and we are prepared with our releases to silence the patron who says they are all alike."

Rolfe Signs Director and Prominent Players

UCI activity is manifest in the offices of the Rolfe Productions, Inc., and plans are now under way for the new Houdini serial. The announcement has just been made of the signing of Margaret Marsh, who is one of the best known screen stars in the business. Houdini himself has personally selected Miss Marsh because she seemed to be the one who had all the qualifications necessary for the part he had in view. "I want this to be a 100 per cent. picture," stated Mr. Houdini, president of Rolfe Productions, Inc., and I rely on great deal on Houdini's showmanship and judgment in the matter of cast as well as sets and atmosphere."

Miss Marsh has been in pictures for a number of years, and has been starred by many of the leading companies. Ruth Stonehouse is another stellar light added to the rapidly growing forces of this organization who are now at work in the new serial written by Messrs. Reeve and Logue. Miss Stonehouse has been engaged to play an important role in support of Houdini.

Miss Stonehouse is one of the best known leading women in the picture business, and has an extensive following. She has been starred by several of the leading independent producers, and was selected by Mr. Houdini.

Mr. Rolfe also announces the signing of Burton King to direct the forthcoming Houdini serial.

Mr. King has been busy casting and making plans to begin production at once. He has had a great deal of experience in producing serials, and feature productions with well known stars.

Mr. King has spent the greater part of his life in the theatrical business, and has been starred in a great many productions on the stage, one of them being "Strongheart."

William Haddock has been engaged as assistant to Mr. King.

First Sherman Production Follows Book Absolutely

Harry A. SHERMAN, president of Sherman Productions, Inc., has arranged with New York, with a print of "The Light of Western Stars" to arrange for its distribution. This production is a fine piece of Zane Grey's widely read novel of the same title, and Dustin Farnum appears in the leading role. It is said the outlay of the hundred thousand dollars, and has been five months in the making.

Mr. Sherman states that he is a believer in absolute authenticity in the adaptation of books to the screen, and that as a result of having conducted a chain of picture theaters he has found keen disappointments cheerfully doing all they can in the distorted versions of certain pictured novels. He therefore determined in entering the production field to insist on this point. As a consequence, in filming "The Light of Western Stars" the director was under orders to follow the text of the book absolutely, the scenes were filmed at the exact locations described by the author and the film is a star-studded production, directed by Farnum, to whom the author referred in the first chapter as representing the type of role Farnum portrayed. "The Light of Western Stars" was written by Mr. Grey for Farnum, and the author has written the script as book, making this a unique project. The plot is self-contained and fast moving.

Work on this film was started in February, and it was necessary for the company to have the book in readable form for several months they lived in tents and by auto visited the various locations named by the author. Many of the scenes also took them to El Cajon, New Mexico; Las Osa, Mexico, and thence to old Pueblo. The picture was taken in the interior of Mexico, eighty miles from the nearest railroad, where many scenes were shot.

While showing the vastness of the cactus wilderness were secured.

Gaumont Speeds Up News Reel Service

When the Gaumont Company decided to distribute its news service through independent exchanges it announced that its semi-weekly news-reels, the "News" and "Graphic," would always be first on the screen. One of the best developed news-reel companies in the United States, and a big force of skilled laboratory assistants made it possible to promise the shipment of the News and Graphic on Tuesdays and Fridays, a day ahead of the release of other non-reel picture news.

The success of these, the only news-reels issued on state right market, is said to have made it necessary to double the number of copies of the News and Graphic, but in spite of this the printing and shipping have been speeded up and now less than a half day is required to print, pack and deliver them to the post and express offices.

As might be expected, Tuesdays and Fridays are days of bustle around the Gaumont plant. On these days the employees assemble at an unusually early hour. At 9 o'clock the last mail of the morning is received, the latest minute news-negatives are rushed through the developer, the final assembly of a corps of inspectors project them to see that every scene is correct and in order. They are quickly checked and addressed and rushed to the depots by fast autos.

The studios and laboratories of the Gaumont Company are situated at Flushing, Long Island, New York City and just across the river from the Manhattan section of the city.

While transportation just at this time is subject to delay, the Gaumont news-reel express officials realize the necessity of "speeding" the news, and that they can facilitate the rushing of these important carriers of news events.
Sales of the Week
Activities in the State Right Market
During the Past Seven Days.

Andeau launches rights to "Topical of the Day," in Williamsburg, St. Louis, is announced by Topics of the Day Film Company.

Arrow Film Corporation announces the sale of western territory: To Keystone Distributing Company for eastern Pennsylvania and southern New Jersey; To National for California, Arizona, and Nevada; To Gaumont News and Graphic to Modern Film Exchange for northern New Jersey; To "The Still Alarmers" and "Fighting the Hun in the Air" to Specialty Film Company for Texas, Arkansas, Oklahoma, Louisiana; To "A Husband's Friend" to J. H. Pearce & Sons for Louisiana, Mississippi, and Arkansas.

Mid-West Greater Features Company have secured rights to "Stolen Orders" for Colorado, Ohio, Wyoming, and New Mexico. Through error, statement appeared in our issue of August 3 that this company should have read Wyoming; same should have read Wyoming.

W. H. Productions Company announce the sale of rights to series of Shorty Hamilton reissues to the Standard Film Corporation, Kansas City, for Missouri and Kansas.

Announcement of sales of territory to Babbling Tongues and "Sins of Ambition" to Ace Film Productions, Inc., as follows: To Standard Film Corporation, Minnesota, for Minnesota, North and South Dakota, and northern Wisconsin, and to the L. J. Schaeffer Attractions, Seattle, for Washington, Oregon, Idaho, and Nevada.

"Inspiration" to Be Reissued

ANNOUNCEMENT is made by the Arrow Film Corporation that they will release the feature photoplay "Inspiration," in which Audrey Munson, the well known model, appears in the leading role, being slightly altered, retitled, and will be released on the state right market as a main title, which has not yet been selected. A wide-scale campaign of exploitation has been planned in connection with this attraction.

This organization also secured under competitive bidding at a forced sale "Sunset Princess," which they announce is being offered to state right buyers at a small margin of profit. The picture is in five reels, and is an adaptation of the poem, "Yellowstone Pete's Only Daughter," by Walt Whitman, and includes much of the production. Margery Davy is the featured player.

Ruby de Remer Appears
In New Graphic Picture

RUBY DE REMER has been engaged by Director Ivan Abramson for an important role in his new production, "Ashes of the Purple," a new feature photoplay in an important role in the Graphic Film Corporation. This is the first time Miss de Remer has appeared in a feature film in an important role since her recent appearance in "Inheritance Thy Daughter.

The cast of this production is headed by John Hackett, and includes such well-known players as Estelle Shannon, Mabel Julliene Scott, Paula Shaw, William Davidson, and Hugh Thompson.
Gaumont News Shows Captured German Trophies

Miners Working to Prevent Coal Shortage, Army Pigeons Making Record Flight, Views of Big Shell-Making Plant, Enemy Mines Destroyed by Two-Pounders, and Other Interesting Items in This Company's New Reels.

GAUMONT NEWS NO. 18 shows guns and equipment captured from the enemy at a recent raid here, and "Taubé"; also a picture of the S. S. San Diego," which was sunk off Fire Island, England, by a German submarine. In a town near San Francisco when a street car runs wild and turns over. The boys from the H金牌ado radio school, give an exhibition of a new game called the "Chariot Race." Coal miners are shown working at a high speed to prevent a repetition of the coal shortage. Army pigeons make record flight from Kansas City to Chicago. At Camperdown, they have a novel way of teaching the boys how to navigate the big army trucks over all kinds of roads.

Gaumont Graphic No. 17 shows the inside workings of one of Uncle Sam's big war plants where shell cases are made, including the stages of its development from a copper plate to the finished shell cases.

The official picture of the National Coal Association gives an idea of how the coal miners are working so that we may have coal when we need it. 12,500,000 tons in a single day is their new production record. Other interesting subjects include the French War Pictures. Enemy miners work in a two-pounder, and a mine explosion makes a sp-actacular splash when a hit is recorded. In Washington work is being rushed on the greatest office building. In Chicago premier swimmers stage patriotic water carnival. Mexican editors attend review of our sailor boys at Goat Island.

First "Ralph Ince" Film
Will Be an Adaptation

THAT the plans of Associated Pictures, Inc., are rapidly maturing to the production point is stated by Herbert Lubin, an executive of the new organization. The selection of the initial story has been made. The scenario is an adaptation of one of the well known American novels, the author of which has personally prepared the film version, but the author's name and the title will be kept secret for the moment. No touch has been given to the production.

Under the brand name of "Ralph Ince Pictures" this ambitious undertaking by this organization will be directed by Ralph Ince, who, under special arrangements is to direct Ethel Barrymore and Hale Hamilton in two pictures for the Metro Pictures Corporation. Following the completion of these films he will undertake the production of the first Ralph Ince Film Attractions.

Louis Joseph Vance will take an active part in the preparation of the first Ince picture, and is now busyly engaged in that particular work.

Much Interest Aroused
By Tourneur's New Film

KEEN interest is being manifested in Maurice Tourneur's first independent production, a screen adaptation of Cecil HARTDEG's and Seymour Hicks' famous Lane melodrama, "Sporting Life," which will soon be offered to the public.

Mr. Tourneur, who will handle this production, have received numerous letters from exhibitors who want to play "Sporting Life," which he claims is one of the most famous melodramas ever produced at the Drury Lane in London. It has been screened by Mr. Tourneur, who also produced "The Whip," likewise a Drury Lane production, which turned out to be one of the most successful melodramas ever filmed. Many exhibitors who played "The Whip" have written to Miller & Wilk, Inc., as well as a great many who did not, and letters of inquiry have been received from England, Australia, and India.

The big scene of "Sporting Life" is said to be a reproduction of an international prize fight before the London National Sporting Club. This fight takes place in a big London playhouse, and Mr. Tourneur reproduced the theater, galleries, bai- conies, boxes, stage, and pit, with the lighting platform erected in the front of the pit. Every seat is occupied, the aisles jammed. Another big feature of "Sporting Life" is a reproduction of the famous Derby race, which is the great English racetrack.

The cast of "Sporting Life" includes the Blinny Sisters, Willette Kershaw, Ralph Graves, Warren Richmond, Clara Heyers, Charles Craig, and Charles Eldridge.

"Still Alarm" Exploited
by Means of Novel Stunt

THE First National exchange, Denver, employed a novel stunt in connection with exploitation of "The Still Alarm," the Pioneer Film Corporation's feature which they are handling in that territory. By arrangement with the local authorities a series of thrilling stunts were performed by the fire department in front of the America theater. The result is said to have been very successful in attracting patronage to the house.

According to reports from this exchange, a great many bookings are being received on this production, and extra prints have been ordered to take care of the demand.

In New York, "The Still Alarm" has been booked by the Loew, Keith and Proctor, Fox, and other big circuits, and also played to big business at the Hippodrome in Baltimore during a week's run.

Ernest Shipman Secures
Several New Productions

REPORTS received from Ernest Shipman indicate that he has been very busy during his stay in Los Angeles. Not only has he opened an office at that point to be maintained in connection with the one in New York, but he has made arrangement with a number of manufacturers to handle their productions on state rights market, including the first Al Jenning's production, "The Lady in the Dug- out," the Corona Cinema feature, "The Captain of Eve."

Mr. Shipman also announces that the second Francis Ford release, "The Island of Intrigue," has been completed, and that territory on the first production, "Hart- via America," is almost entirely sold. The fifth William H. Clifford production of five reels featuring Shorty Hamilton, "A Prisoner of War," is also finished, while a series of one-reel poem picture plays by Bill Stringer will be released monthly through Mr. Shipman's New York office. Territory on the two-reel Joss Binney comedies have been closed out, which dispos- es of the only comedies handled by the Shipman organization.

Novel Sub-Titling for
Fifth Petrova Picture

OFFICIALS of the Petrova Picture Company feel that in the fifth special Petrova production, "The Tiger Woman," they have a film the artistry and smoothness of which will be commented upon by exhibitors and the public. It is claimed to have one of the finest sets of pictorial titles ever seen on the screen.

Originality and beauty is claimed for the main title. Following a photograph of Madame Petrova with outstretched arms on which is carried the usual preliminary wordings, the film then dissolves into a revolving drum effect on which, as it turns, is a foreword illustrated from time to time, with descriptive scenes fading in and out.

The subtitles are said to be the work of artists who have striven to merge the scenes and reading matter into a composition whole. The production is an- nounced for release within the near future.

Blanche Sweet Will Appear
in Eight Pictures a Year

BLANCHE SWEET is now in New York for a brief visit after having com- pleted her first picture under Harry L. Garson's management entitled "The Four Horsemen of the Apocalypse." This picture will be returned to the Pacific Coast in about three weeks, when she will begin work on her next picture, "Told in the Hills," which is an adaptation of Mary Ellis Ryan's successful novel. Following this feature, which will be made in the biggest studio, she will be seen in a film version of Rupert Hughes' magazine story, "The Un- pardonable Sin." It is announced that she will be featured by Mr. Garson in eight productions during the current year.

Scene from "When Meets West" (Betzwood).
Three Stars Appearing in Moon Comedy Films

SUNSHINE FILM, INC., announces that Moon comedies have been booked by 159 other motion picture theaters in New York. Emil Harder, who is president of the company, also directs all of the productions. This company has three comedy stars, Lola Venue, Yonnie Faccio, and Shorty Alexander, and the two latest offerings, which are being disposed of on state rights basis, are "Their Unexpected Job," a story dealing with the anti-loafing law.

"Successful Pictures Built, Not Made," Says Abramson

ACCORDING to Ivan Abramson, director general of the Graphic Film Corporation, a successful picture is built, not made. The theme is the foundation, the situations and climaxes are the building material, the story is the architect's plans by which they are put into place, the director is the master builder, and the cast the artisans whose work adds beauty and durability to the structure.

Mr. Abramson's latest production is "When Love Betray," starring Gail Kane, and he is now engaged in making "Ashes of Love."

PICTURE THEATERS PROJECTED.

UCSON, ARIZ.—Opera house here owned by A. V. Grosetta and recently destroyed by fire will be replaced with modern moving picture theater for Broadway Theater Co.
LONG BEACH, CALIF.—J. Roy Myers, 118 W. First street has taken over Laughlin theater at 4th street and Pine avenue.
NEW LONDON, CONN.—Charles J. Duy and Walter T. Murphy have plans by Herbert R. Brewster, 116 Nassau street, New York, for moving picture theater.
WASHINGTON, D. C.—Building at 5th and D streets has been converted into moving picture theater and opened to public. It is known as Criterion and operated by Marcus Notes.

CHICHAGO, ILL.—Star theater, 1452 Milwaukee avenue, has plans by C. Howard Craner, 2325 Dime Bank building, Detroit, Mich., for remodeling theater building.
CHICAGO, ILL.—Henry L. Newhouse, 4630 Prairie avenue, is preparing plans for erection of theater and store building for Goshow Bruce, 7938 Halsted street.

DES MOINES, Ia.—General Amusement Company has taken over Palace theater.

HITHEMA, Ia.—Scene theater is to be remodeled.

MAINE, Ia.—K. T. Florene has disposed of Orient theater to Charles R. Tripp.

MUSCATINE, Ia.—Henry Wittman, owner of American theater, has purchased Grand and plans to make extensive improvements to latter.

SIoux CITY, Ia.—Nathan Dax is preparing to remodel theater. House is to be reopened early in August.

WATERLOO, Ia.—J. E. Hostetler, owner of Crystal theater, has taken over Plaza from Frank Bryant.

BAYON ROUGE, Ia.—Improvements will be made to Louisiana theater.

BATH, ME.—A. L. Tripp of Waterville has contract to remodel Dreamland theater for Bath theater, Inc.

ESCANA, MICH.—W. A. Taylor of Jackson, Mich., has purchased Strand theater and plans extensive improvements.

HOUGHTON, MICH.—Lyric theater has been purchased by Laurium Theater Company.

FOREST LAKE, MINN.—Walker & Goodhue Company have disposed of Forest theater to H. E. Lasky of Minneapolis.

GRAND FORKS, MINN.—A. J. Kavanagh has plans by Bert Keck, First National Bank building, for theater, store and apartment building.

HECTOR, MINN.—S. A. Pettinger has sold Palace theater on Main street to John P. Butler.

WINONA, MINN.—Tony Zabroshi is converting Wesley M. E. Church into moving picture theater.

CARUTHAREVILLE, MO.—Mrs. White has sold Dixie theater.

KANSAS CITY, MO.—Idle Hour theater, care W. D. Scoville, 116 E. 12th street, has plans by Madorie & Field, 1104 Republic building, to remodel one-story moving picture theater, to cost $15,000.

KANSAS CITY, MO.—A. E. Elliott, 117 East 12th street, has let contract to William J. Weiss, 1036 National avenue, to erect one-story moving picture theater, 36' by 70 feet, with seating capacity of 900, and to cost $100,000.

KANSAS CITY, MO.—Grand theater has plans by C. B. Sloan, 321 East 11th street, for remodeling interior of theater at 7th street and Grand avenue.

SPRINGFIELD, MO.—Frank Lloyd succeeds Rush Wilhoit as manager of Princess theater on Commercial street.
Clara Kimball Young Given Great Ovation

Select's Star Received by Enthusiastic Throngs Wherever She Appears in Spokane

—In Seattle Miss Young and Admiral Coontz Lead Parade of 5,000 “Jackies” with Five Bands, Opening Victory Carnival—Talks with Moving Picture World Man.

By S. Clark Patchin, E. 15th Street.

CLARA KIMBALL YOUNG, captivating, smiling, courtly, and enthusiastic, captured Spokane audiences with a dash fitting to any military organization and in a manner that any king or queen could be proud of when she spent July 15 in Spokane. She made three appearances at the Liberty theater, where "The Claw," in which she was starred, was being presented, this arrangement having been worked out by Manager Sam W. B. Cohn, of the Liberty. He also arranged a private dinner party in honor of Miss Young and her party at the Davenport hotel, where Miss Young was given the state suite.

During the afternoon she appeared at a Red Cross benefit arranged by society matrons of the city at the home of Mrs. John Finch. A short vaudeville performance was given here, and Miss Young was introduced to the audience by Mayor C. M. Fassett. Here, too, the actress won her way quickly into the hearts of her audience.

Capacity Audiences Greet the Star.

At each appearance at the Liberty, Miss Young was greeted by capacity audiences, and at times people were crowded out to the curb line waiting for the next performance so they could get into the house. She was given great ovations in the way of applause at the theater, also upon leaving the house. Standing room was taken both inside of the house and in the lobby, so that a passage way had to be made to permit her to return to the hotel after the performances. She was given automobile trips about the city during the day. W. S. Gilbert, leader of the four-minute speakers for the city and county, introduced her at the theater.

Miss Young’s future pictures are to have happy endings, because she does not believe the picture public wants her to “die” at the end of each offering, according to her statement.

Talks with World Man.

While Miss Young and Mrs. Rudolph were having a visit with Larry Trimble, director of the Washington Motion Picture Corporation, and Edward Horn, a photographer of that company, which has its plant in Spokane, I was introduced to the star, whose reception I shall not soon forget, for she immediately makes one feel at ease, and informed me that Mr. Trimble directed her in her first picture. Miss Young then told of her trip starting at Los Angeles then to San Francisco, where she aided the navy recruiting mission by speaking and helped open a room for the Red Cross. From there she proceeded to Portland, Ore., where she also appeared in the following recruiting mission, the result being 150 enlisted men, and from there she went to Seattle, Wash., where she had played in stock before no-

ing into the pictures about eight years ago. Here she was greeted by large audiences at the Coliseum, where many of her former friends gathered to see her. She and Admiral Coontz led a parade which opened the victory carnival arranged for by Seattle society women, the aim being to raise funds for a hospital. There were 5,000 Jackies, five bands, and an escort of supernanettes carrying guns in the line of parade, which proceeded to the big arena, where $3500 was raised toward the hospital fund the first night.

Speaks in Interest of W. S. S.

At Tacoma she was again greeted by capacity audiences, and made two appearances in the Colonial theater, where she spoke in the interest of the Thrift Stamp campaign. Admiral Coontz praised her work in Portland and Seattle, saying think any woman should be,” declared the star.

Addresses 500 in Hotel Lobby.

"I only wish I were a man so I could don a uniform and get into the first-line trenches,” declared Miss Young to an audience of fully 500 men and women who gathered in the lobby of the Davenport hotel, where she was given an ovation. "I am here to talk about Thrift Stamps,” she continued. "Why don’t you business men subscribe to the limit as you should, that’s what I would like to know. You have business ability enough to know that Uncle Sam is offering a wonderful investment in his Thrift Stamps. Isn’t that a lot better than taxing you and not even returning you your principal back? Then you get four per cent interest on the stamps.

"I am moving my residence from New York to Seattle, Washington, and I expect to visit this beautiful city once or twice a year regularly.

Gets 55 Navy Recruits at Theater.

"In Portland, Ore., where I talked a few days ago, there were 50 and 55 of these were enlisted at the theater where I talked. The others joined the ranks. I’ve been very proud of this record because the officer in charge told me that Portland had been combed for months before for volunteers. I have spoken every time a navy or marine officer has requested me to, and I have never turned down a request to speak for any of the campaigns, including the Red Cross, Y. M. C. A., Armenian, Y. W. C. A., Liberty, and various other. My heart is in the war to the limit, and I want to do my utmost instead of my bit.

“Spokane looks good to me. I love this city from what I have already seen of it. The Davenport hotel is one of the finest in which I have ever had the pleasure of stopping. I am certainly going to return to this city many times after I take up my residence in California, where I have my own production house.”

Leaves for New York.

Miss Young and her party arrived at 7:15 a.m., and left the following morning on route to New York direct. This queen of the screen was accompanied by Harry Garson, her manager, and Mr. and Mrs. W. H. Rudolph, Mr. Rudolph being her publicity man.

What Dallas Exchange Men Are Doing.

Cliff Reid, of the United Theaters Company of America, who was former Dallas Mutual manager, and H. G. Morrow, former First National manager of Dallas, but now with the United Theaters, are in New York for a few weeks.

H. O. Underwood, president of the Matinee Film Company, of Dallas, is spending his vacation in New York.

E. C. Leeves, formerly with the United Theaters Corporation, has joined the sales force of the First National in Texas and Oklahoma territory.
Metro Closes Branches in Canada.

Although the Metro franchise in Canada was acquired by Regal Films, Limited, months ago, the Metro branches in the dominion have just been closed. This development occurs under the Regal Exhibitors' Agreement of 1917 and policy for 1919. Metro releases were immediately stopped in the entire Canadian territory for the first time on that occasion and shortly afterwards the Metro offices were moved to their head offices in Toronto, Montreal and elsewhere.

Gronau Leaves Canadian Universal.

Announcement has been made that Ed Gronau, is no longer associated with the Canadian Universal in Montreal. Gronau had been with the Universal for a number of years, and he severed the connection in order to make new and important arrangements for himself.

Philadelphia News Letter

By P. V. Armato, for North Salford St., Philadelphia Post.

Delegates Return from Convention.

PHILADELPHIA, PA.—Although slightly disappointed at the outcome of the National Exhibitor's Convention which resulted in the election of Peter Schaefer, of Chicago, for the next president, the majority of delegates and Judge J. O'Donnell returned from Boston in the best of spirits, and expressed themselves contented with the new president. To say that the Canadian contingent enjoyed their stay in Boston particularly in view of the reports from the recent arrivals, and that it was a most royal good time, and they certainly admit it. A delightful treat was the excursion on the steamer to Nantasket Beach which finally ended with one of those famous cabaret dinners, at which E. Brown, in company with his wife and Blatt and his wife, and had a wonderful trip in their respective automobiles while making the journey back and forth. Many stops were made on the route, but one in particular was at Narraganset Pier in Newport, where 5,000 spectators were said to be present in the motoring camp were heard singing several patriotic songs at the completion of their graduation exercises. By good fortune Harry Ernst, son of H. Ernst, Sr., the manager of the Fairhill Palace in Philadelphia, was seen among the boys who were graduating soon to take their place in Uncle Sam's army.

Victoria Runs Metro Film for Week.

Edgar Wolf, the popular vaudeville manager who was recently appointed in charge of the Victoria, one of the largest vaudeville houses in Victoria, was today seen last week, and said that he was highly pleased with his new position. An interesting occurrence was the opening August 5 the Metro's sensational production, "To Hell with the Kaiser," would be presented for another week.

Philadelphia Shorts.

Frank W. Buhrer, general manager of the Stanley Company, besides attending the last day of the Philadelphia Film Trade Show, and having a large number of picture theaters, is at present attending to the booking of Sabskoly and McHugh's vaudeville and other engagements for the latter return from their vacation.

Herbert Ellinger, the president and managing director of other companies, has inaugurated quite a novel and up-to-date arrangement whereby he has been successful in circulating ice-cooled air through the house, which is delighting the large patronage of his beautiful theater.

Pittsburgh Trade Letter

By E. J. McMurtry, 455 Union Arcade, Pittsburgh.

Rent Too High; Theater Closes.

PITTSBURGH, PA.—The Alhambra theater at Beaver Falls has been closed by Mr. Frank M. McGuirk, whose management the theater thrived for about two years. Mr. Hart developed the theater from a run of small shows to a prosperous theater proposition showing moving pictures exclusively, and, with its 500 seats, was doing well. The theater was closed because of an excessive rental asked by the owner. It is understood, however, will be vacating the place.

Smith Takes Over Greenfield Theater.

The Greenfield theater at 708 Greenfield avenue has been taken over by Edward Smith, a former Bloomingfield exhibitor. The house seats about 300, and has been closed for a few weeks.

B. & B. Theater Sold.

The B. & B. theater on Beaver avenue, north side, has been sold by C. P. Michaels to Mr. C. F. McGuirk. The house will open in a week or so after remodeling is completed.

Liebman Buys Wilkay Theater.

The Wilkay theater at Parade street, Erie, which has been in the hands of Mr. Liebman, of East Pittsburgh, who assumed active management last week, has operated a prosperous one, and should enjoy good patronage under the new owner's management.

Columbia Theater Being Rebuilt.

The Columbia theater in Erie, which recently burned down, is being rebuilt as rapidly as possible, and will be ready for business about the last of September.

The theater is owned by the Columbia Theater Company, of which Mr. Potter is manager.

Spokane News Letter

By S. Clark Putchin, E 1811 Eleventh Ave., Spokane, Wash.

Clark with Stilwell Theater Company.

SPokane, WASH.—H. W. Clark, who figured prominently in the Goldstein-Lubin company, which has many branches in the northwest, has come here to take charge of the Stilwell Theater Company. This announcement was made by C. E. Stilwell, president of the company, who has a string of theaters in Spokane and two in Colfax. Mr. Clark succeeds E. P. Coffey, who has gone into the field for the "Eyes of the World."

Mr. Stilwell is busy with improvements and plans for his chains of theaters. In the Class A he is putting in a pianoplayer which is a combination of pipe organ and piano, the same as the instrument he has in the Casino. He has taken a long lease on the Unique theater, which he has taken over as manager for some years and got his start in the moving picture field, and will give the remodel and recreation a place. He will increase its seating capacity from 250 to 500.

Spokane is now both moving picture houses at Colfax, having recently taken over the Bungalow theater there, with J. S. Nelson and associates.

Spokane Brevities.

Mary Garden, "The Splendid Sinner," at the Clemen played to good sized audiences for three days, starting July 16 at the Clemen, and then moved to the Spokane, also 14 others. The house had a feature during the week in Spokane picture houses entitle "The Splendid Sinner," by Liberty: Patty Arbuckle in "Good Night Nurse," at the Clemen; Frank Keenan in "The Stepping Stones at the Majestic; and "Intolerance" at the Lyric.

THE MOVING PICTURE WORLD, Aug. 10, 1918

Dailies Give Much Space to Griffith Film

"Hearts of the World" Gets Plenty of Publicity in Toronto Newspapers Before Starting Its Four Weeks' Run at the Allen Theater—Amount Surprises Local Film Men, for Publications Are Most Conservative.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

Metro Closes Branches in Canada.

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San Francisco Has New Producing Company

G. M. Anderson, of "Broncho Billy" Fame, Herbert Rothchild, A. M. Rosenstien and Judge I. M. Golden Organize Golden Production Company Here—

Studies Located in San Mateo County,

By A. Church, 1507 North St., Berkeley, Cal.

San Francisco, Cal.—The Golden Production Company, a million dollar moving picture corporation, with studios in San Mateo County and the head office in San Francisco, has been formed following the arrival of G. M. Anderson, of "Broncho Billy" fame. Anderson will be the directing genius of the new film corporation, and will also be one of the actors in the film productions. The company plans to be limited to eight complete photodramas a year. Three San Franciscans are interested in the moving picture star in the venture. They are Herbert Rothchild, A. M. Rosenstien, and Judge I. M. Golden. In regard to choosing San Francisco as a producing field, Anderson said, "Our corporation will spare no expense to give the best talent and acts available to San Mateo County for our studios. There the climate is ideal for the taking of pictures. In 100 years we have learned that there were but eight days' difference last year between Los Angeles and San Francisco." Supply Man Off to War.

F. J. Alberti, 100 Gable Gate avenue, who handles National carbons and theater specialties, has left for Fort McDowell, and will serve as a member of the coast training camp getting ready for the trip "over there." He has left the business charge of his company in the hands of Mr. Alberti, and orders are being cared for in the past.

First Marion Davies Film at Strand.

"When I Was a Wives," the picture of which has been running in "The Call," has been secured by the Strand theater for showing from October 1st to April 10th. This is the first picture produced by the Marion Davies Film Company, and it was purchased by the select Pictures Corporation.

Educational Talks in Movie Houses.

The Alameda County Educational Association has asked the Oakland Board of Education to recommend the showing of moving picture houses to permit brief lectures to be given during performances on the role of the moving picture in the social, moral and economic force, as well as for the furtherance of war work. The request was referred by the board to the committee of the whole for a report at the next meeting.

Theater Sales are Numerous.

A number of moving picture theaters in San Francisco and vicinity have changed hands of late through the offices of the United Theater exchange, among these being the one-half interest in the Varsity theater, Berkeley, from J. Hill to R. Elmonds; the World theater at Gilroy, from W. La Ross to W. T. Brooks and Stickley; the Strand theater at Los Gatos, from Welf & Thompson to L. L. Killingsworth, and McPherson's, Hayes theater, of this city, to F. A. Ross.

Select Office May Be Moved.

Plans are being considered for the removal of the offices of the Select Pictures Corporation from the third to the fourth floor of the Easton building at 935 Market street. A larger floor space in the new location would give this branch much more space than it now enjoys and permit of an ideal administration. Negotiations for the contracts for the renewal of Select service and coming and going business have been carried on for the present quarters have become crowded.

War Demands Bring About Changes.

Myron J. Lewis, manager of the San Francisco office of the Famous Players-

San Francisco News Letter

August 10, 1918

Anchors the New Producing Company

By A. Church, 1507 North St., Berkeley, Cal.

San Francisco, Cal.—The Golden Production Company, a million dollar moving picture corporation, with studios in San Mateo County and the head office in San Francisco, has been formed following the arrival of G. M. Anderson, of "Broncho Billy" fame. Anderson will be the directing genius of the new film corporation, and will also be one of the actors in the film productions. The company plans to be limited to eight complete photodramas a year. Three San Franciscans are interested in the moving picture star in the venture. They are Herbert Rothchild, A. M. Rosenstien, and Judge I. M. Golden. In regard to choosing San Francisco as a producing field, Anderson said, "Our corporation will spare no expense to give the best talent and acts available to San Mateo County for our studios. There the climate is ideal for the taking of pictures. In 100 years we have learned that there were but eight days' difference last year between Los Angeles and San Francisco." Supply Man Off to War.

F. J. Alberti, 100 Gable Gate avenue, who handles National carbons and theater specialties, has left for Fort McDowell, and will serve as a member of the coast training camp getting ready for the trip "over there." He has left the business charge of his company in the hands of Mr. Alberti, and orders are being cared for in the past.

First Marion Davies Film at Strand.

"When I Was a Wives," the picture of which has been running in "The Call," has been secured by the Strand theater for showing from October 1st to April 10th. This is the first picture produced by the Marion Davies Film Company, and it was purchased by the select Pictures Corporation.

Educational Talks in Movie Houses.

The Alameda County Educational Association has asked the Oakland Board of Education to recommend the showing of moving picture houses to permit brief lectures to be given during performances on the role of the moving picture in the social, moral and economic force, as well as for the furtherance of war work. The request was referred by the board to the committee of the whole for a report at the next meeting.

Theater Sales are Numerous.

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Myron J. Lewis, manager of the San Francisco office of the Famous Players-
Washington News Letter
By Clarence L. Linn, 622 Riggs Bldg.,
Washington, D. C.

Moore's Theaters Aid Patriotic Fund.
WASHINGTON, D. C.— Moore's Theaters, the Garden and Strand, and the National theater have been quite active with the promotion of a fund rais-
ing for the British and Canadian patriotic fund. Last week they obtained $1,632. Several other theaters are said to have made the appeals. This fund is to be used for the maintenance of the wives and de-
pendent children of soldiers and sailors in the District of Columbia, who are accepted at the office of the British and Canadian re-
征ouring mission for service in the British Army.

Italian Ambassador Sees War Films.
The official Italian War Films, shown at Politeama, was attended by Sidney B. Lust, created a great deal of interest during the week. Prominent officials of the War Department have expressed interest in the work.

Exult's Work of Film Companies.
The Department of Labor is telling the general public of the work being done by Gaumont, Pathé, Vitagraph, Universal, General, Metro, Goldwyn, Triangle, Mutual, and other film distributing companies, in cooperation with the Farm Service Division of the Employment Service in the release of pictures depicting the progress of the war, and the Italian Ambas-
dor of course was interested in the work being done. Several films have been shown since the Italian Government, viewed the films. The pictures take well at this time in view of the great number of Americans who are doing in driving the Australians.

Biron in Control of the American.
David Biron, who operates the Liberty theater, has secured from Harry M. Cran-
son, president of the company, his consent to his operation. It will be his intention to make a great many changes in his acquisition, and will redecorate the front as soon as possible.

Utica Trade Letter
New Orpheum Theater Improved.
THE new Orpheum has received many
summer improvements during the past
few weeks, including new auditorium lights, and the poster and photo frames have been newly painted. C. N. Parker, of Niagara Falls, the owner of the theater, was in Utica during the past week placing many improvements in his comfortable neighborhood home.

Linton Attending Convention.
WASHINGTON— A meeting of the Hippodrome theater, this city, and also the Richmond in Herkim and Hippodrome, Little Falls, was held last week on the occasion of the convention being held in Boston all this week.

Ball Resigns from Hippodrome.
Joc Ball, who has been manager of the Hippodrome at Utica, has resigned the management of another house in a dis-
tant city. Mr. Ball was the first manager to have a Hippodrome seat in Utica.

Front of Hippodrome Embellished.
The front of the Hippodrome theater has been greatly improved by the erection of a new signboard, the use of the company's poster frames. They are stationary, and very attractive. A large frame holding a banner has been placed in the air over the sidewalk in front of the house, and in this the title of the daily star and fea-
ture is placed.

THE MOVING PICTURE WORLD

Films Trade Notes of West Week from Indiana
S. Barrett McCormick of the Circle Theater, Indianapolis, Complimented by
Director of the Division of Films Hart on His Advertising
Campaign for "Pershing's Crusaders"—Other Items.

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

Juror Disagrees; Francis Discharged.

GEO. A. WEBB, proprietor of two local motion picture theaters, who was arrested about mid-week desecrat-
ing the Sabbath because he had operated his theater on Sunday, was discharged in city court yesterday after the juror had failed to agree on a verdict. The jury was discharged by the court after it had failed to agree.

In disagreeing the jurors were divided on the point as to whether the defendant was guilty of showing pictures of an im-
moral character.

Chief of Police Week, who filed the affidavit against Francis, has announced that if even Francis attempts to operate his theater Sunday again he will file other affidavits against him. The first arrest grew out of the efforts of the Greater Indianapolis Labor Service and the Women's Auxiliary to abolish Sunday shows. Greensburg is one of the few Indiana cities which does not permit exhibition of Sunday motion picture shows.

Overhauled Theaters Open.

Richmond.—All spick and span, the Murray and Murrette theaters, which have been undergoing a three-week overhaul for the last few weeks, were reopened to the public. The lack of local films on a Tuesday night under the management of the People's Theater Company, of Chi-
cago, with the replacement of Fort

Wayne, is the head. The company re-
cently leased the theaters from J. G. Mur-
ray, of the Indianapolis lighting business. Capacity crowds attended the reopening.

Novelty Under Strand Management.
Evansville.—The Novelty theater on Main street, near Seventh street, has been taken over by the Strand theater manage-
ment, and will be operated as a high grade motion picture theater. Manager Russell, of the Strand, added that all will be ready to open under the new management in about ten days.

Johnson Sues Bruner.
Indianapolis.—Robert Johnson, who says he has a part interest in the Washington theater, a motion picture house on Indiana avenue, has brought suit in the circuit court, also a part owner of the theater, asking for the appointment of a receiver. Johnson alleges in his complaint that he and Bruner are partners, and that Bruner has repeatedly refused to permit him to share in the profits.

Rumsey Resigns As Operator at Luna.
Lafayette.—Carl Rumsey has tendered his resignation as motion picture operator at the Luna theater here, and will leave next week to become traveling salesman for the Duncan Meter Works. He will travel through the Northwest. Mr. Rumsey has charge of the motion picture machines at the Luna since the theater was opened.

Morse Visits Film Trade Board.

Ted Morse, who opened the St. Louis branch of the Motion Picture Trade Associa-
tion about a year ago, was a visitor at the St. Louis Film Board of Trade this week.

George W. Tredell, of the J. H. Kunsky Enterprises, Detroit, spent the week of July 10 in New York arranging his bookings for the coming season.

W. G. Underwood, of the Specialty Film Company, of Dallas, Texas, was a recent

Exhibitors Face Two Lightless Nights.
Exhibitors received notice this week that two lightless nights a week probably will be established in Indianapolis be-
cause of the amount of the Illinois details of the order to conserve fuel by the Exhibitors of the city. Mrs. A. B. Holmes, of Independence, state.

Vought Books "Over the Top."
Columbia City.—B. J. Vought, manager of the Lyceum theater, at this place, has returned from a trip to Chicago where he booked the Vitagraph picture, "Over the Top," for presentation here August 7 and 8. It is one of the most popular pictures, and is well advertised. The city officials have been advised by the state authorities that the public is to be allowed to make the celebration, but the message said that the cur-
tailing of unnecessary lighting will go into effect when time comes.

McKinney Gives Free Picture Shows.
Washington.—D. A. McKinney, who rec-
etted the park concession at Eastside Park, in this city, from Harry Palmer, has arranged for the exhibition of free motion pictures as one of the main attractions. Just what effect the exhibi-
tion of free pictures will have on the trade at the downtown motion picture theaters remains to be seen.

Manager Maurice Entertains Soldiers.
Lafayette.—Two bunches of peaches were distributed among the troops who were guests of Manager Maurice at a special showing of "My Four Years in Germany" which took place at the Luna theater, last Saturday night. John Shamiya, a Syrian fruit merchant, whose place of business adjoins the the-
ater on the south side, assisted the show.紧接着, the manager ran the show. The tickets were sold to the servants at their respective places.

Show Films Depicting Child Sports.
South Bend.—Motion picture films illus-
strating various activities suitable for chil-
dren, are being presented jointly by the South Bend and South Bend YMCA as part of the week's activities. LaSalle theater Thursday and Friday. The pictures were filmed by the Fort Morgan Company, of Detroit, and were brought to the last through the efforts of F. E. Bowers, the principal recreation director of South Bend.
Charge Portland Exhibitors Sublet Films

Matter Brought Before Northwest Board of Trade—Organization Takes Action Against Offending Picture Men.
By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Several Seattle film concerns have brought to the notice of Mr. W. A. Wallach, board of trade man, the fact that two or three exhibitors in Portland have been subletting film houses for shows. The film houses have been receiving pay for it. One or two of them actually went so far as to show the "bills" in their stores one hour to another in the same evening. The matter of collection for the films thus used without authorization is in the hands of the counsel of the Board of Trade, and the members of the organization are arranging to have contracts with the offending exhibitors until the bills are paid.

Kleine Picture Breaks Town Records.
Bellingham.—The showing of "The Unbeliever," at the Bellingham Theater here on July 1 broke all records for motion pictures in that town. The box office cleared over $650, and Fred Wallin, the manager, decided he was fully justified in his recent expenditure of $6,500 on the improvement of the lobby and foyer alone. That same day in the patriotic parade in Bellingham "The Unbeliever" was carried by the Bellingham Kleene manager, and Mr. Walton received the first prize.

Pershing's Film at the Metropolitan.
"Pershing's Crusaders" has been placed by the Exhibitors' exchange in Seattle, the first in a large house, where it is playing to very good business.

E. J. Fisher Elected Secretary.
The Washington Theater Managers' Association met on July 2 and elected Edward J. Fischer secretary to take the place of George King, who resigned in order to be ready to answer the call in the Philippines which came very soon. Mr. Fischer was also appointed as delegate to the National Convention in Boston.

Picture Stars Visit Seattle.
Seattle picture fans have been all "in a flutter" for the last week with Madame Petrova and Clara Kimbell Young within three days of each other, Madame Petrova having come from her tour of the country taken for the purpose of selling War Savings Stamps and Clara Kimbell Young from her tour of twenty-five days, July 11, on her navy recruiting tour of the Pacific Coast cities. Madame Petrova appeared twice at the Liberty theater, where she received a great ovation. At each performance she made a very clever and touching speech and sang a patriotic song, then and her manager, Bob North, collected pledges for the Liberty bond. Before leaving Seattle, Madame Petrova had sold during her tour $50,000 worth of stamps. The Liberty bond subscribed for in Seattle was pledged by J. G. Von Herberg, managing director of the Union and Von Holst's theaters in Seattle. Madame Petrova left Seattle Saturday night for Minneapolis, making her first big jump of her journey homeward.

Clara Kimbell Young made her appearances at Matson's Town Hall Coliseum Tuesday afternoon and evening. She was received with great enthusiasm. Clara Young has been brought through the streets of the downtown section by several companies of navy men, and she afterward addressed a large gathering at the skating arena, obtaining 150 recruits for the navy. In Portland, where she visited just previous to her Seattle visit, she obtained 55 recruits.

She left Wednesday morning for Tacoma, and proceeded Thursday to Spokane.

Publicity Manager Pulls "Good Stunt.
Seattle, July 1.—The Seattle Film Booking Office, Seattle, owns some very handsome decorations to the fact that it is the official downtown eating place for all men in the city. An entire wall has been covered with photographs of Artcraft and Paramount stars, with the names of the girls, all in fine panel frames. The idea was suggested and worked out by A. J. Kennedy, publicity manager at the Seattle Artcraft Paramount office.

Exchange Personal.
C. D. Beale and Alex Singelov are the Seattle appointed salesmen for Kleine in the Washington and Oregon territories.

W. J. Drummond, Northwest manager for the Motion Picture Mutual of Montana, is looking over the new territory which came under his jurisdiction with the closing of the Salt Lake office.

Miss Grace Sanderson left Seattle this week to cover the Montana territory with her secretary. Story of Miss Sanderson.

H. G. Rosebaum, manager of the Artcraft Paramount office is in Spokane this week.

J. E. Madison, formerly office manager of the Seattle Mutual exchange, and well known to local exhibitors, is now in training at Camp Lewis.

Seattle's film row is to lose three of its best known stars this week during training camps this week. They are D. P. Peck, assistant manager of the Exhibitors' Exchange; Frank Cook, manager of the Universal office, and Harry Arthur, Jr., of the Deluxe Feature Film Company.

Exhibitor Personal.
W. E. Tottenbich joined the Alhambra theater, Portland, paid a very pleasant visit to Seattle last week for a visit with several town exhibitors who visited film row were W. H. Conners, Folly theater, Stanley Conners, Universal theater, Western Manager's Company, Aberdeen; Mrs. W. Madison, Charleston; Mr. and Mrs. I. L. Williams, Universal, Portland; A. R. Haynes, St. Paul; Stannard, Gem and Wenatchee theaters, Wenatchee, C. E. McKee, Orpheum, Everett.

Louisville News Letter
By Ohio Valley News Service, 1404 Starks Blvd., Louisville, Ky.

Making Shows More Interesting.
LOUISVILLE, Ky.—Fred Dolle, manager of the Alamo theater, Louisville, in a recent interview stated that the exhibitors could make their shows far more interesting if they could arrange with the local newspapers and associated newspapers with which they might break after the evening newspapers were off the streets and before the morning papers were obtained. In many cases the news is of much interest, but not big enough to warrant the newspaper interest. Of the two or two occasions lately Mr. Dolle has received advance news during the evening performance of Saturday night, there are on the screen with excellent results. He believes that if in the event the theaters could arrange to feature a news item during the evening hours it would make the show more interesting and thereby hold attendance higher at the night shows.

Walter Truuner Dies in Service.
Louisville.—Walter Truuner, 21 years of age, formerly a well known moving picture operator of the Falls Cities, including Louisville, New Albany and Jeffersonville, died on Wednesday, July 17, at a hospital in France of pneumonia. Mr. Truuner enlisted in the navy, and was a second class seaman attached to the transport Eriny. The news was received by his father, W. A. Truuner, of the War Department. He is survived by his mother and two brothers, Edward and J. A. Truuner, both of this city, and L. R. Truuner, Ind., lived in New Albany for several years, and enlisted at Cincinnati. His death is a great loss to any man connected with the picture business of the Falls Cities, although there are many friends here. Mr. Truuner joined the colored Artcraft Boys of any one connected with the picture business of the Falls Cities, although there are many.

Thaters Run Sunday, Despite Decision.
In spite of the decision against the Ben All theater for operating on Sunday the theaters are continuing Sunday operations. The decision of the county board, as reported to the city council by the councilmen's Committee, stated that he had about thirty charges against each house, and that in the case of the Artcraft Boys of any man connected with the picture business of the Falls Cities, although there are many.

Mr. and Mrs. DoIe on Vacation.
Fred Dolle, of the Alamo theater, has gone to Graham Springs, Ky., where he and Mrs. Dolle will spend a three weeks' vacation.

Build Picture Theaters Near Camp.
Reports have been heard for several days past to the effect that the new Armored Force camp at West Point, Ky., and later for Stit kon, Ky., would be moved elsewhere due to high land values. However, recent advices from Washington, while not official, report that the Stit kon location has been approved. The camp at West Point, Ky., it was learned, is subject to overflow during high water in the Ohio River. Camps have been located at West Point, Ky., and Stit kon for picture houses in event the camps overflow. The camp at Stit kon is of 55,000 men, with no theaters within twenty-five miles.

Court House Now a Picture Theater.
Shelbyville, Ky.—The court house was converted into a moving picture theater during the showing of the Ambassador Gerard picture, "My Poor Years in Germany."

News from Maritime Provinces
By Alice Fairweather, care of The Standard, St. John, N. B.

McArthur Resigns from Regal Films
ST. JOHN, N. B.—Mr. R. G. McArthur, formerly of the Metro and recently manager of the Regal Film Company, has decided to resign and will go to Charlottetown to manage a theater there. He has leased the town hall auditorium and has a big house, both suitable for a motion picture house. The other theater in Charlottetown, the Prince Edward, is under lease to F. G. Spencer of St. John.

Holds Benefit for French Red Cross.
Another fine performance was held in the Imperial theater this week, the occasion being the benefit for the French Red Cross. The theater was leased for four performances and pictures were shown, the proceeds being divided with tableaux and songs. The Vitagraph picture "For France" was used, Manager Goldie Shorey, G. Spencer of St. John. The Specialty Film Import, with their usual generosity, gave a beautiful colored film which the proceeds of the net sum of money was raised for the cause and the entertainment was great, as it was the closing show of the season. The news of the French and Americans were being done so splendidly at the front. W. C. McKee and Mr. Truuner died some of his vaudeville to take part in the performance, and asked for girls attired as French maidens. A picture of the Y. W. C. A. usherettes at the Imperial theater was published in the Toronto Sunday Night with an explanation of their patriotic work.
Cincinnati, which Scarcity is progressing:

The reappearance in Cincinnati of Fox's great spectacle, "Cleopatra," featuring Theda Bara, so soon after its recent initial appearance in the city, being set at an hour when most of them could get away.

The Moving Picture World

New Second Vice-President of Baltimorean National League in Convention at Boston Elects J. Louis Rome, Counsel for Maryland Exhibitors' League, and Prominent Exhibitor, for the Office.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore, Md. J. Louis Rome, counsel for the Maryland Exhibitors' League, was elected second vice-president of the Motion Picture Exhibitors' League of America.

Mr. Rome has been connected with the Broadway theater as manager for three years. Prior to this time the Broadway was the 19th Military Police at Camp McClellan.

Victory Rally at Garden.

A patriotic mass meeting and entertainment was held at the Garden Theater, Lexington street at Park avenue, to celebrate the victory of the Allied forces over the Huns on Sunday night, July 21.

The show was given by Charles E. Whitehurst, president of the Garden Theater Company, and arrangements for the affair were made by L. A. DeHoff, his photoplay supervisor. It is understood that Mr. Whitehurst said the show was given so that the people might see what the boys "over there" are actually doing.

There was a program of popular entertaining features, and moving pictures of the "American Battle Front," and "Fighting with the Hallian Front" were shown. The public was admitted free of charge, and a large number of people took advantage of the opportunity to see pictures of the fighters of the various nations.

Cleveland News Letter

By M. A. Malaney, 697 Belmont Blvd., Cleveland, Ohio.

Stork Theater to Open in August.

CLEVELAND, O.—The only large new theater so far to be built in 1918 in Cleveland is almost completed, and will open the early part of August. This is the Stork theater on Lorain avenue, which seats nearly 1,000.

For the new house has been a source of speculation among exhibitors on the west side for several months. Several of the old theaters on the same neighborhood, Reif took a fifteen-year lease on the house at a total rental of $120,000. The building itself cost about $75,000.

Exhibitors are Slow in Slide Returns.

A deplorable condition has resulted in Cleveland exchange poster departments, especially in regard to the return of slides.

One exchange manager said he visited 50 theaters in a week and went into the booths of each one, where he found a total of about 800 slides. About one-third of them were for patriotic red and white, while the rest were for features which the theaters had run.

Roberts Managing Finishing Plant.

J. N. Roberts has purchased an interest in the Mounting & Finishing Company, Stork Building, Cleveland, and is now in charge of the plant.

Mr. Roberts formerly was manager of the Ford building in Portland, Oregon, but has been in New York for several months. Besides mounting the company is in charge of advertising, display and special work.

Erdmann with Famous Players.

George W. Erdmann, who recently left the Cleveland Foursquare office, has accepted a position with the Cleveland Famous Players-Lasky Company. He is now on the road doing special work.

August 10, 1918

Cincinnati News Letter

Use Zoo Animals with "Tarzan" Film.

CINCINNATI, O.—Some rather striking publicity stuff in connection with the opening of the grand opera house of "Tarzan of the Apes," which has been managed by the Cincinnati Zoo authorities, was introduced in the line of advertising that has been sent out. The animals were denied by the fact that the Cincinnati Zoo authorities, have charge of them as a wild life reserve. Some were placed among the tropical foliage in the lobby of the theater, these added exhibits lent an acceptable air to the place for the picture, with its jungle scenes and characters.

Manager Libson Shows "Cleopatra."

Auntie at Zoo. The reappearances in Cincinnati of Fox's great spectacle, "Cleopatra," featuring Theda Bara, so soon after its recent initial appearance in the city, being set at an hour when most of them could get away.

Work on Palace progressing rapidly.

The work on the big Palace theater on sixth street is progressing rapidly since the foundations were put in. Scarcity of labor and some difficulties connected with the movement of materials have hampered progress somewhat, but the work is being pushed with all possible speed, in order that the building be completed as early in the winter as possible. It is not now hoped that it can be finished in the fall, as was originally intended.

Frank Hines, Operator, Dead.

Frank Hines, one of the first moving picture operators in Cincinnati, and a charter member of the local organization of operators, died on Friday, July 2, after a brief illness. His funeral was attended by nearly every operator in the city, being set at an hour when most of them could get away.

Interperses Picture Program with Songs.

The innovation introduced by the management of the Lyric theater in the series of song numbers interspersed through the moving picture programs seems to have had the approval of the public, judging by such comments as have been heard, and by the fact that the feature is being continued. While the effect which was more or less general several years ago among exhibitors to add something to their attractions in the way of vaudeville numbers was long ago dropped as inavdiable, the Lyric idea is to give patrons a little change by the presentation of popular songs rendered in clever style, and the applause which the singers receive indicates that the idea is liked.

Navy Department Thanks Serkowich.

H. Serkowich, secretary of the Moving Picture Exhibitors' League of the Chamber of Commerce, as well as of the Associated Film Exchanges of the Chamber, has been doing splendid work for the Government despite United States entered the war, and is still so engaged, in addition to giving his usual expert attention to the duties of his office.

Aside from aiding in naval recruiting, both in person and by his influence over the moving picture theaters, and doing some other work for the Navy which has been highly successful, Serkowich has guided the operations of the Four-Minute Men in a way which has been highly effective, and has been very helpful to the exhibitors as well. He has been honored by the hearty expression of thanks of the Navy Department, in which his patriotism and energy are warmly referred to.

J. Louis Rome.

had been in other hands, and had been destroyed by fire. He was one of the or- gani-izers of the new company which re- built the structure.

It is stated that when his name was placed on the ballot for the office at the National Convention, which was held in Boston from July 16 to 20 he was unanimously elected.

Frank A. Hornig, president of the Maryland Exhibitors' League, and Louis A. DeHoff, secretary of that organization, who, with Mr. Rome, acted as delegates to the convention, were greatly pleased with the manner in which the Boston exhibitors received and entertained the delegates from all over the country to the convention.

Louis A. DeHoff, who is manager of the New theater, 210 West Lexington street, was named on the War Service Com- mittee, and Frank A. Hornig, who is manager of the Horn and Royal theaters, were named on the Committee of By-laws and Finance.

Baltimore Brevities.

Word has been received by John T. Ford, co-proprietor of Ford's opera house, from his son, Frank M. Ford, that he has ar- rived safely on the other side. About the time war was declared young Ford enlisted in the army, and was assigned to
Detroit Leads in First-Run Picture Shows

Six Big Theaters Have Already Signed Up for Initial Showings—Opening of Fall Season Will Probably Witness Eight.

By Jacob Smith. 719 Free

DETROIT, Mich.—From the increased number of first-run houses in Detroit, one looks very much as if no good picture could be signed up for first-run showings. The Madison, Variety, Showboat, and Olympia are the only big houses that have shown first-run pictures, changing weekly. These are John H. Kunsky houses. The Kunskeys have signed up with LOARSON and Gleicher, who will again show first-run pictures, changing weekly. The Majestic now closed, will reopen sometime in August with big first-run pictures. M. W. McGee continues as the managing director of the Majestic, and the Boulevard will adopt a new policy of first-run pictures. There is considerable talk of the Colonial theater, Woodward, and Sibley going to first-run pictures under its new ownership. The Detroit opera house will open with a first-run picture and will probably continue showing pictures, and they will be the first-run kind.

Several theater owners showing first-run pictures next season puts Detroit in first rank as the leading theater city in the three largest cities. All the other cities have only free-run exclusive picture—the Rialto, Rivoli, and the Strand. Chicago has not signed up for first-run pictures, as the larger cities have only one or two. Think of Detroit with six first-run theaters as a picture city and the probability of there being eight.

The Regent, Woodward and the Grand, which was operated last season as a combination vaudeville and picture house, will start showing first-run pictures. This is the announcement just made by Charles H. Miles, the lessee.

Mr. Miles will have a 56-piece symphony orchestra, and already he has engaged Ward J. Hutton, who for three years led the orchestra at the Majestic theater. Mr. Miles has also engaged Henry Saltrey, who sang for nearly two years at the Majestic, and he speaks of this as his most popular engagement. Mr. Miles has not decided as to the prices, but the policy will be, the safer the better. Mr. Miles plans to open the theater right away, and with performances continuous on Sundays.

Colonial Theater Changes Hands

The Colonial theater, Woodward and Sibley streets, Detroit, seating 1,700, and one of the most beautiful and modern picture houses in the country, has been leased by Frank Farrington to Leo and Lou Cohen and Herman Warren, effective the 1st of August. The lease, which is for the entire building, including stores and offices, runs for twenty-eight years, and the rental the first year is approximately $18,000, with a graduated scale for the balance of the lease period. The new owners are ex-Columbia Colonial, and the change, with popular prices.

Messrs. Cohen and Warren now control the Columbia theater in Detroit, being exceeded only by John H. Kunsky Enterprises and the Woodward Three. Mr. Cohen operates the Colonial they operate the Globe theater on Grand River. The Columbia on Woodward and the others on West Fort street. Ben Cohen and Herman Warren will give the four houses their entire attention. The third partner, Lou Cohen, is in France with the Motor Truck Division of the American Bredes. This combination is almost as good as the old owners and Warren will be on the third floor of the theater building, from where they will transact all their business for their chain of theaters.

Exhibitors’ Directors Board Meets

A meeting of the Board of Directors of the American Exhibitors’ Association, of Michigan, was held at the Hotel Tuller, July 23. A number of matters were discussed and the board of directors has now decided to request the stockholders of the Exhibitors’ Booking Corporation, of Michigan, for the purpose of granting the sales stockholders the privilege so that the unit can be thoroughly established. Among those present from out of town were W. S. Bales, owner of Battle Creek, and Charles Seaman, of Grand Rapids.

Riley of Colonial Theater Resigns

T. C. Riley, house manager of the Colonial theater, Detroit, and former manager of the Grand Cirrus theater, has tendered his resignation, and will devote most of his time in the future to getting recruits for the United States Navy.

July Draft Hits Film Business

The July draft has hit the film business hard. Among those who have either called or enlisted were the following:

Dave Palferman, office manager of the John H. Kunsky Enterprises, went to Camp Custer.

Ray Branch, formerly with the Universal, and at one time in the theater equipment business, went to Camp Custer.

Forrest Little, shipping clerk of Metro, went to Camp Custer.

George Davidson, booker at the Madison Film exchange, went to Camp Custer.

C. F. Holm, of Universal, is now with the Engineer Corps at Camp Custer.

Leon Welsh, motion picture operator of the Ferry Field theater, went to Camp Custer.

Joseph A. Partahn, bookkeeper at the George Kleine exchange, joined the navy.

Michigan Small Items

Her Wedgell, of the Michigan Motion Picture Supply Company, Detroit, has just taken the Michigan agency for Minusa Sereus and Hertner Transverters.

In addition, Her represents the Simplex and National and claims that he has a strong line of merchandise.

E. H. Weeks, brother of George Weeks, associate manager of the famous Players Lasky exchange in Detroit, has affiliated with the same branch as traveling representatives.

Lipp and Cross, of Battle Creek, have placed a $5,000 order with the United Theater Equipment branch in Detroit for power’s machines, Velvet Gold Fibre screen, and other equipment for their new house and their other chain of theaters.

Paul J. Schloßman, of Muskegon, was in Detroit recently, having toured in Chicago. He reported excellent July business. Mr. Schloßman operates the Regent, Majestic, Rialto, and Elite theaters in Muskegon, and the Robinhood, of Grand Haven, Mich.

George Jackles and William Seifert are now affiliated with the Strand Features, Detroit.

The standard Film Service, Detroit, has purchased the state rights on the Kerigin reissues, short-reel subjects.

A Pledge to Save Is A Pledge to Fight

Buy W. S. S.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

Petrova Nets Big W. S. S. Sale

MINNEAPOLIS, Minn.—Mme. Olga Petrova has departed from the Twin Cities for Berlin, where she will not wear off for a long time, and the W. S. S. (Warner’s Service Society) stamps are about $8,000 richer. Due to this sale Mme. Petrova did not arrive in Minneapolis at the time she expected.

The next day she spoke and sang six numbers in the Twin Cities, reviewed a detachment of Jackies, a naval band, and letter carriers. At the parade over six hundred Jackies paraded and there was a big break by a detachment of jackies, a naval band, and letter carriers. At the parade over six hundred Jackies paraded and there was a big break by a detachment of jackies, a naval band, and letter carriers.

First National Exchange Moves

The First National Exchangers Circuit exchange moved its offices from 719 Hennepin avenue to the fourth floor of the Film Exchange building July 23. In the future the First National will conduct its business entirely separate from the local Universal exchange, whose offices it has shared since the circuit was formed. E. R. Pearson will continue as First National manager, and will add several new men to his staff of workers.

W. F. Bowman Called to Colors

Walter F. Bowman, advertising manager for “The Little Jockeys,” and one of the best known film workers in the territory, will answer Uncle Sam’s call July 26. Mme. Petrova will report to Camp Wadsworth, S. C.

Draft Board Reclassifies Proctor

Ralph O. Proctor, district manager for Fatty, who has been in and around Minneapolis and the surrounding country, has been reclassified in the National Army draft, and has been called to Chicago for examination preparatory to leaving for camp.

Breezes from Film Town

Harry Hellweg, former Metro booker, has joined the road staff of the Universal exchange.

Alex Bernstein, booker for the Kleine exchange, reported to Camp Wadsworth, July 22. Alex is to be succeeded by his sister.

Arthur Solle, booker for the Friedman Palmers Exchange, was at the National Army at Uncle Sam’s request. He will be succeeded by Izzy Friedman.

Harry Doolin, formerly a film man for Westcott, is still another local film man to rally to the colors during the last few weeks.

Lynn S. Card, representing the United States Exhibitors’ Booking Corporation, closed a deal with the Miller, player of the supreme exchange, recently where- by the Supreme has obtained the exclusive re- ductions throughout the Northwest. The pictures to go under Supreme direction are “The Birth of the New, The Crucible of Life,” and “Just a Woman.”
THE MOVING PICTURE WORLD

Thirteen Houston Censors Now Deadheads


By Phil E. Fox, Times-Herald, Dallas, Texas.

DALLAS, TEX.—Down at Houston managers are not permitted to collect the war tax from the members of the board of censors. The Houston City Council at a recent meeting passed an amendment to the ordinance creating the board of censors providing a penalty for the refusal of an exhibitor to admit a member of the board without this tax. This means that members of the board may enter theaters at any time in the course of their official duties without the manager’s consent. The penalty provided is a fine of not less than $25 and not more than $200. There are eleven members of the board, but any three may hold a hearing and render a decision which is binding unless an appeal is taken.

Arrives Safely at a Foreign Port.

Mrs. Roy Brockman, manager of the Queen at McKinney, has received a message saying that her husband, who has reached a foreign port safely. Roy Brockman and his brother, T. S. Brockman, formerly conducted the Queen at McKinney, but when the call for men came he joined the colors and was sent to Camp Travis at San Antonio, Texas. He was sent overseas after a short training.

Unique Lobby Display at Old Mill.

Manager LeRoy Blickel, of Metro, Dallas, got back to town after a visit to his mother up in Indiana in time to see the magnificent manner in which Hulsey’s Old Mill theater will play the “Kaiser.” The Old Mill lobby was a unique symphony in simulated hell fire, the work of a local painter with a big fund of imagination.

Racing to Get World Trophy.

Managers Douglas Hawley, of the Dallas exchange, and Jack Brainard, of the Oklahoma exchange, First National Exhibitors’ Circuit, are running a race with each other in addition to the national race for the Moving Picture World trophy; on the biggest booking of “Pershing’s Crusaders.” Each expects to have his photo, together with that of his salesman, in the World as the winners.

Interesting Texas Brevities.

C. J. Musselman, of the Grand at Paris, has returned from an automobile trip to the seashore at Galveston. He stopped at Dallas on Sunday, on his way home to book “Pershing’s Crusaders” for an early run.

Auditor L. T. Pellerin, of the Dallas office, First National Exhibitors’ Circuit, is back from Oklahoma City, where he installed C. H. Leon as chief bookkeeper.

Tom Gaines, of the Best at Hillsboro, was in Dallas this week with his usual ideas of prices for big features unmodified.

T. R. Barnard, of the Star at Coodele, filled his house to capacity recently when he booked “My Four Years in Germany” by using plenty of appropriate local districts around his town. They came to town on foot, in wagons and autos, he says.

Tennessee Trade Letter

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Pictures and Parks.

NASHVILLE, TENN.—Free moving pictures are being shown in the parks of Nashville each night, with the exception of Sunday; this practice to be continued under the auspices of the city park commission until September 14. The pictures are being distributed among the various parks, a portable projection machine being employed to make the changes.

Navy Recruits Entertained.

Nashville.—Manager Harry Sudekum, of the Princess theater, recently entertained a consignment of fifty young Tennesseans who volunteered in the navy at his house. They were given a reserved block of seats in the theater, and were enthusiastic over the hospitality of Mr. Sudekum prior to their departure for a naval training camp at Newport, R. I.

Memphis Theater Sold.

Memphis.—The Lincoln theater, a negro moving picture house of Memphis, has changed management; and is now on the string with the Grand and Daisy theaters. Several improvements have been noted in both lines of operation and in the program of pictures offered. The Lincoln has been enjoying good business, and has a loyal following among the colored people during the summer months.

Clarksdale House Thrives.

Clarksdale—Manager Utlery, owner of the new Marion theater at Clarksdale, Miss., which is one of the finest in the South, declared recently that his house was enjoying a splendid business since being opened. The theater is located on the ground floor of a new office building, and every item of comfort and quality has been observed in the building making it a first class show house.

Top War Pictures.

Nashville.—“Pershing’s Crusaders,” booked at the Fifth Avenue theater for the week of July 22, was probably the most talked-of war picture appearing in Nashville since the outbreak of the war. It is a picture of constant conflict and adventure, coupled with talk on the streets brought capacity houses each night.

Several of the attractions engaged at the Fifth Avenue for the production. Full double-page advertisements appeared in the Sunday papers. This picture is one of the select few shown in Nashville which was covered in a criticism by a staff member of the newspapers. Critics gave the film a splendid boost.

“New Show Signs.”

Nashville.—New signs are appearing along Nashville’s film row. At the Elite a new arrangement for lobby display has been brought out by the Crescent Amusement Company. The side columns of the lobby have been encased in glass much on the order of a photographer’s gallery. Pictures of portrait size have been exhibited, and have attracted much attention.

At the Fifth Avenue, operated by the same company, the old sign showing the name of the house has been removed and a new oval-shaped affair installed, with a changeable feature which permits the film star’s picture to be shown over the sidewalk in electric light, and with room underneath for the posters. The Princess theater also has a new sign in process of installation, which will add much to the attractiveness of exterior decorative effect.

BUY WAR SAVING STAMPS
Critical Reviews and Comments
Upon Current Productions

“MICKEY”  
W. H. Productions Readv with Eight-Reel Feature Starring Mabel

Reviewed by Walter K. Hill.

THE very morning this typist looked at “Mickey” in the projection room she had always been so keen on.  It was one of the first films she had ever seen, and she was thrilled by the performance of Mickey’s “personality” that is a splendid example of direction.  However, Miss Normand was a bit nervous and as the session proceeded she became more and more nervous.  She was about to give up her job when she heard a knock at the door.  It was Mickey.  He came in with the film and asked if she would like to see it.  She said yes, and watched as Mickey’s “personality” was recreated on the screen.

IN THIS ISSUE.

Mickey (W. H. Productions).  
Scandal Mongers (Bluebird).  
The Drome Lady (Bluebird).  
A Gentleman’s Agreement (Vitagraph).  
A Soldier’s Oath (Fox).  
Beyond the Shadows (Triangle).  
Hands Up (Pathé).  
Pandora (The New Film).  
The Fallen Angel (Fox).  
Back to the Woods (Goldwyn).  
The Ghost of the Runne (Pathé).  
Roulette (Metro).  
Mammo (General).  
The Courier (Universal).  
The Successful Adventure (Metro).

which will bear repeating.  It is difficult at the same time to give the accurate review of a production which must of necessity face the criticism of years with its accompanying changes and strides toward perfection of picture-making.  Scandal Mongers at the time it was produced, some three years ago, was considered one of the best, and was written and produced by a talented feminine director who since that time has worked and advanced.  To those unfamiliar with the idea of “Scandal Mongers” which, by the way, tells its story in its name, we will say briefly that the story consists of incidents which reveal the unspeakable harm wrought by the manufacturer of gossip.  The breaking up of happy homes and the creation of tragedy through its influence are the high points of the story.

“THE DREAM LADY”  
Bluebird Adaptation of Margaret Widen-  
emer’s Novel “Why Not?” Features  
Carmel Myers.

Reviewed by Margaret J. Macdonald.

The five-part Bluebird production, “The Dream Lady,” is based on a pleasant idea, and is an adaptation of Margaret Widenemer’s novel.  Miss Elsie Jane Wilson directed the picture, with Carmel Myers playing the leading role, supported by Thomas Holding, Kathleen Emerson, Harry V. Meter, Philip McCullough and Elizabeth Janes.  To make the best of a story of this sort in picturized form would require elaborate means, for the reason that its bare is more or less fantastical.  The Bluebird version will, however, be found pleasing; for it would be impossible for the average person not to be interested in making dreams come true.

The story tells of a young girl who has lived with a wealthy uncle who at his death left her a small inheritance.  This inheritance she immediately cashes in at the bank, buys herself the little house on the edge of a wood, for which she has always longed, and becomes what she herself terms a “professional realizer of dreams.”  Here she not only tries to make her own dreams come true, but also finds pleasure in making other people realize their fondest dreams.  A touch of drama is brought into the story when she lends a friend of hers in the choice of an investment.  This book is marked with the realization of her love dreams.

Wow! Another!

THE MOVING PICTURE WORLD
August 10, 1918
A GENTLEMAN’S AGREEMENT

Blue Ribbon Vitagraph Production Features Pleasing Cast of Characters

Reviewed by Robert C. McElravy.

The value of an underlying idea in a story is demonstrated in this five-reel Vitagraph number, adapted from a narrative by Wallace Irwin and directed by David Smith. In this case one of the leading characters, Professor Antree, believes in an old Pagan law that when a man's wife has been saved by another, the life thereafter belongs to the man who saved it. While the action of the plot itself is quite conventional, so far as the various incidents are concerned, there is always this idea back of it all which exerts a steady pull on the interest.

Briedly stated, the hero, Allen Spargo, and Professor Antree both love Theresa Kane. Allen, after winning her promise of marriage, goes west to make his fortune. He is injured in a mining accident and a western girl, through jealousy, writes Theresa that he is dead. Theresa is finally prevailed upon to marry Antree. Allen returns and gives her the wedding the ceremony. Theresa immediately deserts Antree and flies west to join Allen. Antree follows and threatens to kill Allen, but the latter, who had once saved Antree's life, exhibits the jewels in the wall, and on the soldier's departure enters, kills the soldier's wife and steals the jewels. The burned and charred remains of the murder of his wife, is sentenced to life imprisonment. His sentence is later commuted because of a heroic act on the occasion of a prison fire, and through the course of events he comes faces to face with his daughter, who, in a religious vision, saw her father's face. The revealing of the man's crime leaves, the girl free to marry her lover, and lifts the shadow from the character of the father.

BEYOND THE SHADOWS

Five-Reel Triangle Subject Features William Desmond in Story of Northwest.

Reviewed by Robert C. McElravy.

This entertaining five-reel number was adapted to the screen by Charles J. Olson, Jr., from a story by Ralph E. Westfall, and directed by William Laughlin. It excels in its depiction of the atmosphere of the Northwest, some extremely beautiful locations being shown, and the photography by Steve Norton is one of the strong features of the production.

The story itself is interesting and holds the attention, but it lacks suspense, and the dramatic material suffers from loose construction. It is probable that the picture attempts to show too much. If it had followed up a lesser number of incidents there would have been less jerkiness in the action, and the suspense would have been greater.

William Desmond appears as the hero, a youth named Jean, who undertakes the difficult task of free trading in the fur country, pitting his strength against the crooked company dealers. His own brother, Horace lu Bois, is numbered among the latter under an assumed name. Jessie Redgwick appears as Eleanor Wyatt, an orphan girl, who marries Horace, and later falls in love with Jean.

Many Indians appear in the cast of players and dancers, and there is an air of appropriateness at the present time. William Farnum is intrusted with the title role, a heroic character, which he is so well able to interpret. The picture was directed by Oscar Apfel, who also collaborated with Mary Milholland in the writing of the tragic story, and is of the sort to serve interesting and enthusiasm in the majority of audiences.

According to the story a French soldier bids farewell to wife and child to follow the flag of France to the battlefield. During one of the engagements he not only rescues his wife during a rescue, but is intrusted by a dying count with some family jewels which he has been carrying in his hat. The latter will deliver them safely to the count's heir he goes at the first opportunity to his own home and gives them into the keeping of his wife. The hero, a Villainous character looking through the window watches them. The heroine and a dancer, of the Imperial Court, on the officer's departure enters, kills the soldier's wife and steals the jewels. The burned and charred remains of the murder of his wife, is sentenced to life imprisonment. His sentence is later commuted because of a heroic act on the occasion of a prison fire, and through the course of events he comes faces to face with his daughter, who, in a religious vision, saw her father's face. The revealing of the man's crime leaves, the girl free to marry her lover, and lifts the shadow from the character of the father.

SOLDIER'S OATH

William Farnum Featured in Five-Part Fox Special Interprets Tragic Role.

Reviewed by Margaret I. MacDonald.

The military character of the five-part Fox special, "A Soldier's Oath," while it does not, strictly speaking, belong to a type of story particularly well adapted to film, there is an air of appropriateness at the present time. William Farnum is intrusted with the title role, a heroic character, which he is so well able to interpret. The picture was directed by Oscar Apfel, who also collaborated with Mary Milholland in the writing of the tragic story, and is of the sort to serve interesting and enthusiasm in the majority of audiences.

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HANDS UP!

First Installsments of New Pathe Serial Appeal to Eye and Imagination.

Reviewed by Robert C. McElravy.

Not only promise but performance as well may be found in the first episode of the new Pathe serial, "Hands Up!" The first number consists of three reels, and the second and subsequent installments will run two reels. The story is built upon the idea for their imaginative and picturquoise atmosphere and the opportunity for the adventure scenes and the tale, which was written by Gilson and photographed by G. W. Brown, and directed by James Horne, lends itself splendidly to the purpose. It is colorless and unpretentious as it may be, but it is sure, the long arm of coinciidence gets in some sweeping effects at times, but when has the romantic adventure tale been circumscribed by hampering probabilities to any great extent?

Edward Sedgwick and Echo Delane, a young magazine writer, who steps off a train in Southern California, sent to collect material for the life of the medicine man of the Incas occupying the Mission of Sirocco. The meets the hero, "Hands Up!" manager of a nearby ranch, and asks him to take her to the mission. He does so, and the girl finds herself at once in the midst of all sorts of thrilling complications. She has the mark of the Rising Sun upon her brow, and the Incas think she is the girl of prophecy they have been expecting. This same mark also distinguishes her as the chosen heir of the Strange Rancher's downtown.

Some splendid pictorial effects have been achieved in the camera work which makes the Inca's ruins as well as the body of the Incas. The scenes attending the sacrifice have been effectively filmed and there is fine suspense in the action itself.

One of the principal features of mystery connected with the story is the Phantom Rider, who seems destined to play an important role in the story as it proceeds.

FEDORA.

Famous Players-Lasky Production Features Pauline Frederick in Strong Role.

Reviewed by Robert C. McElravy.

Pauline Frederick runs the emotions of a typical gamut in this five-reel Pathe mount offering. She does a notable piece of screen work as Fedora, heroine of a melodrama of the same name. Her facial expressions in this number are worth the careful study of any moving picture player, and it is evident that she carries one situation after another by the changing reflections in her features. The story of this adventure of love finally rising triumphant over the baser passion, form the chief motive of the film, and one of the splendid camera compositions is the vehicle on the legitimate stage for Fanny Davenport and Sarah Bernhardt.

At the beginning Princess Fedora Romanoff is in love with Count Vladimir. The latter, unknown to herself, is entangled in an affair with Vanda, the wife of Count Ipanoff. Later, Count Ipanoff, the latter, unknown to herself, is entangled in an affair with Vanda, the wife of Count Ipanoff. Later, learning of this, Count Vladimir, her father, Count of St. Petersburg, determined upon revenge.

Fedora follows Count Ipanoff to Paris, where she meets him in company with other Russian exiles, and she makes him confess the crime and he even confesses his crime to her. She sends word of the confession and captures the Count, when he is brought to trial, and on the execution of his brother and the subsequent death of his mother. When she learns that he is a wicked killer, Fedora's passionate hatred turns to love. Ipanoff at first despises her, since her interference had led to the death of her father and mother, but he in turn learns to forgive.

This strong dramatic material makes excellent subject matter for the screen, and has been given proper and spontaneous presentation by the director. Edward José, Jere Austin, as Count Ipanoff, as the heroine, as Count Vladimir, is in every way agreeable. The settings and costumes are in pleasing accord with the story.
"THE FALLEN ANGEL"
Jewel Carmen Gives Pleasing Portrayal of Sister’s Sacrifice in Five-Part Fox Special.

Reviewed by Margaret I. MacDonald.

THE Governour Morris magazine story, "You Can’t Get Away With It," forms the basis of the five-part Fox special for July 28. "The Fallen Angel," Jewel Carmen, the featured member of the cast, gives a fine portrayal of the role of a girl who sacrifices her good name for the sake of her dependent sisters. The production is well directed and leaves little to be desired in this respect. There is a question, however, as to the whole- some nature of the story. It runs as follows:

Three girls are left almost destitute by the death of a father who had provided them during his lifetime with every luxury. The most energetic of the three, burdened with providing a livelihood for young novelist, where she was released July 28. The story on the contrary is rather insipid, nor has the production been helped by its medium as a magazine serial. It is, and are often lacking in interesting or humorous quality. Miss Normand, however, is "there with the goods." Herbert Rawlinson in the role of a young novelist does good work. The construction of the picture is satisfactory. In fact the director has done well with meager materials.

As the story runs the daughter of a rich lumber man, who was killed in the war, is trying to save her father's lumber mill. She is the only one of her family who can hold her identity as the daughter of the lumber merchant, and she is forced to the cabin of a friend, where she is taken in. She becomes a real man with whom she can fall in love, and undertakes to teach school in a country town where she is well received. She then resolves to be a good person and to take care of her father's estate. However, she is driven to take on the role of a lumber merchant to support herself and her family. She becomes a successful businesswoman and is eventually able to save the lumber mill and live a happy life with her friend.

"THE GHOST OF THE RANCHO"
Lively Five-Reel Pathé Play Presents Combination of Drama and Humor.

Reviewed by Robert C. McElravy.

THIS five-reel subject produced by the Anderson-Bruntnon Company from a story by Arthur Henry Gooden features Bryant Washburn and Rex Mitchell. William Worthington adapted and directed the number.

The tale is amusing and entertaining throughout, and winds up with a ghost story, but it is one of the stories that will shock sensitive observers. The ghost is far too human for that, and even holds up the principal villains at the point of a gun.

Bryant Washburn, always an agreeable player in the lighter roles, is in this instance cast as Jeff Wall, grandson of a millionaire. Jeff has been playing fast and loose with life, having a good time in the cabarets and enjoying himself generally. His grandfather puts his foot down and promises to be good after he has given just one more party. At this affair he falls in love with a girl dancer. Later a shooting occurs, and Jeff takes French leave to catch the supposed murderer.

The ghost adventures follow swiftly upon this action. He finally arrives at a ranch where he finds the woman's home and becomes a telegrapher at the station. Then he sets out to catch a gang of barns, where the supposed murderer, a Mexican, and his followers hold forth.

The action of the opening reels is rather disconnected at times, but the story clears up well, and is free from the obvious speed regulations. Douglas shows up in a little town where life instantly becomes nothing but adventure and excitement. The hero can always fall back on his good girl to be saved—and Fairbanks saves her.

"Saves" must be considered strictly in the sense that Fairbanks would do such things. They are never put into tight squeezes, and Fairbanks vaunts them as jumps, chases, and tosses her out of them timely. Prior to this time the girl and her mother into his trusty Ford, and then "dim out" amid clouds of smoke. The chase continues on good white truck of direction immediately following the title, "One Hundred Years Later"—there is no place for an exceedingly quiet corner of a cemetery.

Half the men who supply Fairbanks with material, are not much of a bunch of originators. Hall to Fairbanks! He is going to achieve the greatest of American amusement records—he will outlive "Uncle Tom's Cabin."

"THE BORDER LEGION"
Adaptation of Zane Grey's Novel Features Turett.

Reviewed by Margaret I. MacDonald.

THE Zane Grey novel, "The Border Legion," has been filmed by Phillip deに入るs. Hunter production of the same name is based, tends to the screen a bevy of dashing men, well-spoiled and endowed with all the qualities of the artists. Blanche Bates appears in the feminine lead, and if one must be frank that she is nothing more than a poor, nor does the role of Joan Randall, the woman for whose love the hillmen make a clean break. As Jack Kells, played by Hobart Bosworth, Eugene Strong playing Jim Cleeve, a never-do-well, and Harvey in the same. Others of the cast are Horace Morgan, Russell Simpson, Arthur Morrison, Hall Montana, Livio Toffano, cousack, and Jeff to the immediate vicinity.

The opener of the piece is a cleverly devised trick to awaken quick interest. Fairbanks is bound arms and feet to a prison wall, and two ferocious looking Mountain men have just hurled a bomb, with lighted fuse, at the Fairbanksian feet. It sizzles and burns in threatening disaster to the pair of acrobatic "understandings" in the picture business. This item starts the interest immediately, and then the plot thickens. Fairbanks is scouring across the hot sands in an American motor chased by a Morgan "desert craft." The more he is chased the more he fractures the sand.
Spoke is in charge of a training camp for men, and when Charley Butts (Douglas Fairbanks) pulls out with a group of men, Spoke is told to swat the ruse of his name. Edward Connelly as Virginia's father gives a conventional interpretation of a Southern gentleman in strained circumstances. A good bit of character work and one responsible for much of the humor is the portrayal of an old구 "mammy" by Pauline Dempsey. Harry Hilliard is satisfactory as Perry. There are many attractive settings and beautiful exteriors, and the photography is excellent.

**Comments**

**A CORRECTION.**
The first comment published on page 589 of our issue of July 27 was through error incorrectly titled "Her Moment." This should be "The Locked Heart."  

**Bluebird Photoplays, Inc.**

**THE DREAM LADY (Bluebird).**—A five-reel screen version of the novel, "Why Not?" by Margaret Wildemere. The picture features Carmel Myers with a competent cast, and is entertaining although not elaborate interpretation of the story which deals with making dreams come true. A full review will be found elsewhere.

**SCANDAL MONGERS (Bluebird).—A** review of the Lois Weber production, "Scandal," of three years ago. A full review will be found elsewhere.

**Famous Players-Lasky Corporation.**

**FEDORA** (Paramount), August 12.—A strong five-reel screen version of the famous Sardou play, with Pauline Frederick in the title role. Miss Frederick's performance is a notable one, reflecting as it does some of the fine possibilities of the screen in emotional roles of this type. She is assisted by a strong cast. Reviewed at length elsewhere.

**Fox Film Corporation.**

**THE FALLEN ANGEL** (Fox Special), July 25.—Jewel Carmen is featured in "The Fallen Angel," and again proves her right as a member of her profession. The story tells how a young girl sacrifices herself for the sake of her dependent sisters. A full review will be found elsewhere.

**A SOLDIER'S OATH** (Fox Special).—A five-reel military drama featuring William Farnum. The picture was directed by Oscar Apfel, by whom it was also written, and with Mary Murillo. The story covers a tragedy in the life of a soldier who is entrapped by a comrade with the safe delivery of family jewels. A full review will be found elsewhere.

**Greater Vitagraph, Inc.**

**A GENTLEMAN'S AGREEMENT** (Vitagraph), July 27.—A five-reel subject based on a novel by Maurice Ruel and directed by David Smith. Alfred Whitman and Nell Shipman play the leading roles. The plot is unusual, and holds the interest closely. Reviewed at length elsewhere.

**Metro Pictures Corporation.**

**THE DEMON,** July 22.—Edith Storey is starred in this interesting comedy drama of the Corsean Hills. It provides good, fast-moving entertainment. The plot is light, and the subject has been treated in a serio-comic vein, almost a burlesque. There is considerable humor, attractive scenes, and good character work. Miss Storey again demonstrating her ability and versatility.

**Mutual Film Corporation.**

**SCREEN TELEGRAM NO. 41 (Mutual),** July 28.—Reports that this issue include some splendid scenes on coal mining in Pennsylvania. Other scenes of interest show survivors of the wrecked U. S. Warship San Diego after landing, drilling for oil along the Californian coast, a rodeo at San Jose, Cal., and New York cricket men playing crack players of British War Mission.

**SHE—ALMOST PROPOSED** (Strand), July 30.—A Billie Rhodes comedy in which a frame-up on the part of the lover's father, mother, and sister causes a lively round-up which almost makes the young lady propose. Finally she gets in the game herself and pretends to elope with her lover's friend. A wedding party at the minister's house with a breathless climax is the result. Mildy entertaining.

**THE WHITE WILDERNESS** (Outing-Cicero).—Some beautiful scenes in the vicinity of Mount Washington showing a party of mountain climbers ascending this venerable mountain. Sport scenes showing the party on a snow-shoe run to lake placid are amusing, and are followed by skating, curling, skiing, and tobogganing. One of the features of the picture is a ride with the camera man down a toboggan slide.

**Pathé Exchange, Inc.**

**OFFICIAL WAR REVIEW NO. 5** (Pathé), July 28.—This diversified number contains much that is new and interesting. It begins with close-ups of General Foch and his staff, then shows the British fighting in Palestine, the effect of air raids in various parts of France, scenes taken from an aeroplane, a parade of the Allies in Milan, and honoring Old Glory in France. An inspiring number.

**BRITISH GUIANA (Post Film—Pathé),** July 25.—This gives scenes from the British colony in the northern part of South America, where the production of
sugar and rice are among the chief industries. The film also gives attention to the interesting baby crop, which also has been damaged by the blight and the shipping according to the Hindu rites which they observe.

WAIFS (Astra-Pathe), Aug. 4.—A five-reel sequel to the successful comedy type, featuring Gladys Hulette, Creighton Hale and others. The story is fresh and amusing and will attract many. It concerns a young girl who runs away and Alphabet her father and is discovered by some wiseacre's nephew. The number makes a good subject of the "Do Your Wives Decieve?" (Rollo-Pathe), Aug. 11.—A short number, with amusing knockabout moments, though not much to recommend it. The story is managed by a comical policeman and tries to capture a crook known as Limousine Larry. The knockabout is the strongest feature of this average number.

THE BRIDE OF THE SUN (Astra-Pathe).—Episode No. 1 of the new serial, "Hands Up!" in three reels. This introduces the observer to Echo Delane, a young magazine writer, who visits a Mississippi plantation and is led to an article about a band of Innes. She is mistaken for the girl of prophecy and is not recognized as such. However, the girl is being sacrificed by the sun-worshippers. The hero, "Hands Up!", saves her. The story, which is well constructed, has an exciting introduction. It has an abundance of picturesque color and contains many thrilling scenes.

The George Cheesbro playing the leading roles.

THE MISSING PRINCE (Astra-Pathe).—Episode No. 2 of "Hands Up!" in this number. Delane narrowly escapes death at the hands of the sun-worshippers. The hero saves her. The action is well constructed. The Phantom Rider saves both the girl and the hero from certain death. He then kidnaps the girl and Prince Pamper. Echo is expected to be the lost heroine of the strange ranch. The acting is well done by the star players.

Ralph and Josie Scott as the leading players. The story is exciting and well staged.

W. H. Productions, Inc.

MICKEY.—In this presentation W. H. Pickup gives a different Mickey in the form of a young boy in a sensational melodrama, blending comedy and pathos, excitement and thrills in magnificent visual effects. The story is the exciting climax of an engaging story. "Mickey" has everything that a motion picture should have. The science of direction and production. Elsewhere in this issue is a further review.

William L. Sherry Service.

OUT OF THE NIGHT (Kenny).—A six-part adaptation of E. Lourd Sheehan's play directed by James Kirkwood. Catherine Calvert and Herbert Rawlinson are the featured members of the cast. The production is in many ways an intense and interesting story. A full review will be found in next week's issue.

Triangle Film Corporation.

BEYOND THE MOUNTAIN (Triangle).—July 28.—A five-reel subject, from a story by Ralph E. Westfall, featuring William Tabbert and Josie Scott. The story deals with life among the Indians and fur traders of the Canadian Northwest. The story is well constructed and the attractive locations, set forth in clear, sharp photography, but is weakly constructed in an intricate way. Better at length elsewhere.

The WAITERS' BALL (Triangle-Key- systems).—A five-reel subject dealing with Fatty Arbuckle subjects. Fatty appears as cook in a restaurant and some of his usual tricks are featured. Mr. Hoover jealous. In the later scenes at the ball he appears in a lady's ball gown, which is removed from hisotty figure during a general mixup. This contains many laughs and will easily stand another showing.

Universal Film Company.

THE LION'S CLAWS No. 17 (Universal Special).—July 27.—"The Well of Horrors," the new serial which is thrilling in the extreme. The escape of the victims of the lion worshippers from the well into which they have been thrown forms the basis of the episode which ends with their arrival in safety at the Belgian border. A tremendously enthralling number.

THE LION'S CLAWS No. 18 (Universal Special).—Aug. 3.—"Beth's Triumph, or the Doom of the Outcasts," the last part of this number which takes Beth and associates to England, whence they are followed by League retribution. He is shot down by Bath in the midst of a general melee in which underhand methods of Bej Hari are revealed.

THE TRAIL OF NO RETURN (Western).—Aug. 10.—A two-reel western subject, by G. Stanley Sutton, featuring Neal Hart, Babe Sedgwick and Joe Rickson. This has some fresh, unusual plot complications, but is unusually strong for this type of film. The hero invades a bandita lair in the mountains and rescues the girl under exciting circumstances. A strong subject.

DON'T SHOOT (Motions-Film).—Aug. 16.—An amusing episode of a bridgehead held up, with a shot on the eve of his wedding. The crook reforms at the request of his girl and pursues his victim to pay back the fellow who caused his marriage to fall through. This has plenty of action and the plot is slight, but laughable.

THE BRASS BULLET (Universal).—Aug. 16.—A five-reel Western subject of this new serial, with Jack McAbba, Julia Hansen, Chas. Hilli Matties, Joseph Girard and Athol Peard. The hero, a young playwright, is confused in a sawmill by mistake. He escapes to Pecos, Texas, as a young hero, is about to be made the victim of a kidnapping plot. This is brisk and exciting in action, pathetically staged, and promises to be enterprising.

World Pictures Corporation.

HERCULES (World-Pictures).—Aug. 5.—A three-reel story, in which the leading character is Hercules and the courage of his noted ancestor, who once saved the life of his kind. The West Strikes Back, which is particularly good in the opening scenes. The last picture in a series of nine, full of interest, but not so convincing at times as the opening incidents. Mudge Evans and Barbara Kirby are the leading players. It is the very interesting character of Xerxes.

"The Brass Bullet" Is Fast.

Gathering speed with each episode "The Brass Bullet" hits up a pace in its third chapter and once more promises the pace of its predecessors. Universal intends to spare no expense in the staging of this to-be-first-rate Western. With the elaborate settings used and the amount of property destroyed Ben Wilson, who is directing, has demonstrated his mastery in building up the suspense required.

The third episode is entitled "Locked in the Tower."

Lois Wilson in Kerrigan Support.

I. Warren Kerrigan, in "A Burgle for a Nickel," is now being used for his leading woman once more. She will have a role where her manhood opportunities to distinguish himself wherever she is. The athletic type that she portrays is that of the modern woman. A practically perfect girl who can do almost anything in the athletic line—anything from running her own sailboat to being about the most charming bit of femininity imaginable.

Fashion Show in Metro Film.

One of the final scenes of "Our Mrs. Meschey," Ethel Barrymore's shorty to be released August 19, was shot at a Metropolitan Life insurance building on the first street studio, was a veritable feast for the eye inasmuch as it was the exact replica of a fashion show in New York City, and what is more, was an actual exhibition of the advanced styles for our concrete version. The dress and other fashions were on display were evening wraps, evening gowns, afternoon frocks, dinner gowns, cocktail dresses and many others, every one a creation.

"A Hoosier Romance" Set for August 19.

"A Hoosier Romance," the Selig production to be released August 19 by Universal pictures, is a delightful poem of the world-famous poet, James Whitcomb Riley, that has ever been produced for the photoplay.

From the list of Riley's works on which he owns the photoplay rights Mr. Selig selected "A Hoosier Romance" for first presentation on the screen. It was done with Thomas Jefferson, Harry McCoy, and William Hoag under the direction of Em Cohn Campbell.

Edna Goodrich's Picture Finished.

The first of Edna Goodrich's new series of features for Mutual, "Her Husband's House," is about to be released by Miss Hathaway, agent of Mamille Hekeis Justice, is to be released on August 5. The story was chosen by Miss Edna Goodrich as the one best suited to her requirements. The plot deals with a wife's decision to deter her husband from impending ruin. Burton King directed.

New England Bookings for "Hypocrites."

Bookings for George Loane Tucker's seventh version of "The Hypocrites," starring Elizabeth Rich, have been so numerous, and important as to indicate a repertory of the triumph scored by the stage play twelve years ago. General Film Company announces this week. The demands for "The Hypocrites" is particularly strong in the New England territory, according to J. D. Levine, manager of the General's Boston branch. Two important engagements reported from Boston were a week's showing at the Boston theater and a one-week engagement at the theater in Providence, beginning July 28.

Toto Finishes New Comedy.

Toto, the Path-Holin comedian, completed "The Great Water Peril," his one-reel comedy, in jiffy time, for he has been loaned to the treasury circuit, the "big-time" string in the West, for vaudeville purposes for a few weeks. Toto is now happy and happy-go-lucky. Clarice Seymour helps a whole lot in "The Great Water Peril," which will be released in September by Path.

The Toto comedies in the meanwhile have been showing in August 11, "Do Your Wives Decieve?" August 12, "Winged in the Bud"; September 10, "They Die Laughing." etc.

General Film Supplying Sailors.

General Film service is being used to provide entertainment for a number of United States warships stationed in southern waters, according to word received this week from the Atlanta branch. A contract for supplying the Dorothea, the Wave and the Virginia, where including; fifty weeks, was awarded after the Government inspected the product of these companies. General Film's bid was selected, according to a Government official, "for price, for service and for courteous attitude."

August 10, 1918
Advertising Aids for Busy Managers

"THE PRICE OF APPLAUSE"
Triangle Presents the Tragic Story of a Minor Poet Who Died That His Name Might Live, from the Saturday Evening Post Story of the Same Title.

Cast.
Karl ....................... Jack Livingston
Amy ........................ Claire Anderson
Marcarson .................. Joe King
Professor Arnold .......... Walt Whitman

Directed by Thomas N. Heffron.
The Story is based upon the Marcacson, famed of norility, posed as a pro-German, and when the Lusitania was sunk said he was going to France, though not really intending to do so. Carried away by the determination of his friend Marcacson he reached the battle line, lost his nerve, and by a ruse was captured as a German and sent to a British prison camp. Later he learned that America had entered the war, that he was mourned as dead, and his poems had made him famous. Desperate he escapes and returns to America. A friend advises him to reveal his identity, but to join the army and fight for the U.S. Still hesitating he meets a comrade of the prison camp and succeeds in wiping out a nest of spies in a dramatic manner.

Feature Jack Livingston as Karl and Claire Anderson as Amy.

Program and Advertising Phrases: How a Fighting coward redeemed himself by service to the flag he had deserted.
Cowardly conscience makes hero of weak-kneed "Objector."
Fame—Purposely Upon Deserter by Accident of warfare.
Selfish pride impels coward to seek fame in unusual service.
How a cowardly deserter became an unexpected hero.

Advertising Angles: This story made an unusual impression when it ran in The Saturday Evening Post, and its publication is still so recent that you can capitalize the hit it made. It presents many unusual advertising angles, the chief point being the death of the poet and his words "come back to life" in order that his reputation may endure. The central figure—that of a man whose supposed bravery brought his poems to fame and whose return a coward threatened his reputation—is an unusually tragic one, and will stand strong press work. Make a special appeal to the better class of patrons on this by direct solicitation or through your general newspaper work.


"LITTLE MISS GROWN-UP"
General Film Presents Gloria Joy in Another Oakdale Production, Which Gives Full Chance to This Clever Little Star.

Cast.
Nan Grifing ................. Gloria Joy
Grace Grifing ............... Ethel Pepprell
Ethel Grifing ............... Mabel Taliaferro
Robert Grifing ............. Neil Hardin
Anna Grifing ............... Mollie McConnell
James Griffith .............. Daniel Gilfether
Morgan Thornton ............ Edward Saunders
Simple Simon Magee ......... Charles Dudley

Directed by Sherwood McDonald.

The Story: Nan persuades her mother to teach her to dance, but the neighbors are horrified; so Nan is sent to visit her grandmother in the city. She takes her grown-up playmate, Simple Simon, along and hides him in the orchard, and he frightens the servants, who think he is a ghost. Nan, though only a little girl, believes that she is a grown-up for she poses to her aunt's fiancé and is accepted. She prepares to run away, is discovered and is indignant. She demands that her prospective husband choose between her and her growing up. She then chooses the latter and is resigned to her fate, but decides she wants no more of city life.

Feature Gloria Joy as Nan Grifing.

Program and Advertising Phrases: Childish prank pictured in vivid scenes creates playoff of entertaining Quality and good purpose. How a little girl shocked a whole village because she could dance.

"FLOWER OF THE DUSK"
Metro Presents Viola Dana in a Charmingly Sympathetic Adaptation of the Famous Novel of the Same Title by Myrtle Reed.

Cast.
Prologue.
Constance North ............ Viola Dana
Lawrence Austin ........... Guy Coombs
Ambrose North ............. Jack Mcgowan
Miriam ..................... Alice Martin
Mable Austin .................. Bliss Milford
Minister ................... Charles Sutton
The Aunt ................... Magie Breyer
Mrs. L. Ford

The Play.
Barbara North ................ Viola Dana
Ambrose North .............. Howard Hall
Roger Austin ............... Jack Breyer
Miriam ..................... Margaret McCaw
Mable Austin .................. Bliss Milford

Directed by John H. Collins.

The Story: In a quaint New England village live Ambrose North and his daughter Barbara. He is blind and the child is a cripple. They are cared for by Miriam, her mother's sister. Her great friendship is with Roger Austin, who lives across the way. Barbara's mother committed suicide when the child was but two years old, and North feared she did so because he failed to make her happy. In reality she killed herself because her love for Roger took her to the very edge of life and she feared dishonor. She left letters with her sister, explaining her action: But Miriam, withheld them and does not give them to North and Barbara until the
August 10, 1918

THE MOVING PICTURE WORLD

Defending Her Husband's Honor and Risking Her Own Life
Cowardly Husband Permits Wife to Make Supreme Sacrifice.
Grievously Wounded and Injured
Involving Coward-Husband.
Wife Puts to Shame by Her Sacrifice a
Weak-willed Husband.
Engaging Story Involving a Domestic Tragedy Narrowly Avoided.

Advertising Angles: Hang your appeal on the star, her attractiveness and rich dress, and add that she is unusually beautiful and tell the women she is wearing next season's styles.

For country towns, use the Exciting Headline: "Who's writing to the Motiograph.
A new arrangement which brings together the right young people to help cure the nation's industries, the importance of which is pointed out to the editor by a young lady from Japan.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats.
Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released August 4.

"WAIFS."
Pathes Presents Gladys Hulette in an Astra Production of the Story of a Girl Who Wanted to Pick Out Her Own Husband—The Old.

Cast:
Marjorie Whitney............Gladys Hulette
Marjorie's Father..........J. H. Gilmour
Fitzjames Powers............Elmer Poiindexter
Walter Heirs

Directed by Albert Parker.

The Story: Marjorie Whitney is the only daughter of the multi-millionaire, who longs to see her the wife of Elmer Poiindexter, the nephew of his former business partner, and runs away to New York, where she is found by detectives hired by her father. Old man Whitney suggest that she permitted to have her way and for the nephew to keep an eye on her, and if they are thrown together they may find in love with each other. But this arrangement goes away, and Marjorie is attacked by a convict from whom she is saved by Fitzjames Powers. How the young couple overcome parental objections and visited equal justice upon the righteous and unrighteous provides an entertaining story with a surprising denouement.

Feature: Gladys Hulette as Marjorie Whi

Program and Advertising Phrases: Head-lined with commentators on the marriage of the village girl to the big city.

Marvelous Waxatures
Waxatures in the Mold.

Theatres Equips Theatre for Griffith's

PORTER EQUIPS THEATRE FOR GRiffTH'S

SUPREME TRIPHUM "HEARTS OF THE WORLD." Installs Two Up To The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR
"THE PLUNDERER." 
William Fox Presents William Farnum in a 1918 Version of One of His Greatest Earlier Successes.

**Cast:**

Bill Matthews...........William Farnum
Dick Townsend.........Harry Spangler
Dolly Presby...........Wm. Riley Hatch
Old Belis Park.........J. Gross
Dave Thompson.........Geo. De Carlton
Pedro Arutti...........Joe Whitney
Joan Presby...........Clare Whitney
Lily Meredith..........Elizabeth Eyre

**The Story:** A young man is left a gold mine and he goes west to work it. He finds that the man who has a claim next to his has killed his mine. Mourning also desperate means to separate the youth from his land. Attempts at murder are nothing to him. The young fights for his mother, another man or his ails until a friend of the youth is killed. Then the fight begins. Bill Matthews appears and down twenty miners. This is one of the stirring moments in the play that works up to a striking climax.

**Feature:** William Farnum as Bill Matthews and Clare Whitney as Joan Presby.

**Program** and Advertising Phrases: Rugged Production! Bill Matthews Will Again

**Advertising Angles:** Dwell upon the fact that this is one of the six Fox productions that were issued worthy of revival in improved form. Tell your patrons that if they liked the story before, they will find the new version even stronger. Take plenty of newspaper space and play up the fact in circuit. All Fox Farnum boasts twenty miners. Advertise "Fight to-night at (house). Big Bill Farnum versus the rest of the mining camp. Don't miss it." Get this on big type posters and paste all around town in the early evening.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, $1.50, 11x14, and 22x28. Announcement, slide Cuts, mats and press sheets (cuts are made on special order at rate of 25 cents per column; mats and press sheets are mailed gratis).

**Reissue:**

**BOUND IN MOROCCO**

Artcraft Presents Douglas Fairbanks in His Own Production of a Story With a Vivid Algerian Background.

**Cast:**

The Boy.................Douglas Fairbanks
The Girl.................Pauline Curley
Her Mother.............Edythe Chapman
Ali Pach Shush, their faithful servant........Truly Marshall
Rasha El Harib, Governor of the Province of Harla, Frank Paukwan
Kaid Mahedi al Mechini, Lord High Ambassador to the Court of El Harib
Jay Dwiggins

Directed by Allan Dawn.

**The Story:** An American boy is motoring in Morocco when the governor of El Harib had him arrested for the murder of his harem. The boy has a thrilling fight with bandits, and on reaching El Harib, after a long and perilous journey, he encounters the bandits, again captured, and finally nears the goal with the help of the faithful Paulkwan, Jeanne and the bold mongrels. Ideal home location. Excellent entanglement. Beautiful homes all around. Get in on this at opening prices. Write at once.

Scotti McKee, 708 South Spring Street, Los Angeles, California.
THE "DEATH DANCE"

Select Pictures Presents Alice Brady in a Startlingly Real Story of Society and the Cabaret.

Cost.
Flora Farnsworth ............ Alice Brady
Arnold Maitland .......... H. E. Herbert
Cynthia Maitland .......... Helen Montrose
Robert Coin .......... Robert Coin
Mme. Boresky .......... Rita Spear
Jones .......... Charles Slaters
Doris Maitland .......... Nadia Gary

Directed by J. Searle Dawley.

The Story: Arnold Maitland becomes embittered when he learns that his wife Flora has promised to marry a cabaret dancer. He goes to the restaurant to have it out with Boresky, but becomes a victim to the charms of Flora Farnsworth. He makes a wager that he will win Flora within a month. Having given her a musical education he plans to take her abroad, so that his desertion may be used by his wife as grounds for a divorce, since she does not wish to use his evidence against him. Maitland is mortally wounded the night before he and Flora are to sail, and he gives her the evidence papers. Flora then becomes Boresky's partner, while Cynthia, Maitland's widow, tiring of her old paramour, decides to get Philip Standish in her meshes. Boresky falls in love with Flora, but he promises to marry Standish. Cynthia, insanely jealous, persuades Boresky to kill Flora, but she is saved by Philip Standish himself.

Feature: Alice Brady as Flora Farnsworth and Maitland Hamilton as Philip Standish.

Program and Advertising Phrases: Story of the Stage Leads Through Baffling Plot to Surprising Finish.

Lure of the Stage Leads Pretty Girl Into Strange Adventures.

Seeing Life Behind the Footlights in Clever Photoplay.

Mysteries of the Stage Revealed in Gripping Photo-play

Alice Brady Seen in Her Latest and Greatest Screen Success.

Baffling Plot Holds Interest for Lovers of Sensational Pictures.

Advertising Angles: Offer this as an inside picture of real life in the light fixtures. Play up the wager made by Maitland, but do most of the publicity on the story since she will better repeat press work than the trite story. Recall her earlier plays and her success in them.

We do not CUT prices but quote SENSIBLE prices for DEVELOPING—PRINTING TITLES—TINTING Camera Work All Work Guaranteed

STANDARD MOTION PICTURE CO.
1828-21 Mallers Bldg., Chicago

THE AUTOMATIC

TICKET SELLING and CASH REGISTER CO., MANUFACTURERS OF

AUTOMATIC MACHINES and all kinds of Theatre Tickets

USED UNIVERSALLY

1735 BROADWAY
N. Y. CITY

We manufacture Complete EXIT Signs

45 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

We have for sale Twenty Million Dollar Mystery, 22 reels; Zodiac, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1898

THE FILM EXCHANGE

325 West 46th St., New York City
and build up the interest of your patrons in it.  

Adverting Aids: Two one-sheets, two three-sheets, one six-sheet, one 21-sheet. Winch & Poster, Herald, Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts: two one-column, two two-column, half-column, one corner for one-half-column cut of star, and one one-column and one two-column cuts of star.

"WANTED—A BROTHER"  

General Film Presents Gloria Joy in an Oakdale Production in Which the Clever Littleton Enlists a Boy to Take a Playmate's Place.  

Cast:  
Bob Fanning ............... Gloria Joy  
Mrs. Fanning .............. Mingon LeBreton  
Mr. Fanning .............. E. H. Archer  
Dale Fanning .............. Dan O'Keeffe  
Tom Wellsley ............ Julian Dillon  
Officer Mulcahy .......... Edward Johnson  
Mrs. Barton .............. Ruth Lackaye  
James McPherson ........ William Reed  

Directed by Robert Ensminger.

The Story: Bob, the shoemaker's daughter, becomes the friend of Tom Wellsley, who is afraid to return home as he has disobeyed his father. The newsboys place a notice for him, and he is sent to prison. Bob takes his place as a newsboy, and Tom escapes from prison and joins a band of robbers. Bob refuses to go with them and finds work on a farm. Bob, searching for him, locates the gang and with the aid of Wellsley, Tom's home meets Tom's father and the two become friends again. Bob's clever riding they discover Tom. Bob brings about a reconciliation and wins a big brother.

Program and Advertising Phrases:  

Gloria Joy in "Wanted—a Brother."  

"THE DEMON"  


Cast:  
Ariel ............... Bessie Barriscale  
Franklin Shirley .......... George Fisher  
Abe Strohman .......... Thomas W. Jordan  
Dolly Dugan .......... Mrs. MacTavish  
Mr. & Mrs. Kane .......... Myra Davis  
Peter Winkenmuller ......... Nick Cogley  
Mary Kane .......... Howard Hickman  

Directed by Raymond B. West.

The Story: Ariel, a waif of the sea, grows five love boats on the Scottish coast. An airplane is wrecked nearby and shipwrecks the captain, Franklin Shirley, a London aristocrat, back to health. He returns to England, and Ariel, determined to be his equal, follows. In London she finally meets Abe Strohman, a theatrical producer, and through his help becomes a star. Shirley attends the opening performance but is afraid of a vampire she seeks to win him, but realizes she does not want him in that way. Ariel finds the 'vampire.' In the meantime Shirley learns that the girl to whom he was engaged has eloped with another, and that Ariel, and the two find happiness.

Feature: Bessie Barriscale as Ariel and Franklin Shirley as Strohman.

"WARD' O' THE STORM"  

Vitagraph Presents Neil Shipman and Alfred Foursquare Unique Series: Ballroom Dance Feature Involving an Unusual Point of Honor.  

Cast:  
Allen Sparrow .......... Bessie Barriscale  
Theresa Kane .......... Franklin Shirley  
Neil Shipman .......... George Fisher  
Lemuel Antree .......... Thomas W. Jordan  
E. H. Archer .......... Mrs. Kane  
Mingon LeBreton .................. Mrs. Burkirk  
Kate Leonard .......... Patricia Burt  
Dale Fanning .......... Hope Harlow  
Tom Wellsley .......... Jack Wetherby  
Officer Mulcahy .......... Al Garcia  

Directed by David Smith.

The Story: The Sparrows, engaged to Theresa Kane, goes west to make his fortune. He meets Kate, who intercepts his letter, and agrees to marry her instead. Theresa finally consents to marry Antree, a student of ancient law. Allan reaches the church just as the ceremony is finished. The man whom he has rescued from death and who has, according to ancient custom, pledged himself to the maiden and become her bond-slayer, Theresa follows Spargo and finally the three meet. Antree threatens to kill Spargo, who recoils as he solemnly and purposely upsets a canoe and is drowned in the rapids.

Feature: Alkrit Whitman as Allen Sparrow and Neil Shipman as Theresa Kane.

Program and Advertising Phrases:  

Original Photoplay Filled with Thrills and Adventure, How a Brave Rescue of a "Bird Man" Brought Happiness to Dreary Life, How True Love and Adventure Coupled with Imagination to Bring the Stars in Window While Seeking Fame.  

Thrills and Adventure Coupled with Imagination to Bring the Stars in Window While Seeking Fame.

"MARYLEE MIXES IN"  

General Film Presents Clever Little Glory Joy in an Oakdale Production in Which the Clever Littleton Enlists a Boy to Take a Playmate's Place.

Cast:  
Marylee Deppes .......... Gloria Joy  
John Crouweley .......... John Henry  
Neil Hardin .......... Emily Depue, her mother  
Evel Ritchie .......... Ethel Ritchie Della, her maid  
Jolene .......... a factory hand  
Charles Dudley .......... Mrs. Peppel  
Dr. Baxter .......... slum physician  
Dorothy Dancer .......... Gladys Bracken, newspaper woman  
Nell Hollman ..........  

Directed by Bert Ensminger.

The Story: Marylee's father owns tenements in the slums, while her mother is interested in "charity." At a fancy dance, the mother wins the prize for the guests and decides to take it immediately to the poor, so she slips out of the house. In the meantime, her daughter finds a woman very ill and stays all night trying to help her. The next day she dances and sings the tune she learned from the poor woman, and by the time she is found she falls victim to the same disease as the poor woman. Due to the bond between her father, her eyes finally opened, promises to improve all his properties, while her mother learns the meaning of real charity.

Feature: Gloria Joy as Marylee Deppes.

Program and Advertising Phrases:  

How a Little Girl Brought Complete Reformation in Her Father's Sociological Ideas.  

Child of Riches Creates a Clean-Up in the Slums of Poverty.  

Convictions of Unsanitary Conditions in Great Cities.  

Little Girl Turns Reformer and Clean-Up Agent.  

Singing and Dancing Sprite Brings Sunshine Into Blighted Lives.  

"What's the Corner?" and Redeems Her Father.

Advertising Aids: The theme of this story has been designed to be slightly above the level of the average film.  

"ALIAS MARY BROWN"  

Triangle Presents Pauline Starke and Casson Furgesson in the Story of a Man Who Made a Right of Two Wrongs.  

Cast:  
Dick Browning .......... Casson Furgesson  
Evelyn Browning .......... Helvet  
Dick Browning .......... Watson  
Evelyn Browning .......... Eugene Burr  
A. C. Davis .......... Sidney Grays  
Sidney Grays .......... Uncle  
Evelyn Browning .......... Lilacs  
F. Thompson .......... Uncle  
Sarah Browning .......... Mr. Thompson  
Dorothy Browning .......... Betty  
Mr. Browning .......... Pauline Starke  
Mrs. Browning .......... Alberta Lee  

Directed by H. D'Eilea.

The Story: Dick Browning, returning home, finds that his wealthy father has just died after being robbed of everything.
EVERYBODY IS INVITED IN THE PICTURE BUSINESS FOR A GREAT BUSINESS CONFERENCE TO A NATIONAL MOTION PICTURE MEETING.

Open to all at all times.
Second Annual Convention American Exhibitors Association

SHERMAN HOTEL CHICAGO
SEPT. 3-4-5-6-7

Make your Reservation Now

ADDRESS: Convention Committee A.E.A.
Louis Frank, Chairman
5 S. Wabash St. Chicago, Ill.

Frank Remhusch, Secy.
Indiana Trust Bldg. Indianapolis, Ind.

*In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.*
by three unscrupulous associates. The check had been forged by Mother, and in revenge he joins a band of crooks. In the character of Mary Brown he has many dark and desperate scenes with girls even with the men who robbed his father. A dramatic incident throws him with the runaway daughter of her father, and in the end this girl later becomes his wife, and in the far west finally works out his reformation after his father has died leaving them in plenty.

**Feature Casson Purgeon as Dick Brown**

**Program and Advertising Phrases:**


**Advertisements:**

- **Ad 3:** A four-page spread, with a picture of Mother and a good deal of text. The ad is to be run on the front pages of newspapers.

**Theatrical News:**

- **Picture Theaters Projected (Continued from Page 871):**
- **ONEIDA, N. Y.**—Oneida Theater Company has been reorganized with a B. B. Monroe as president.
- **ROCHESTER, N. Y.**—Grand theater on Plymouth St. to reopen after
- **Ad 4:** A six-page spread, with pictures and text about the new theater.

**Cleveland, Ohio:**

- **CLEVELAND, O.**—Frank Gronek, 3609 East 121st St., is preparing plans for his new theater on East 121st St. to cost $16,000.
- **Ad 5:** A three-page spread, with pictures and text about the new theater.

**Youngstown, Ohio:**

- **YOUNGSTOWN, O.**—Loyd Order of Moose, No. 78, S. F. Sullivan, secretary, have plans by C. C. F. Wesley, Mahoning Building for theater and lodge building to cost $16,000.

**Tulsa, Okla.:**

- **TULSA, OKLA.**—Edwards theater and office building on 5th St., between Main and Boston, is rapidly nearing completion. The theater is now being equipped. Mr. and Mrs. John K. Harwood are the owners of the theater and are preparing to open it.

**Georgetown, Pa.:**

- **GEORGETOWN, PA.**—Wilson Lank has taken over management of moving picture theater on Main Street.

**Reading, Pa.:**

- **READING, PA.**—Hoffman & Company, 1125 South Penn square, Philadelphia, are preparing plans for remodeling of one-story theater building on Main St.

**Columbia, S. C.:**

- **COLUMBIA, S. C.**—Warner Theater Company has been incorporated with $60,000 capital. Officers are: R. A. Harwood, president; W. P. Lamberg, vice-president; J. M. Brown, secretary; and B. P. Lee, treasurer.

**Chattanooga, Tenn.:**

- **CHATTANOOGA, TENN.**—F. B. Bowker, owner of the Baker Building, has indefinitely deferred erection of new theater and vaudeville theater.

**Big Bear, Tex.:**

- **BIG BEAR, TEXAS.**—J. L. Pittman and others have let contract to H. Weber to erect a new theater at Big Bear, cost $10,000.

**Dallas, Texas:**

- **DALLAS, TEXAS.**—D. E. Waggoner and others have let contract to Childs & Leamy Construction Company to erect moving picture theater on Commerce street to cost $12,500.

**Del Rio, Texas:**

- **DEL RIO, TEXAS.**—Box of San Antonio, Texas, will erect theater here.

**Newark, W. Va.:**

- **NEWARK, W. VA.**—Moving Picture Theater, for Peninsula Pioneer Corporation, to cost $50,000.

**Norfolk, Va.:**

- **NORFOLK, Va.—Norfolk Camp Community, 153 Grandy street, has plans by Benjamin F. Mitchell, Seaboard Bank building, for alterations and an addition to Liberty theater for enlisted men.

**RICHMOND, Va.:**

- **RICHMOND, Va.—R. D. Craver and T. T. White, owners of Liberty theater, for Peoples Building, for vaudeville and moving picture theater, to cost $50,000.

**NORFOLK, Va.—R. D. Craver and T. T. White, owners of Liberty theater, for Peoples Building, for vaudeville and moving picture theater, to cost $50,000.

**Shreveport, La.:**

- **SHREVEPORT, LA.**—Rose theater has been rebuilt, thoroughly renovated and reopened under management of Sam McQueary.

**Everett, Wash.:**

- **EVERETT, WASH.**—C. A. Swanston, manager, Princess Theater, has leased new theater to be redecorated and pipe organ installed.

**Wausau, Wisc.:**

- **WAUSAU, WIS.**—New Paramount Theater has been opened under management of C. E. Scates.

**Skagitville, Wis.:**

- **SKAGITVILLE, WIS.**—J. W. Allender of Lyric theater has taken over the Majestic Theater.

**Seattle, Wash.:**

- **SEATTLE, WASH.**—Fruen Brothers has purchased the Majestic theater for between Jackson and King streets, and are planning a new theater.

**Wino, Wisc.:**

- **WINOX, WIS.**—Space in Hotel Wino will be converted into a 200-seat moving picture theater.

**Huntington, W. Va.:**

- **HUNTINGTON, W. VA.**—A new theater will be built on the site of the old theater which burned down.

**White River, Wisc.:**

- **WHITE RIVER, WIS.**—R. J. Brazael is now sole owner of moving picture house formerly conducted by Hrazel & Bosakari.

**California, Wisc.:**

- **CALIFORNIA, WIS.**—Management Home Theater has been taken over by Frank von Low.

**Milwaukee, Wis.:**

- **MILWAUKEE, WIS.**—J. B. Kakevam, Sr. John W. Siller, Mrs. E. Fink and Bruno E. Fink have resigned from directors of German Theater Company.

**McCook, Neb.:**

- **MCCook, NEB.**—A Sharp is having plans prepared for theater to be erected upon site of burned Bijou.

**Shibuyan, Wis.:**

- **SHIBUYAN, WIS.**—Herbert V. Priehs, manager, Majestic Theater.

**Watertown, Wis.:**

- **WATERTOWN, WIS.**—Thomas Barrett has purchased Majestic theater from Charles K. Johnson.

**Waukausa, Wis.:**

- **WAUCAUSA, WIS.**—Lyric theater has been reopened by Charles Cohen.

**Wausau, Wis.:**

- **WAUSAU, WIS.**—Gus Schochow has closed his theater in Wausau, and will, in Milwaukee, to remodel store front and build an addition to Bijou theater, to cost $25,000.

**Waukesha, Wis.:**

- **WAUKESHA, WIS.**—Gus Schochow is having plans prepared by H. G. Lefley, 314 E. Main, Milwaukee, Wis., for the new building.

**Whitewater, Wis.:**

- **WHITewater, WIS.**—Kenneth Ullong will take over Strand theater.
SITUATIONS WANTED.

ORGANIST desires position. First-class musician. Experienced, reliable man. Fine picture player and singer. Good organ and salary essential. "ORGANIST." Box 472, Hagerstown, Maryland.


BUSINESS OPPORTUNITIES.

WE BUY—Second-hand machines of all makes, lenses, calcium lights, tents, chairs, and all theater supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

FOR SALE at a bargain, complete modern motion picture developing and printing laboratory equipment, including Beil & Howell Projector, Ceronian Tanks, printer. For complete list and price, address Stereo Brothers Optical Company, 607 Olive St., St. Louis, Mo.

FOR RENT on account of moving to our new and larger quarters, Paisley Film Laboratories, fireproof building, including vault and outbuildings, $125 per month. Apply to G. Stabel, Gen. Mgr., Paisley, N. J.

THEATERS FOR SALE OR RENT.

MOVING PICTURE theater, seating 240, only show in northwestern town of 1,200 population; reason for selling have other business. Address City Theater, Mansfield, Wash.

CAMERAS, ETC., FOR SALE.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamps brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

DELIBERATE CAMERA for sale, complete, with good, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit, Michigan.

200 FT. DAVICO M. P. Camera, 50 MM. B. & L. Tessar lens, F1.45, with panoramic and tilting top tripod, $675.00. DAVID STERN COMPANY, in business since 1883, 1027-10211 Madison St., Chicago, Illinois.


ADAPTATION, must sacrifice A-1 outfit, camera, tripod, panchromat lamp, tanks, chemicals, printer, reels, magazines, $185.00 cash. Ralph J. Witmer, 12 West Hudson Ave., Dayton, Ohio.

FILMS WANTED.

TO PURCHASE. Advertiser requires educational films for Australia, must be new prints. Send full particulars, price, etc. Cash, care Moving Picture World, New York City.

FILM FOR SALE OR RENT.


EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, $3.00 each; three asbestos booths, steel rim vault, asbestos curtain; set best and save half. J. P. Redington, Scranton, Pa.

STAGE SCENERY.

SCENERY—Draps painted to order in any size up to 12 x 20 feet, $10. Boon Scene Studios, Hicksville, Ohio.

DON'T BUY A BIG ONE WHEN A LITTLE ONE WILL DO!

Your small wants will be read on this page when they would probably not be noticed so much on another page.

Space in the Classified Department of the MOVING PICTURE WORLD has proven a profitable investment.
COSMOPHOTO FILM.
Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.
Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.
The Last Raid of Zepplins L-21.

PROGRESSIVE FILM.
On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)
In the Shadow of the Rockies. Where the Sun Sets Red.

VICTORY FILM MFG. CO.
The Triumph of Venus (Five Parts—Drama).

Pathé Exchange, Inc.

RELEASES FOR WEEK OF JULY 21.
Cupid by Proxy (Baby Marie Osborne—Five Parts—Comedy—Drama—Diando).
The House of Hate (Episode No. 20, "Following Old Glory"—Two Parts—Drama—Astra).
Kicking the Germ Out of Germany (Harold Lloyd—One Reel—RKO).
Britain's Bulwarks (No. 11, "The Canadians on the Western Front"—One Reel—Government Official Pictures).
East Indians of Trinidad—British West Indies (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 4 (One Reel—Topical).
Heart Paths News No. 60 (Topical).
Heart Paths News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 28.
The First Law (Froes Castle—Five Parts—Comedy—Drama—Astra).
Beach Nuts (Toto—One Reel—Comedy—Rollin).
Britain's Bulwarks (No. 12, "The Canadians at Vimy Ridge"—One Reel—Government Official Pictures).
East Indians—British Guiana, South America (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 5 (One Reel—Topical).
Heart Paths News No. 62 (Topical).
Heart Paths News No. 63 (Topical).

RELEASES FOR WEEK OF AUGUST 4.
Waltz (Gladdys Haucette—Five Parts—Comedy—Drama—Astra).
That's Him (Harold Lloyd—One Reel—Comedy—Rollin).
Venezuela (One Reel—Educational—Post Film Co. Official War Review No. 6 (One Reel—Topical).
Heart Paths News No. 64 (Topical).
Heart Paths News No. 65 (Topical).

RELEASES FOR WEEK OF AUGUST 11.
The Ghost of the Range (Bryant Washburn—Five Reels—Drama—Pathé).
Do Husband's Die (Toto—One Reel—Comedy—Rollin).
La Guisa to Caracas (One Reel—Educational—Pathé Official War Review No. 7 (Topical).
Heart Paths News No. 91 (Topical).
Heart Paths News No. 67 (Topical).

PARAMOUNT-PARK SEXTETT
COMMEND.
June 3—Love Loops the Loop.
June 12—Two Toned Girls.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 20—Her Blighted Love.

PARAMOUNT-ARBUCKLE COMEDIES.
Mar. 15—The Will Boy.
April 12—Moonshine (Two Parts—Drama).
July S—Good Night Nurse.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.
June 23—A Desert Woolwich (Five Parts—Dr.
July 1—The Rake's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Huo (Charles Ray—Five Parts—Drama).
July 13—The City of Dim Faces (Susie Hayward—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Yarn (Gold Rutledge—Five Parts—Drama).
July 29—Lose That Kid (Wallace Reid—Five Parts—Drama).
Aug. 5—A Nick of the Devil (Charles Ray—Five Parts—Drama).

ARTIFICIAL CATHEDRALS.
June 3—How Could You, Jean? (Five Parts—Drama).
July 8—Ships Are Trained (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lilliola Gibbons—Five Parts—Drama).
July 29—The Danger Mark (Felix Ferguson—Five Parts—Drama).
Aug. 5—Bound to Marry (Marie D'Alma—Four Parts—Drama).

PARAMOUNT-HAY PICTURES.
June 7—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1: Drowning Ourselves—Advanced Age of Dermatology; Cartoons by Wallace Cartoons.
July 12—Subject on Reel: Helping Humanity to Be Healthy and Happy No. 2: Instilling the Victory Army: In Nature's Gardens; Cartoons by Earl Hurd.
July 22—Subject on Reel: Helping Humanity to Be Healthy and Happy No. 3: An African Game Hunt; Metus Analyzed—First of a series analyzing motion; Cartoons by Bray Studios.
July 29—Subjects on Reel: Why Haters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by Dean Parallels.

PARAMOUNT-DRAWN COMICS.
June 7—Rotarius, the Yellowstone of the Antipodes in New Zealand (Eccles).
July 15—Among the Maoris of New Zealand (Eccles).
July 22—Wellingtom and the North Island of New Zealand (Eccles).
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Eccles).

BENJAMIN CHAPLIN—PARAMOUNT SERIES.
"The Silent Symphony.
Apr. 5—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers—Kindly furnish titles and dates of all new releases before Saturday.
It doesn't pay to make counterfeit Simplex parts

Reason No. 1
Unless they are very accurately made, and of the finest materials, they hurt the quality of the projection; and that's the very thing Exhibitors use the Simplex for.

Reason No. 2
To make Simplex parts as we make them, and as they ought to be made, requires an immense outlay for special machinery; and such an investment is not warranted because (a) the Simplex seldom needs repairs, and (b) mighty few Exhibitors could be inveigled into using counterfeits.

To the Wise, this reveals one of the strongest reasons for using the Simplex: the Machine that's so excellently built and that needs so little repairs that it doesn't pay to imitate even its smallest parts.

And Besides, this tells something of the character of the men who sell the Simplex, men who sell the acme of projection without the slightest hope of making a nice additional profit on repairs.

The character of Simplex Projectors, Parts, and Distributors can't be imitated.
List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRMS

Universal Film Mfg. Co.

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<th>Mutual Film Corp.</th>
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<td><strong>STRAIGHT</strong></td>
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<tr>
<td>May 21—<strong>Lady Nointe (Comedy)</strong>—21-CST-1.</td>
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<td>May 28—**Her Rustical Romeo—22-CST-1.</td>
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<td>June 4—<strong>What the Bird Did</strong>—23-CST-1.</td>
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<td>June 11—**By Pawi Mase—24-CST-1.</td>
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<td>June 15—**Skeers of Blondes—25-CST-1.</td>
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<td>June 23—**Her Spoony Affair—26-CST-1.</td>
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<td>July 2—**Miss Turned (Billie Rhodes)—27-CST-1.</td>
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<td>July 9—**Her Disenagement Ring (Billie Rhodes—28-CST-1.</td>
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<td>July 16—**Like Mother Made (Billie Rhodes)—29-CST-1.</td>
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<td>July 23—**On Her Account (Billie Rhodes)—30-CST-1.</td>
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<tr>
<td>Aug. 6—**What Will Father Say—32-CST-1.</td>
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**MUTUAL STAR PRODUCTION.**

June 10—**A Square Deal (Five Parts)—Drama—21-PP-1. |
June 15—**No Release This Week.** |
June 24—**Up Romance Road (Five Parts—Dr.)—22-PP-1. |

**MUTUAL.**

July 10—**Screen Telegram (Topical)—38-T-1. |
July 14—**Screen Telegram (Topical)—39-T-1. |
July 21—**Screen Telegram (Topical)—41-T-1. |
July 24—**Screen Telegram (Topical)—42-T-1. |
July 28—**Screen Telegram (Topical)—43-T-1. |
Aug. 1—**Screen Telegram (Topical)—44-T-1. |
Aug. 4—**Screen Telegram (Topical)—45-T-1. |
Aug. 7—**Screen Telegram (Topical)—46-T-1. |

**OUTING-CHESTER PICTURES.**

June 20—**(‘Rita) (Drama)—30-CST-1. |
July 7—**Kakeute—2-0-1. |
July 14—**Magic Mirror—5-0-1. |
July 21—**Zuni Kicking Races—4-0-1. |
July 25—**A White Wilderness—5-0-1. |
Aug. 8—**Back to the Women (The Orpico)—6-0-1. |
Aug. 11—**A Dam Catastrophe—7-0-1. |

Goldwyn Distributing Corp.

**GOLDWYN FEATURES.**

June 2—**All Woman (Mae Marsh—Six Parts—Drama)—21-CST-1. |
June 10—**The Wrecked Model (Mabel Normand—Six Parts—Comedy—Drums). |
June 30—**The Service Star (Mae Marsh—Six Parts—Drama). |
July 14—**The Glorious Adventure (Mae Marsh—Five Parts—Drama). |
July 25—**Back to the Women (Mabel Normand—Five Parts—Comedy—Drums). |

**GOLDWYN SPECIALS.**

Heart of the Snagget (Seven Parts—Drama). |
The Manx Man (Seven Parts—Drama). |
For the Freedom of the World (Seven Parts—Drums). |
Blue Blood (Six Parts—Drama). |
Honour’s Cross (Six Parts—Drama). |
Social Ambition (Six Parts—Drums). |

**CAPITOL COMEDIES.**

May 6—**Bill’s Baby (Two Reels).” |
May 20—**Bill’s (Two Reels).” |
June 3—**Birds of a Feather (Two Reels).” |
June 19—**The Millionaire (Two Reels).” |
July 1—**Widow’s Might (Two Parts).” |
July 15—**Bad’s Knockout (Two Parts).” |
July 29—**A Up a Tree (Two Parts).” |
Aug. 12—**Billy’s Fortune (Two Parts).” |

Metro Pictures Corporation.

**METRO PICTURES CORP.**

May 27—**Lend Me Your Name (Yorke—Five Parts—Drama).” |
May 27—**Pay Day (Five Parts—Drama).” |
June 5—**The Only Road (Five Parts—Dr.).” |
June 10—**Social Quickands (Five Parts—Drama).” |
June 17—**The House of Gold (Five Parts—Dr.).” |
June 24—**A Man Named W. (Five Parts—Drama).” |
July 1—**Opportunity (Viola Dana—Five Parts—Drama).” |
July 8—**No Man’s Land (Bert Lytell—Five Parts—Drama).” |
July 15—**A Successful Adventure (May Allison—Five Parts—Drama).” |
July 22—**The Demon (Edith Storey—Five Parts—Drama).” |
July 29—**A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).” |
Aug. 5—**The House of Mirch (All-star cast—Five Parts—Drama).” |
Aug. 12—**Flowers of the Dust (Viola Dana—Five Parts—Drama).” |
Aug. 19—**Judgment of Anna Q. Nilsson—Five Parts—Drama).” |

SCREEN CLASSICS, INC., SPECIALS.

Lost We Forget (Eight Parts—Drama). |
My Own United States (Frohman Production—Eight Parts—Drama). |
The Million Dollar Dollies (Emerald Productions—Eight Parts—Drama). |
Toys of Fate (Seven Parts—Drama). |

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

**TRIANGLE PRODUCTIONS.**

July 7—**A Good Loser (Peggy Peers—Five Parts—Drama).” |
July 7—**Everywoman’s Husband (Gloria Swanson—Five Parts—Drama).” |
July 14—**Marked Cards (Margery Wilson—Five Parts—Drama).” |
July 14—**He’s End (William Desmond—Five Parts—Drama).” |
July 21—**By Proxy (Roy Stewart—Five Parts—Drama).” |
July 21—**False (Alma Rubens—Five Parts—Drama).” |
July 28—**Golden Fleece (Joe Benett—Five Parts—Drama).” |
July 28—**Beyond the Shadows (William Desmond—Five Parts—Drama).” |
Aug. 4—**The Price of Applause (Jack Livingston—Five Parts—Drama).” |
Aug. 4—**Alas Mary Brown (Pauline Starke—Five Parts—Drama).” |
Aug. 11—**Cactus Chandali (Roy Stewart—Five Parts—Drama).” |
Aug. 25—**Beyond the Shadows (William Desmond—Five Parts—Drama).” |

**KEYSTONE COMEDY.**

June 2—**The Poor Fish (Two Parts).” |
June 5—**Fliptraps (Two Parts).” |
June 15—**Isn’t It Warm? (Two Parts).” |
June 16—**Cupid and the Cop (Two Parts).” |
June 20—**Pearls Without Price (Two Parts).” |

**KEYSTONE COMEDY REISSUES.**

July 21—**Saved by Wireless (Chester Conklin).” |
July 28—**He Did and He Didn’t (Arundale and Backus).” |
Aug. 4—**Dizzy Heights and Darling Hearts (Backus).” |
Aug. 11—**His Wild Oats (Ford Sterling).” |
Aug. 15—**Fatty and Mabel Adrift (Arundale and Backus).” |
Aug. 25—**The Other Man (Roscoe Arbuckle).”
Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD's editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook
for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Motion Picture Electricity
By J. H. HALLBERG
An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 250 pages, illustrated. $2.50, postage paid.

Technique of the Photoplay
By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Picture Theatre Advertising
By EPES WINTHROP SARGENT
A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Modern Theatre Construction
By EDWARD BERNARD KINSILA
Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Screencraft
or the Making of a Photoplay
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List of Current Film Release Dates

GREATERT VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

July 15—Love Watchers (Caroline Griffith—Five Parts—Drama).
July 22—To the Highest Bidder (Alice Joyce—Five Parts—Comedy).
Aug. 5—All Man (Harry Moyer—Five Parts—Drama).
Aug. 12—Wild Primrose (Glady's Leslie—Five Parts—Drama).

BIG COMEDIES.

July 1—Bonds and Banners.
July 8—Hindos and Hazards.
July 15—Skippers: Two Parts—Drama.
July 22—Bathing Beauties and Big Boobs.
July 29—Wounded Arts and Wedding Rings.
Aug. 5—Dances and Dangers.
Aug. 12—Shines and Monkey-shines.

DREW COMEDIES.

July 1—Cupid's Column.
July 8—Bohun's Baby.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain.
July 29—Their Agreement.
Aug. 5—Miss Steky-Moule-Kiss.
Aug. 12—Miss Varsity.

VITAGRAPH SERIAL.

"The Woman in the Web." July 8—Episode No. 14, "The Crash of Fate" (Two Parts—Drama).
July 15—Episode No. 15, "Out of the Web." (Two Parts—Drama).
July 22—Episode No. 16, "A Fight for Millions." (Two Parts—Drama).

AMERICAN STANDARD MOTION PICTURE CORP.

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The Blacksmellers.

S. O. S.

His Vinegar Bath (Tom Brett Comedy).

Twin Bedrooms (Tom Brett Comedy).

Why Not Marry (Tom Brett Comedy).

BETZWOOD FILM COMPANY.

Betzwed, Pa.

Sandy Burke (Louis Benson).

When Enst Meets West (Lady Tien-Nel—Dr.).

BLUEBIRD PHOTOPHAYS, INC.

July 6—The Empty Cab (Harry Carey—Five Parts—Drama).

Winner Takes All (Monroe Salabury—Five Parts—Drama).

Seandal-O-Monger (Lois Weber—Five Parts—Drama)

The Dream Lady (Five Parts—Drama).

The Love Swindle (Five Parts—Drama)

CHRISTIE FILM CORPORATION.

"Los Angeles, Calif.

July 1—Lida.

July 8—Efficiency.

July 15—Just Like Dad.

July 22—This Way Out.

COMMONWEALTH PICTURES Corp.

(Releasing Sparsuk's Original "Yod-a-Vil"

June 3—First release.

July 17—Second release.

July 1—Third release.

July 15—Fourth release.

July 25—Fifth release.

EDUCATIONAL FILMS CORP.

The Following Are One Reel Scenes.

July 15—Mount Lassen in Action (Hammer).

July 22—The Rainbow Bridge (Newman).

Distant: "Living Book of Nature."

July 5—War Times at the Zoo (Half Reel).

July 17—Just Like Dad (Half Reel).

International Cartoon Comedies—Each Half Reel in Length.

July 1—Crabs in the Water (Kaiserjammer).

July 7—Picnic for Two (Kaiserjammer).

July 15—A Heaters Incident (Kaiserjammer).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Daughter of Destiny (Nina Patrova).

Edward Lewis' The Sign Invisible (Mitchell Lewis).

Herbert Brenon's Empty Pockets.

Herbert Brenon's Fall of the Romanoffs With Alimony (Josephine Whithel).

Perahing's Crusaders.

W. W. HODKINSON CORP.

Releasing Paralta Plays.

June 10—Patriciaists (Jessie Barwise—Five Parts—Drama).

June 24—One Dollar Bill (Warren Kergen—Five Parts—Drama).

July 27—Wedlock (Louise Clain—Five Parts—Drama).

July 31—A Storm at the House (Jessie Barwise—Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Doctor and the Woman (Seven Parts—Dr.).

The Kaiser, the Beast of Berlin.

A Souk for Sale (Dorothy Phillips—Five Parts—Drama).

The Geyser of Berlin (Century Production—Two Parts).

GEORGE KLEINE SYSTEM.

(Montgomery Flagg One-Reel Comedies.

"Girls You Know"—Made by Edison.)

April 24—A Good Sport.

May 6—The starter.

May 22—The Spoiled Girl.

Eskeway (Broncho Billy Series).

June 28—Broncho Billy Wins Out.

July 5—Bronco Billy Trapped.

Hilato De Luxe Productions.

June—The Unachasted Woman (Seven Reels).

Edison.

The Unbeliever (Seven Reels).

SELECT PICTURES.

The Clav (Clara K. Young—Five Reels).

Cecilia of the Pink Roses (Marlon Davies—Five Reels).

Good Night, Paul (Constance Talmadge—Five Reels).

The Whirlpool (Alice Brady—Five Reels).


July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).

July—The Savage Woman (Clara Kimball Young—Five Reels—Drama).

(Special Releases.)

The Barrier (Seven Parts—Drama).

The Wild Girl (Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

720 Seventh Ave., N. Y. City.

The Street of Seven Stars (Oris Kenyon—Six Parts—Drama—De Luxe).

A Romance of the Underworld (Keehey Production).

Marriage (Keeney Production).

WORLD PICTURES.

July 8—Tinsel (Kitty Gordon—Five Parts—Drama).

July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).

July 22—Joan of the Woods (Jane Elivgton—Five Parts—Drama).

July 29—Neighbors (Midge Evans—Five Parts—Drama).

Aug. 5—Honeymoon Durbar Castles (Five Parts—Drama).

Aug. 12—The Beloved Blackmail (Carlyle Blackwell—Five Parts—Drama).

WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tindar).

June 10—Fried (Two Parts—Marie Dressler).

June 25—Some Job (Fay Tindar—Two Parts).

July 8—Agnies of Azaya (Marie Dressler—Two Parts).

State Right Releases.

ADVANCED MOTION PICTURE CORP.

1493 Broadway, New York City.

The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.

Times Building, New York.

The Struggle for Life (Harry Rap Productions).

The Accidental Husbandman (Harry Rap Productions).

The Million Dollar Mystery (Six Reels—Dr.).

The Fliper of Justice (Drama).

My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Ten (Five Parts—Drama).

The Devil's Playground (Seven Reels—Drama).

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  923 Longacre Building, New York City.
  The Lion of the Hills." (Wm. S. Hart—Drama.)

- **COMMONWEALTH PICTURES CORP.**
  Chicago, Ill.
  The Frozen War. (Drama.)

- **CHESTER BEECHCROFT.**
  501 Fifth Ave., N. Y. City.
  Reclamed.

- **COSMOTOPHOTOFILM COMPANY, INC.**
  220 West 42nd Street, New York City.
  The Hypocrites. 1 Belle Vue.

- **CHEST PICTURES CORP.**
  Times Building, New York.
  The Lust of the Age.
  A Grain of Dust.

- **M. S. EPSTEIN.**
  1416 Broadway, N. Y. C.
  The Depths of the Sea (In a Series of Four Parts—Educational.)

- **FOURSQUARE PICTURES.**
  729 Seventh Avenue, New York.
  The Eagle's Eye (Episode No. 10—"The Invasion of Canada")—Two Parts—Drama.
  The Sin Woman. Madame Sherri. The Submarine Eye. Should She Obey?

- **FROHMANN AMUSEMENT CORPORATION.**
  Times Building, New York.
  God's Man.

- **GAUMONT CO.**
  Flushing, L. I.
  Gaumont News—Released every Tuesday.
  Gaumont Graphic—Released every Friday.
  —The Hand of Vengeance."

- ** Episode No. 1. "The Sign of the Bear." (Two Parts—Drama.)
  Episode No. 2. "Scheming for Millions." (Two Parts—Drama.)
  Episode No. 3. The Ambassador's Diamond Love and Lunch. (Two Parts—Drama.)
  Episode No. 4. "The Grey Lady." (Two Parts—Drama.)
  Episode No. 5. "The League of Silence." (Two Parts—Drama.)

- **GENERAL ENTERPRISES, INC.**
  Longacre Building, New York.
  Mother (Six Parts—Drama—McClure Pictures).
  The Warrior (Seven Parts—Drama—McClure Picture).
  The Lilt (Six Parts—Drama—General Enterprise Feature.)

- **GRAPHIC FILM CORPORATION.**
  720 Seventh Ave., N. Y. City.
  When Men Betray (Drama.)

- **HILLER & WILK.**
  Raffles, the Amateur Cracksman. (The Following Are Keystone-Mack Bennett Comedies.)

- **Episode No. 1. "The Sign of the Star." (Two Parts—Drama.)
  Episode No. 2. "Narcissus." (Two Parts—Drama.)
  Episode No. 3. "The King, The Queen, and The Divorcee." (Two Parts—Drama.)

- **ENTREPRENEUR PICTURES CORP.**
  720 Seventh Avenue, N. Y. C.
  The Stolen Heart. (Wm. S. Hart—Drama.)

- **JESTER COMEDY CO.**
  220 West 42nd Street, New York. (Featuring Tuesdays.)

- **March—His Golden Romance (Two Parts).
  April—All "For" Her (Two Parts).
  May—The Wrong Flat (Two Parts).
  This Is the Life (Two Parts)."

- **KING BILLY FILMS CORP.**
  729 Seventh Avenue, N. Y. C.

- **May 15—The Handy Man.  June 1—Bright and Early.  June 15—Straight and Narrow.**

- **OHIO PICTURES CORP.**
  729 Seventh Avenue, New York.
  Who Knows? (Six Parts—Drama.)
  Loyalty (Drama.)

- **PHYSICAL CULTURE PHOTO PLAYS, INC.**
  113 West 40th Street, New York.
  Zongar (Drama.)

- **PIEDMONT PICTURES CORPORATION.**
  729 Seventh Avenue, N. Y. C.

- **His Daughter Pays.**

- **PIioneer film corp.**
  130 West 46th St., New York City.

- **The Still Alarm (Sept Production).**

- **PYRAMID COMEDIES.**
  220 West 42nd Street, New York.

- **In and Out (Two Parts).  Love and Lunch (Two Parts).  Beach Birds (Two Parts).  Beauties and Blunders (Two Parts).**

- **BARRY ROVER.**
  1402 Broadway, New York.

- **The Hand of the Hun (Four Parts—Novelty).  The Master Crook.**

- **RENEWED PICTURES CORP.**
  1200 Broadway, New York.

- **The Public Defender.  20,000 Leagues Under the Sea.**

- **SHERMAN PRODUCTIONS.**
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- **The Coast Guard Patrol (By Neil Shipman—Seven Part Patriotic Drama).**

- **A Nugget in the Rough (Five Parts—Comedy—Drama).**

- **Trophy Girl (Five Parts—Drama).  The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).**

- **Bill Shepherd's Poems (A series of one reel patriotic comedy-dramas issued semi-monthly).**

- **S. & S. PHOTOPLAYS, INC.**
  1476 Broadway, New York.

- **Redemptors (Six Parts—Drama).**

- **STATE RIGHTS DISTRIBUTORS, INC.**
  Carmen of the Klondike (Seven Parts—Drama).

- **STERLING PICTURES CORPORATION.**
  729 Seventh Avenue, New York City.

- **Great Bradley Mystery (Five Parts—Drama).**

- **The Mystic Hour (Six Parts—Drama).**

- **When You and I Were Young (Five Parts—Drama).**

- **The Golden God (Five Parts—Drama).**

- **Peg of the Sea (Drama).**

- **(The Following Are Cartoon Comedies, Each 500 Feet In Length.)**

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- **Mose is Cured.**

- **Zippy's Insurance.**

- **Zippy's Pets.**

- **The Unknown.**

- **TRIANGLE FILM CORP.**
  1457 Broadway, New York City.

- **The Servant in the House.**

- **The Stolen in the House.**

- **U. S. EXHIBITORS' BOOKING CO.**
  Times Building, New York.

- **The Belian.**

- **Those Who Pay.**

- **The Zepplin's Last Raid.**

- **Just a Woman (Steger Production).**

- **Men.**

- **The Crucible of Life.**

- **W. H. PRODUCTIONS.**
  71 West 23rd Street, New York.

- **(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)**

- **Mickey (Seven Parts).**

- **The Two-Gun Man in the Bargain (Six Parts—Drama).**

- **The Bandit and the Freecher (Five Parts—Drama).**

- **The Hell Hound of Alaska (Five Parts—Dr.).**

- **(The Following Are Two-Part Hart Productions. Released in Order Listed.)**

- **The Bad Man.**

- **The Pugitive.**

- **A Gentleman from Blue Gulch.**

- **The Silent Stranger.**

- **The Marked Deck.**

- **(The Following Are Mack Bennett-Keystone Comedies, Each Two Reels in Length.)**

- **A Desperate Scoundrel.**

- **Soaked and Scorned.**

- **A Farm Yard Romeo.**

- **The Hulis-Hula Dance.**

- **(The Following Are Bessie Boricavo Productions.**

- **Satan's Pawn.**

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W74

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Texans are sturdy, keen, hard-headed business men. They "want to know" before giving their support to anything. Confidence, sincerity and principle appeal to them strongly.

These are some of the reasons why the "tying in" of Texas to the Hodkinson Co-Partnership Plan has gone ahead with such rapidity.

Texas is only one sample of what is happening throughout the Union. Every day sees the Hodkinson Co-Partnership Plan doing something—developing and growing.

New product, new representatives and new co-partners mark the mile stones of our progress.

List of Texas Hodkinson Co-Partners

<table>
<thead>
<tr>
<th>Name</th>
<th>Company</th>
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<tr>
<td>Dan. Pond &amp; Bicker</td>
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<td>Tyler</td>
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<td>R. C. Thompson</td>
<td>Laredo</td>
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<td>W. Livingston</td>
<td>Lubbock</td>
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<td>L. R. Jones</td>
<td>Corpus Christi</td>
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<td>J. W. Smith</td>
<td>Temple</td>
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<tr>
<td>J. B. Johnson</td>
<td>Big Spring</td>
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<td>J. W. Wilson</td>
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<td>J. W. Johnson</td>
<td>San Antonio</td>
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W.W. Hodkinson Corporation

527 Fifth Avenue • New York City

Hodkinson Service at All General Film Exchanges.
THIS is the second of our series of "Service Ads" Below is a suggestion for an attractive ad to the public for Kathleen Clifford in "Angel Child"

Miss Clifford’s beauty, her innate grace and charm of appearance constitute sales points that should be exploited with thoroughness. Her international vaudeville reputation is an asset also.

The treatment suggested below would be particularly acceptable for lobby display paintings and window cards as well.

We are ready to supply electros of the complete ad to exhibitors in any size and in all screens, depending upon whatever purpose they are intended for. See "Angel Child" press matter for further suggestions and ideas.

HODKINSON SERVICE

now consists of

Paragon Plays, Plaza Pictures, J. D. Hampton Productions,
Douglas Natural Color Pictures

At all General Film Exchanges

W. W. Hodkinson Corporation • 527 Fifth Avenue
NEW YORK

Kathleen Clifford

Winsome, inimitable Kathleen Clifford, international vaudeville favorite, fairly sparkles her way through "ANGEL CHILD",

a comedy of joyous childhood and its mischievous pranks that almost defeat the ends of justice.

Miss Clifford's character work as the Angel Child produces gales of laughter, while her ability to display wonderful garments with grace and charm arouses the keenest interest of all femininity.

See it on Monday and Tuesday.

PALL MALL THEATRE
J. WARREN KERRIGAN

in his fourth Paralta Play

“A Burglar for a Night”

by

F. McGREW WILLIS

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Ernest Warde

in the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.

PARALTA PLAYS, Inc.

DISTRIBUTED THROUGH
“HODKINSON SERVICE”
AT ALL GENERAL FILM EXCHANGES
Attention... Exhibitors of America!

A Triumph Film:
American Red Cross Presents

The
Historic Fourth of July
In Paris

Produced by the Bureau of Pictures of American Red Cross.
Booked for a Premiere at the Rivoli Theatre, New York.
Distributed for the American Red Cross by General Film Company.

The first parade of United States Heroes after their triumph on the Marne.
The first wounded American soldiers taking part in the joint celebration of two Republics.
The first view of the newly dedicated Avenue du President Wilson.
The first parade of American Red Cross Nurses back from the battle zone.

And Many Other Stirring Events

The length of this film is approximately 1000 feet. It may be booked at any General Film Company exchange. It is a sure fire attraction—appealing alike to the general public and the millions of devoted American Red Cross Members throughout the country.
Someth'n' about 'em, boys, that slips you the charm of the colorful West—zip full of humor, and drama enough to remind you of that difference between sayin' anything p'ison with a smile and jus' sayin' it!

A Two-Part WOLFVILLE TALE
Every Other Week, as an Alternating Release with One of the Famous O. HENRY Stories. Best Short-Length Features on the Screen Today.
SNAKEVILLE COMEDIES
FIT ALL PROGRAMS

Fifteen minutes of fun that will delight your patrons, especially during the hot weather period. Try one and you will book them all.

Twenty now ready - Ask for them!

BOOK ONLY THE GENUINE
CHARLIE CHAPLIN COMEDIES

The Films that Made Him Famous

One exhibitor writes: "I have booked several of these films as high as five times and filled my house always. Many have not seen them and those who have like them better each time."

WE RECOMMEND THIS LIST

"A Night Out"  "In the Park"  "The Champion"
"His New Job"  "A Woman"  "A Jitney Elopement"
"The Tramp"  "By the Sea"  "Work"
Not father and son, but YANKEE and HUN

LOCKED in a struggle to the death—the ex-Prussian guardsmen, the Kaiser’s spy, and his American-born son!

Physically disqualified, yet “doing his bit” for his country, the boy has unwittingly installed an explosive wire in the big munition factory. And at any moment the lights may be turned on!

The fight—the race against time—the failure of his weak heart—the explosion!

Too late—yet in defeat lies victory!

Under the stars he registers the vow of the loyal American citizen, to avenge—“with my life, if need be”—the wrongs that people of his blood have done.

And on the other side of the war-torn world, his comrades go “over the top” in the greater fight for democracy. The climax of Wyndham Gittens’ stirring six-reel production.

ME UND GOTT

ROMAYNE SUPERFILMS
LOS ANGELES

A DRAMA OF

The Awakening of America
ROLL OF HONOR
THE NAME OF EVERY THEATRE WHICH EXHIBITS
PERSHING’S CRUSADERS
THE FIRST U.S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado-N. Mex.—Utah—Wyo.

And All Counties In Idaho North of and Including Idaho County

<table>
<thead>
<tr>
<th>Name</th>
<th>City</th>
<th>State</th>
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<td>Isis</td>
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Westward—Oregon—Alaska—Seattle

And All Counties In Idaho North of and Including Idaho County

<table>
<thead>
<tr>
<th>Name</th>
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Illinois

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<tr>
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<td>55th &amp; Ellis Ave.</td>
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</table>
Lakeside ............... Chicago, Ill.
4730 Sheridan Rd.
Kenwood .......... Chicago, Ill.
47th & Kimbch Ave.
Columbus ............. Chicago, Ill.
63rd & Ashland Ave.
Lexington .......... Chicago, Ill.
715 S. Crawford Ave.
Cosmopolitan ......... Chicago, Ill.
78th & Halsted
Peerless .............. Chicago, Ill.
3055 Grand Blvd.
Terminal ............ Chicago, Ill.
3308 Lawrence Ave.
Woodlawn .......... Chicago, Ill.
853 E. 63rd St.
Oakland Sq. ......... Chicago, Ill.
3947 Drexel Bldg.
Celo .......... Chicago, Ill.
7594 N. Clark St.
Lane Court .......... Chicago, Ill.
Centre & Lane Court
Adelphia ............ Chicago, Ill.
7070 N. Clark St.
Metropolitan ......... Chicago, Ill.
47th & Crawford
Milford ............. Chicago, Ill.
Milwaukee & Crawford
Aleazar ............. Chicago, Ill.
69 W. Madison St.
Casino .............. Chicago, Ill.
401 N. Clark
Crystal ........... Chicago, Ill.
2701 W. North St.
Garfield ............. Chicago, Ill.
2844 W. Madison St.
Plaisance ........... Chicago, Ill.
466 N. Parkside Ave.
Gaitety ............ Chicago, Ill.
8205 Commercial Ave.
Marlowe ............. Chicago, Ill.
62nd St. & Stewart Ave.
Schlinder ......... Chicago, Ill.
1005 W. Huron St.
Bryn Mawr .......... Chicago, Ill.
1125 Bryn Mawr Ave.
Linden ............. Chicago, Ill.
83rd & Halsted Sts.
Archer ............. Chicago, Ill.
35th & Archer Ave.
Ike ........ Chicago, Ill.
69th & Racine Sts.
Halffield ........ Chicago, Ill.
55th & Halsted Sts.
Boulevard ........ Chicago, Ill.
55th & Ashland Ave.
Vitagraph .......... Chicago, Ill.
3133 Lincoln Ave.
Biograph ........ Chicago, Ill.
2413 Lincoln Ave.
West End .......... Chicago, Ill.
121 N. Cicero Ave.
Paramount .......... Chicago, Ill.
2618 Milwaukee Ave.
Jackson Park ......... Chicago, Ill.
67th & Stony Island Ave.
Argmore .......... Chicago, Ill.
1040 Argyle Ave.

Knickbocker ........ Chicago, Ill.
6217 Broadway
Michigan .......... Chicago, Ill.
55th & Michigan Ave.
Covent Garden .... Chicago, Ill.
2653 N. Clark St.
Prairie .......... III.
Harrison ........ Chicago, Ill.
Opera House .... Dwight, Ill.
Opera House .... Polo, Ill.
Airadrome .......... Alton, Ill.
Villas .............. Chicago, Ill.
5603 W. 22d St.
Grand .............. Granite City, Ill.
Princess .......... Woodstock, Ill.
Motion Picture ... Chicago, Ill.
618 W. Chicago Ave.
Princess .......... Hoopetown, Ill.
Odd Fellows’ Temple .... Mt. Olive, Ill.
Sacred Heart Church ... Rutland, Ill.
Opera House .... Mt. Carroll, Ill.
Parkway ........ Chicago, Ill.
11065 N. Michigan
Idle Hour .......... Rossville, Ill.
Lyric ........ Casey, Ill.
Oakley .......... Chicago, Ill.
Iris ........ Chicago, Ill.
Plaisance .......... Chicago, Ill.
Paulina .......... Chicago, Ill.
Majestic .......... Streator, Ill.
Windsor Park .... Chicago, Ill.
Julian ........ Chicago, Ill.
Opera House .... Bankin, Ill.
Curtis ........ Downers Grove, Ill.
Brookfield .......... Brookfield, Ill.
Illinois .......... Clue Heights, Ill.
Minsdale .......... Minsdale, Ill.
Garden .......... Harvey, Ill.
Joliet ........ Joliet, Ill.
Hyde Park .......... Chicago, Ill.
Rogers ........ Chicago, Ill.
Buggs ........ Chicago, Ill.
American .......... Chicago, Ill.
Empress .......... Decatur, Ill.
Bijou ........ Carrollton, Ill.
Ameriess .......... Chicago, Ill.
New Apollo .......... Chicago, Ill.
California .... Chicago, Ill.
Park Manor .... Chicago, Ill.
De Lute ........ Lake Forest, Ill.
Marquette .... La Salle, Ill.
Orpheum .......... Ottawa, Ill.
Marshall Sq. .... Chicago, Ill.
Hiltonic .......... Chicago, Ill.
Orpheum .......... Chicago, Ill.
Lyric .......... Earlville, Ill.
Avon .......... Chicago, Ill.
Grand .......... Chicago, Ill.
Empire .......... Morris, Ill.
Princess .......... De Kalb, Ill.
Star ........ Oregon, Ill.
Grand .......... Harrisburg, Ill.
Ear .......... Chicago, Ill.
New Brookline ... Chicago, Ill.
Southern .......... Oak Park, Ill.
Grand .......... Macomb, Ill.

Opera House ........ Buda, Ill.
Strand ........ Freeport, Ill.
Rialto .......... Kewanee, Ill.
Majestic .......... East Moline, Ill.
Mirror .......... Moline, Ill.
Spenser Sq. .... Rock Island, Ill.
Dreamland ... Prophetstown, Ill.
Olympia .......... Arcola, Ill.
Star .......... Newton, Ill.
Strand .......... Robinson, Ill.
Alec .......... Glenv., Ill.
Strand .......... Petersburg, Ill.
Illinois .......... La Grange, Ill.
Majestic .......... Paxton, Ill.
Lyric .......... Chicago, Ill.

Indiana

Auditorium .......... Napoleon, Ind.
Iris .......... Winsmac, Ind.
Colonial .......... Rosedale, Ind.
Colonial .......... Lebanon, Ind.
Star .......... Covinco, Ind.
Coloniai .......... Bickwell, Ind.
Campbell .......... Spencer, Ind.
Cozy .......... Giger, Ind.
Theatre .......... Farmersburg, Ind.
Palace .......... Worthington, Ind.
Harry .......... Gary, Ind.
Palace .......... Ft. Wayne, Ind.
K. of P. .......... Greensburg, Ind.
Crescent .......... Jasonville, Ind.
Strand .......... Shelbyville, Ind.
Star .......... Whiting, Ind.
Stareelee .......... New Castle, Ind.
Dreamland .......... Fowler, Ind.
Campus .......... Bloomington, Ind.
Tokio .......... Veedersburg, Ind.
Sandcr .......... Indianapolis, Ind.
New Huntingdon .... Huntingdon, Ind.
Lyric .......... Vincennes, Ind.
Arc .......... Leavenworth, Ind.
Auditorium .......... Connersville, Ind.
Cozy .......... Rockville, Ind.
Union Grand .... Union City, Ind.
Pastime .......... Garrett, Ind.
Alhambra .......... Elwood, Ind.
Washington .......... Richmond, Ind.
Wallace .......... Peru, Ind.
Eagle .......... Wabash, Ind.
Court .......... Auburn, Ind.
Lyceum .......... S. Whiteny, Ind.
Movie .......... Pierceton, Ind.
Lyceum .......... Columbia City, Ind.
Jennings .......... North Vernon, Ind.
Wild Opera House .... Noblesville, Ind.
Ideal .......... Sheridan, Ind.
Wysor .......... Muncie, Ind.
Mickelo .......... Linton, Ind.
Gravel .......... Goodland, Ind.
Sourwine .......... Brazil, Ind.
Opera House .......... Washington, Ind.
Alhambra .......... Knightstown, Ind.
Luna .......... Lafayette, Ind.
Starland .......... Anderson, Ind.
Princess .......... La Porte, Ind.
Iowa—Nebraska—Kansas

Crystal .......................................................... North Platte, Neb.
Iowa Opera House  ............................................. Atlantic, Iowa
Palace ............................................................. Winta, Kan.
Electric ............................................................ Rextord, Kan.
Iris ............................................................... Webster City, Iowa
Grand Opera House  ........................................... Remsen, Iowa
Lyric .............................................................. Osceola, Iowa
Iowa Lyric ........................................................ Oskaloosa, Iowa
Iowa Ferry Opera House  ....................................... Ferry, Iowa
Electric ............................................................ Emporia, Kan.
Sun ................................................................. New York, Neb.
Elite ............................................................... Great Bend, Kan.
Odeon .............................................................. Lyons, Kan.
Empire .............................................................. Sterling, Kan.
Empress ............................................................. Cedar Falls, Iowa
Grand ............................................................... Marysville, Kan.
Exeter ............................................................... Exeter, Neb.
Star ................................................................. Sheffield, Iowa
Opera House ..................................................... Rudd, Iowa
American ............................................................ KImball, Neb.
Grand ............................................................... Story City, Iowa
Princess ............................................................. Odebolt, Iowa
King ............................................................... Ida Grove, Iowa
Tepee ............................................................... Red Cloud, Neb.
Iowa Lyric ........................................................ Columbus Jct., Iowa
Amana ............................................................... Mystic, Iowa
Elite ............................................................... Greenleaf Kan.
Clock ............................................................... Pittsburg, Kan.
People's ........................................................... Channit, Kan.
Twin Star ........................................................... Ames, Iowa
Novelty ............................................................. Winpelia, Kan.
Star ................................................................. Lake City, Iowa
Star ................................................................. Stockton, Kan.
Star ................................................................. Knoxville, Iowa
Beardsley ........................................................... Red Oak, Iowa
Cozy ............................................................... Villesia, Iowa
Ila ................................................................. Chariton, Iowa
Orpheum ............................................................ Ottumwa, Iowa
Express ............................................................. Shenandoah, Iowa
Grand .............................................................. Washington, Iowa
Majestic ............................................................ Centerville, Iowa
Magic ............................................................... Omaha, Neb.
Strand ............................................................. Grand Island, Iowa
Rialto ............................................................... Newton, Iowa
Lyric ............................................................... Oskaaloosa, Iowa
Star ................................................................. Decorah, IA.
Bijou ............................................................... Mason City, IA.
Strand ............................................................. Cedar Rapids, IA.
Palace .............................................................. Waterloo, IA.
Opera House ..................................................... Elkader, IA.
Engelt .............................................................. Iowa City, IA.
Orpheum ............................................................. Osceola, IA.
Keck ............................................................... Wapello, IA.
Windsor ............................................................. Hampton, IA.
Trecar ............................................................... Ogden, IA.
Colonial ............................................................ Clarion, IA.
Lyric ............................................................... Ottumwa, IA.
Pastime ............................................................. Creston, IA.
Loyal ............................................................... Belgrade, Neb.
Strand ............................................................. Clinton, IA.
Strand ............................................................. Grinnell, IA.
Palace ............................................................. Burlington, IA.
Grand ............................................................. Estherville, IA.
Orpheum ............................................................ Fairfield, IA.
Grand ............................................................. Keokuk, IA.
Strand ............................................................. Marshalltown, IA.
Garden ............................................................. Davenport, IA.
Palace ............................................................. M. Madison, IA.
Iris ................................................................. Muscatine, IA.
Phoenix ............................................................. Neola, IA.
Fraser .............................................................. Spencer, IA.
Casino ............................................................. Melcher, IA.
Princess ........................................................... Sioux City, IA.
Royal ............................................................... Sibley, IA.
Majestic ........................................................... Fort Dodge, IA.
Opera House ..................................................... Algona, IA.
Royal ............................................................... Carroll, IA.
Martha-Ellen ..................................................... Central City, Neb.
Amana Community ............................................... David City, Neb.
Stirling ............................................................. Superior, Neb.
Lyda ............................................................... Grand Island, Neb.
Amana Auditorium ............................................... Norfolk, Neb.
Amana Rex ........................................................ Amana, IA.
Belduf ............................................................. Independence, Kan.
Royal ............................................................... Hutchinson, Kan.
Royal ............................................................... Newton, Kan.
Empress ............................................................. Ft. Scott, Kan.
Empress ............................................................. Paola, Kan.
New Elks ........................................................... Parsons, Kan.
Columbia .......................................................... Coffeyville, Kan.
Orpheum ............................................................ Leavenworth, Kan.
Cozy ............................................................... Topeka, Kan.

Minnesnow—Wisconsin—S. D.

Moveum ........................................................... Altokin, Minn.
Union Hall ......................................................... Le Roy, Minn.
Rex ................................................................. Tower, Minn.
Auditorium ......................................................... St. Croix Falls, Wis.
Idle Hour ............................................................ Hoffman, Minn.
Unique ............................................................. Sisseton, S. D.
Grand .............................................................. Granville, Minn.
Crystal ............................................................. Flandreau, S. D.
Grand .............................................................. Breckenridge, Minn.
Idle Hour ............................................................ Browerville, Minn.
Ringling ............................................................. Baraboo, Wis.
Strand .............................................................. Whitewater, Wis.
Cozy ............................................................... Wadena, Minn.
Grand ............................................................. Spooner, Wis.
Gem ............................................................... Amery, Wis.
Palace ............................................................. Kewanee, Minn.
Shubert ............................................................. Minneapolis, Minn.
Cozy ............................................................... Twin Valley, Minn.
Lyric ............................................................... Oslo, Minn.
Rex ................................................................. Midland, S. D.
Lyric ............................................................... Cass Lake, Minn.
Star ................................................................. Hecla, S. D.
Akron ............................................................... Langford, S. D.
La Crosse .......................................................... La Crosse, Wis.
Wonders ........................................................... Wondom, Minn.
Glens ............................................................. Fertile, Minn.
Rex ................................................................. Ashland, Minn.
Odd Fellows Hall .................................................. Freeslot, Wis.
Grand ............................................................. Durand, Wis.
Gem ............................................................... Washburn, Wis.
Grand Opera House ............................................... Chetek, Wis.
De Pont Y. M. C. A. ............................................... Barksdale, Wis.
Bleudo ............................................................. Benton, Wis.
Crystal ............................................................. Burlington, Wis.
Pastime ............................................................. Welman, Wis.
Princess ........................................................... Bayfield, Wis.
Byon ............................................................... Fondulac, Wis.
Rex ................................................................. Park Falls, Wis.
Idle Hour ............................................................ Phillips, Wis.
Majestic ........................................................... Algano, Wis.
Rex ................................................................. Gladwin, Wis.
Garrick ........................................................... Hawley, Minn.
Bijou ............................................................... Pierre, S. D.
Pleasant Hour ..................................................... Raymon, S. D.
Pleasure Hour ...................................................... Sanborn, Minn.
Strand ............................................................. Waterford, Minn.
Rex ................................................................. Henning, Minn.
Strand ............................................................. Brittton, S. D.
Scenic ............................................................. Detroit, Minn.
Star ................................................................. Lake Park, Minn.
Crystal ............................................................. Frazee, Minn.
Rex ................................................................. Perham, Minn.
Photoplay ........................................................... N. Y. Mills, Minn.
Unique .............................................................. Cushing, Minn.
Rex ................................................................. Gainsburg, Wis.
Unique .............................................................. Bricelyn, Minn.
Gem ............................................................... Caledonia, Minn.
Unique .............................................................. Cumberland, Minn.
Auditorium Movies ............................................... Hull Lake Wis.
Strand ............................................................. Stevens Point, Wis.
Orient ............................................................. Harmony, Minn.
Strand ............................................................. Parker's Prairie, Minn.
Scenic ............................................................. Elkton, S. D.
Coloinal ........................................................... Tracy, Minn.
Metropolitan ...................................................... Mitchell, S. D.
Lyric ............................................................... Redfield, S. D.
Lyric ............................................................... Austin, Minn.
Dreamland .......................................................... Rapid City, S. D.
Bun ................................................................. Ivanhoe, Minn.
Grand ............................................................. Herman, Minn.
Bijou ............................................................... Barnevilles, Minn.
Exhibitors' Fair Grounds ...................................... Fergus Falls, Minn.
Palace ............................................................. Gettysburg, S. D.
Opera House ..................................................... Cape Benton, Minn.
Rex ................................................................. Beloit, Wis.
Palace Theatre .................................................... Antigo, Wis.
Daly ................................................................. Grand Rapids, Wis.

(Continued next page)
Grand Opera House   Wausau, Wis.
Unique        Gays Mills, Wis.
Crystal        Watertown, Minn.
Murray        Slayton, Minn.
Opera House    Rushford, Minn.
Unique        Rice Lake, Wis.
De Trigt      Hudson, Minn.
Opera House    River Falls, Wis.
Fircmen’s Opera H. Portsmouth, Wis.
Grand        Lane, S. D.
Best         Brainerd, Minn.
Orpheum      Pelican Rapids, Minn.
Lyric     Crookston, Minn.
Scenic       Tyler, Minn.
Unique        Litchfield, Minn.
Amuzu      Grand Meadow, Minn.
Scenic      Beltrami, Minn.
Moore       Shelly, Minn.
Lyric       Cornel, Wis.
Auditorium      Hillwater, Minn.
Orpheum    Menominne, Wis.
Idle Hour    Eureka, S. D.
Orpheum    Glenwood City, Wis.
Theatre    Royalton, Minn.
Auditorium      Rush City, Minn.
Opera House    Spring Grove, Minn.
Majestic    Bangor, Wis.
Waspasso    Faith, S. D.
Iverson      Hudson, S. D.
Orpheum     Ada, Minn.
Opera House    White, S. D.
Theatre    Alexandria, S. D.
Cozy        Long Prairie, Minn.
Metropolitan   Owatonna, Minn.
Lyric           Pequot, Minn.
Grand        Mahnoma, Minn.
Grand        Fariabui, Minn.
Opera House    Sleepy Eye, Minn.
Grand        Crooked, Minn.
Cozy        Pine River, Minn.
Gem           Liptanoom, Minn.
Rex            Bemidji, Minn.
Barrymore    Marshall, Minn.
Broadway    Albert Lea, Minn.
Mecuem        Atkin, Minn.
Strand      Fairmont, Minn.
Grand        Jackson, Minn.
Princess    St. James, Minn.
Grand        Worthington, Minn.
Grand        Huron Lake, Minn.
Wonderland  Madella, Minn.
New Turnerver  New Ulm, Minn.
Opera House    Springfield, Minn.
Crystal        Fulda, Minn.
Gem            New Richmond, Minn.
Metro         Red Wing, Minn.
Kernmeyer  Eagle Bend, Minn.
Grand Opera    Del, Rapids, S. D.
Mora Opera    Mora, S. D.
Rex Opera    Clarissa, Minn.
Opera House    Foley, Minn.
Empress       Osakis, Minn.
New           International Falls, Minn.
Howard       Alexandria, Minn.
Opera House    Marion, Wis.
Opera House    Stanley, Wis.
Apollo       Janesville, Wis.
Ideal        Bloomer, Wis.
Strand       Marinette, Wis.
Park Opera House    Cambridge, Wis.
Mikado      Manitowoc, Wis.
Neenah       Neenah, Wis.
Appleton    Appleton, Wis.
Adler Opera House    Marshfield, Wis.
Grand        Madison, Wis.
Majestic    Sheboygan, Wis.
Bijou       Racine, Wis.
Rhode O. H.  Kenosha, Wis.
Cozy         Wagner, S. D.
Princess    Allendorf, S. D.
Pleasant Hour  Brookings, S. D.
Jewel       Sioux Falls, S. D.
Fad         Brookings, S. D.

Missouri

- King Bee   St. Louis, Mo.
- Park       Girardeau, Mo.
- Woodland   St. Louis, Mo.
- Cinderella    St. Louis, Mo.
- Gem        Grand City, Mo.
- Family      St. Louis, Mo.
- Union      St. Louis, Mo.
- New Grand Central  St. Louis, Mo.
- Woodland   St. Louis, Mo.
- Empire      Chillicothe, Mo.
- Cinderella    St. Louis, Mo.
- Auditorium  Braymer, Mo.
- Gem         Pilot Grove, Mo.
- Dorria      Hayti, Mo.
- Central     Louis, Mo.
- Gem         Maco, Mo.
- Idle Hour   Festus, Mo.
- Grand       Princeton, Mo.
- Criterion   Poplar Bluff, Mo.
- Orpheum    Mexico, Mo.
- Grand       Meriden, Mo.
- Princess    Kirkville, Mo.
- Orpheus    Excelsior Springs, Mo.
- Bloomfield  Bloomfield, Mo.
- Rigney      Albany, Mo.
- Rex         Ridgeway, Mo.
- McGraw     Brookfield, Mo.
- Trio Amusement  Hale, Mo.
- Alamo      Fayette, Mo.
- Star        Louisiana, Mo.
- Lyric      Liberty, Mo.

Ohio

- Liberty & Gordon Sq.  Cleveland, Ohio
- Strand    Bellefontaine, Ohio
- La Grande    Conneaut, Ohio
- Knickerbocker    Conneaut, Ohio
- Robinson    Reading, Ohio
- Opera House    New Vienna, Ohio
- Opera House    Versailles, Ohio
- Idle Hour    Carthage, Ohio
- Wonderland   Wanda City, Ohio
- Karolyi      New London, Ohio
- Opera House    Ashland, Ohio
- Gray        Greenfield, Ohio
- Hippodrome  Crestline, Ohio
- Sigma       Tiffin, Ohio
- Grand       Telphos, Ohio
- Liberty & Gorden Sq.  Cleveland, Ohio

Delaware—Md.—D. C.

- Colonial    Annapolis, Md.
- Temple     Dover, Del.
- Opera House    Frederick, Md.
- Academy   Hagerstown, Md.
- Bridge    Baltimore, Md.
- Queen      Wilmington, Del.
- Garden    Baltimore, Md.

New York

- Manor    Richmond Hill, N.Y.
- Opera House    Margaretville, N.Y.
- Opera House    Stanford, N.Y.
- Cronk M. P., C.  Roxburg, N.Y.
- Idle Hour   Vaudilla, N.Y.
- Apollo    New York, N.Y.
- America    Freeport, N.Y.
- Franklin  Astoria, N.Y.
- Mt. Kisco   Mt. Kisco, N.Y.
- Orpheum   Saugerties, N.Y.
- Regan       New York City, N.Y.
- Steeplechase Rockaway Beach, N.Y.
- Wanamassa  Haines Falls, N.Y.
- Bronx Star New York City, N.Y.
- Playhouse  Suffern, N.Y.
- Madison    
- Empire     Dinkuk, N.Y.
- Hippodrome  Buffalo, N.Y.
- Lyric     Wellsville, N.Y.
- Filmore    Buff, N.Y.
- Library    Pleasantville, N.Y.
- Regent College Point, L.I., N.Y.
- Rudolph    Amersville, N.Y.
- Alhambra  Brooklyn, N.Y.
- Washington  Dobbs Ferry, N.Y.
- New Kingston  Brooklyn, N.Y.
- Gcm    New York City, N.Y.
- Apollo    Midfield, N.Y.
- Village   Cooperstown, N.Y.
- Star     Cobleskill, N.Y.
- Colonial   Norwich, N.Y.
- Star      Ogdensburg, N.Y.

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New England States

Tremont ... Nashua, N. H.
Union ... Voluntown, Conn.
Unitarian House ... Walpole, N. H.
Empire ... New London, Conn.
Thayer ... North Adams, Mass.
Community ... E. Jericho, N. H.
Bijou ... Newport, R. I.
Majestic ... Burlington, Vt.
Casino ... Nantucket Island, Mass.
Olympia ... W. Lebanon, N. H.
Ideal ... Milford, Mass.
Colonial ... Andover, Mass.
Imperial ... Pawtucket, R. I.
Empire ... Portland, Me.
Smith's ... Woonsocket, R. I.
Scofield Square ... Boston, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Hunting- 
ton and Potter Counties

Wicks ... Rolleswing, Pa.
Strand ... Ridgewood, Pa.
Opera House ... Shepherdstown, W. Va.
Strand ... Punxsutawney, Pa.
Columbia ... Pittsburgh, Pa.
Princess ... Skinstown, W. Va.
Strand ... Barnesboro, Pa.
Duine ... Fairmont, W. Va.
Orpheum ... Clarion, Pa.
Andrews ... New Bethlehem, Pa.
New Colonial ... Bluefield, W. Va.
Majestic ... Rochester, Pa.
Rialto ... Wilson, Pa.
Audubon ... McKeesport, Pa.
Cameron ... Parkersburg, W. Va.
Strand ... Indiana, Pa.
Bellevue ... Bellevue, Pa.
Gent ... Uniontown, Pa.
Hippodrome ... Williamson, W. Va.
Rowland ... Philippi, Pa.
Whalen ... Osceola Mills, Pa.
Nixon ... Fairmont, W. Va.
Globe ... Clearfield, Pa.
Columbus ... New Kensington, Pa.
Happy Hour ... Ebensburg, W. Ga.
Garden ... Pittsburgh, Pa.
Regent ... Pittsburgh, Pa.
Palace ... S. Fork, Pa.
Fastime ... Portage, Pa.
Martin ... Lock Haven, Pa.
Strand ... Brownsville, Pa.
Grand ... Patton, Pa.
Commons ... Hastings, Pa.
Jack Marks ... Clarksburg, W. Va.
Grand ... Kau, Pa.
Lyric ... Oil City, Pa.
Star ... Warren, Pa.
Brush ... Brushton, Pa.
Opera House ... Emporium, Pa.
Cambria ... Johnstown, Pa.
Rialto ... Charleston, W. Va.

New Jersey

Alpha ... Leive, N. J.
Criterion ... Bridgeton, N. J.
Liberty ... Bernardville, N. J.
Casino ... Westwood, N. J.
Plainfield Theater ... Plainfield, N. J.
City ... Perth Amboy, N. J.
Fox ... Rahway, N. J.
Lyric ... Cape May, N. J.
Colony ... Newark, N. J.
City ... Hillside, N. J.
Playhouse ... Ridgewood, N. J.
Booth ... Lakeview, N. J.
Lyric ... Lakewood, N. J.
Atlantic ... Spring Lake, N. J.
Gem ... Belmar, N. J.
Regent ... Paterson, N. J.
Gas ... Newark, N. J.
Empire ... Red Bank, N. J.
Empire ... Rahway, N. J.
Fireman's ... Hillsdale, N. J.
Colonial ... Pompton Lake, N. J.
Strand ... Ridgefield Park, N. J.
Mill ... Newark, N. J.
Regent ... Kearney, N. J.
Lyons Park ... Morristown, N. J.
Baker ... Dover, N. J.
Nemo ... Clifton, N. J.
Metuchen ... Metuchen, N. J.
Virginia ... Atlantic City, N. J.
Fenwick ... Salem, N. J.
Colonial Theatre ... Atlantic City, N. J.
Lincoln ... Newark, N. J.
Montclair ... Montclair, N. J.
Savoy ... Asbury Park, N. J.
Hasbrouck ... Hasbrouck, N. J.
Lyric ... Patterson, N. J.
City ... Newark, N. J.
Court ... Newark, N. J.
Englewood ... Englewood, N. J.
Park ... Ocean City, N. J.
Main ... Freehold, N. J.
Arcade ... Princeton, N. J.
U.S. Theatre ... Union Hill, N. J.
Hightstown, N. J.
Easts

Montauk ... Passaic, N. J.
Reynolds ... Milltown, N. J.
Grand ... Vineland, N. J.
Keith ... Jersey City, N. J.

Eastern Pa.

Liberty ... Philadelphia, Pa.
Hermans ... Huntingdon, Pa.
Paramount ... Arnot, Pa.
Paschall ... Philadelphia, Pa.
58th St. ... Philadelphia, Pa.
York Palace ... Philadelphia, Pa.
Fairmont ... Philadelphia, Pa.

(Continued next page.)
Lyric .... Girardville, Pa.
Gem .... Greensburg, Pa.
Lyric .... Mifflinsburg, Pa.
Mason .... Harrisburg, Pa.
Grand Opera House .... West Chester, Pa.
Empress .... Manayunk, Phila., Pa.
Biltmore .... GTM, Phila., Pa.
Chester Hill .... Chestnut Hill, Pa.
Imperial .... W. Philadelphia, Pa.
Victor .... Manheim, Pa.
Grand .... Ephrata, Pa.
Dreamland .... Hawley, Pa.
Hippodrome .... Dora, Tex.
Hogan Opera House .... Susquehanna, Pa.
Bryn Mawr .... Bryn Mawr, Pa.
Starlight .... Olney, Pa.
Garrie .... Morrisstown, Pa.
Victor .... Manheim, Pa.
Greenwood .... Montrose, Pa.
Hogan Opera House .... Susquehanna, Pa.
Y. M. C. A. .... Coatesville, Pa.
Hamilton .... Lancaster, Pa.
138 N. Queen St .... Shenandoah, Pa.
New Majestic .... Shamokin, Pa.
Arcade .... Mt. Carmel, Pa.
Victoria .... Abbeville, Pa.
Oper aff .... Carlisle, Pa.
Arcade .... Wayneboro, Pa.
Strand .... Easton, Pa.
Hippodrome .... York, Pa.
Orpheum .... Chambersburg, East, Pa.
Bijou Dreams .... Milton, East, Pa.
Opera House .... Towanda, East, Pa.

Texas—Arkansas

Buford .... Sulphur Springs, Tex.
Pamplin .... Waxahachie, Tex.
Empire .... Waco, Tex.
Brown .... Stamps, Ark.
Lyric .... Big Springs, Tex.
Lyric .... Abilene, Tex.
Lyric .... San Angelo, Tex.
Merit .... Merit, Tex.
Key .... Houston, Tex.
St. Louis .... Denison, Tex.
Queen .... Fayetteville, Ark.
Empress .... Webster Falls, Ky.
Empress .... El Paso, Tex.
Dixie .... Waxahachie, Tex.
Queen .... McKinney, Tex.
Cactus .... El Campo, Tex.
Old Mill .... Dallas, Tex.
Hippodrome .... Waco, Tex.
Queen .... Galveston, Tex.
Queen or Zoe .... Houston, Tex.
Liberty .... Gainesville, Tex.
Grand .... Paris, Tex.

Home .... Honey Grove, Tex.
Queen .... Bonham, Tex.
Grecian .... El Paso, Tex.
Princess .... Weatherford, Tex.
Senatwater .... Senatwater, Tex.
Lyric .... Lubbock, Tex.
Rest House .... Krum, Tex.
Dreamland .... Cuero, Tex.
Grecian .... El Paso, Tex.
Lyric .... Lubbock, Tex.
Lyric .... Brownwood, Tex.
Star .... Marshall, Tex.
Gem .... Whitesboro, Tex.
Queen .... Ballinger, Tex.
Star .... Pampa, Tex.
Star .... Humbles, Tex.
Best .... Tyler, Tex.
Best .... Hillborea, Tex.
Princess .... Hot Springs, Ark.
Majestic .... Marianna, Ark.
Majestic .... Clarendon, Ark.
Best .... Pine Bluff, Ark.
Crazy .... Mineral Wells, Tex.
Amasoo .... Corpus Christi, Tex.
Dixie .... Brownsville, Tex.
Star .... Eagle Pass, Tex.
Strand or Hipp .... Ft. Worth, Tex.
Airmore .... Del Rio, Tex.
New House .... Abilene, Tex.
Grand .... Ennis, Tex.
Queen .... Mart, Tex.
Princess .... Denton, Tex.
Liberty .... Orange, Tex.
Opera House .... Mexia, Tex.
Texas Grand .... Dalhart, Tex.
Peoples .... Beaumont, Tex.
Alvorado .... Alvord, Tex.

Kentucky—Tennessee

Queen .... Greenville, Ky.
Kozy .... Dresden, Tenn.
Texas .... Lexington, Ky.
Opera House .... Louisville, Ky.
Grand .... Henderson, Ky.
Dixie .... Scottsville, Ky.
Tea .... Frankfort, Ky.
Opera House .... Georgetown, Ky.
City .... Mason, Ky.
Fifth Avenue .... Nashville, Tenn.
Empire .... Lexington, Ky.
Crystal .... Hickman, Ky.
Auditorium .... Dawson Springs, Ky.
Lyric .... Lebanon, Tenn.
Reynolds .... Nashville, Tenn.
Reynolds .... Nashville, Tenn.
Strand .... Knoxville, Tenn.
Acazar .... Chattanooga, Tenn.
Lyric .... Owingsville, Ky.
Empire .... Berea, Ky.
Recreation Blvd .... Jenkins, Ky.
Gem .... Somerset, Ky.
Majestic .... Memphis, Tenn.
Dixie .... Bowling Green, Ky.
Dixie .... Mayfield, Ky.
Opera House .... Aliensville, Ky.
Perry .... Middlesboro, Ky.
Manning .... Middlesboro, Ky.
Gaines .... Pineville, Ky.
Camberland .... Marion, Ky.
Empire .... Edmonton, Ky.
Capitol .... Frankfort, Ky.
Washington O. H. .... Maysville, Ky.
Majestic .... Johnson City, Tenn.
Mary Anderson .... Louisville, Ky.

Oklahoma

Merit .... Wilburton, Okla.
Majestic .... Wetumka, Okla.
Crystal .... Okemah, Okla.

Jackson .... Poteau, Okla.
Alvo .... Medford, Okla.
Murray .... Lawton, Okla.
Mission .... Ponca City, Okla.
Short .... Sulphur, Okla.
Lyric .... Pawnee, Okla.
Liberty .... Wirt, Okla.
Arden .... Oklahoma, Okla.
El Reno .... El Reno, Okla.
Pastime .... Marlow, Okla.
Rex .... Aaloa, Okla.
Lyric .... Natonga, Okla.
Oxon .... Sulphur, Okla.
Empress .... Yale, Okla.
Olympia .... Cleveland, Okla.
Happy Hour .... Hominy, Okla.
Auditorium .... Muskogee, Okla.
Batsto .... Tulsa, Okla.
Busby .... McAlester, Okla.
Fayetteville .... Claremore, Okla.
Grand .... Vanita, Okla.
Liberty .... Ata, Okla.
Palace .... Ardmore, Okla.
Liberty .... Okemah, Okla.
Liberty .... Durant, Okla.
Main Street .... Morgan, Okla.
Morgon .... Henryetta, Okla.
Canyon .... Okmulgee, Okla.
Yale .... Pauls Valley, Okla.
Royal .... Cordo, Okla.
American .... Enid, Okla.
Liberty .... Muskogee, Okla.
Empress .... Sapulpa, Okla.
Empress .... Oklahoma City, Okla.
New Garden .... Stillwater, Okla.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Alpha .... Lancaster, Ga.
Dixie .... Marietta, Ga.
Liberty .... Decatur, Ga.
Grand .... Alexandria, Va.
Grand .... Palatka, Fla.
Biltmore .... Spartanburg, S. C.
Flemington .... Sanford, Fla.
Star .... De Land, Fla.
Princess .... Richmond, Va.
Empire .... Petersburg, Va.
Palace .... Barnstevns, Va.
Murphy Opera House .... Front Royal, Va.
New American .... Columbus, Ga.
Strand .... Tallahassee, Fla.
Casino .... York City, Fla.
New .... Woodstock, Va.
New Virginia .... Harrisburg, Va.
Piedmont .... Greensboro, N. C.
Paris .... Durham, N. C.
Broadway .... Winston-Salem, N. C.
Broadway .... Charlotte, N. C.
Empire .... Montgomery, Ala.
Orpheum .... Portsmouth, Va.
Duval .... Jacksonville, Fla.
Alcove .... Jacksonville, Fla.
Majestic .... Asheville, N. C.
American .... Jacksonvile, Fla.
Jefferson .... St. Augustine, Fla.
Regal .... Panama City, Fla.

North Dakota

Lyceum .... Kenmore, N. D.

Nevada and Hawaiian

Majestic .... Reno, Nev.

Mississippi and Louisiana

Globe .... New Orleans, La.
Princess .... Meridian, Miss.
Strand .... Hattsburg, Miss.
Louisiana .... Baton Rouge, La.
Selling Yourself = A War Time Duty

IT is right that the motion picture industry should be classed as an essential industry. But it is not right, simply because it has been so classed, that it should continue to permit inefficiency, extravagance and waste to run amuck within its doors.

The Affiliated Distributors' Corporation was created primarily to save the exhibitor money. It makes possible, however, even a greater saving to the Government.

When you sell yourself, as you do under the co-operative booking plan of the Affiliated, you not only save for yourself the high cost of film selling, but you save the Government man power, and the use of capital for other purposes.

If all motion pictures were booked on this plan, hundreds of film salesmen, shippers and other film employees would be released to other useful industries, and millions of dollars would be saved the exhibitor, the public and the exchanges to help the Government win the war.

The Affiliated will be ready within the next thirty days to begin saving money and man power.

Have you arranged to get your share of this saving? If not, get in touch with the National Director of the Affiliated in your territory at once, or send for the booklet, "The Exhibitor Dominant."
PRODUCTIONS NOW READY
Contracts to Begin September 1st, Under
WILLIAM FOX NEW POLICY

SERVICE and profit to the exhibitor will be the William Fox slogan during the season of 1918-1919. The greatest selection and the best productions in the history of the William Fox organization are assured.

FOUR BIG TIMELY PICTURES
These productions are of such tremendous importance—bear so strongly on the events of the hour—that merely to mention them is to prove their power to produce profits for exhibitors.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing—an intimate, romantic, carefully prepared, authentic story reaching back to the American general's brieffoot days and showing him on the farm, as schoolmaster, in West Point, in Japan, and as a fighter in the Philippines, Mexico and France. Staged by Richard Stanton in seven reels.

2. QUEEN OF THE SEA, with Annette Kellerman. A six reel, sub-sea phantasm, featuring Miss Kellerman in daring aquatic stunts amid settings of surpassing beauty. A sure-fire box office winner. To be released on a rental basis.

3. The PRUSSIAN CUR. Captain Horst von der Goltz, for ten years a secret agent of the Kaiser, is one of the principal characters and makes amazing disclosures of the conspiracies of Ambassador Count von Bernstorff and of the dastardly plots for the destruction of American factories, for subsidizing newspapers, for interfering with the draft and for crippling ships, wrecking trains and throttling governmental war activities. Staged by R. A. Walsh and enacted by a large and remarkable cast, including Miriam Cooper.

4. WHY I DID NOT MARRY. A morality picture that is both striking and timely and produced along unique lines, giving it a powerful box office appeal. It is the life story of the world's most beautiful woman—a pet in the lap of luxury. Her reasons for refusing to marry make a most graphic and absorbing story with stupendous profit possibilities. In a short time William Fox also will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

STANDARD PICTURES
Twenty-six Standard Pictures are to be released during the coming season. These will be the greatest productions in this classic series. There will be eight releases each by Theda Bara and William Farnum and ten all-star productions.

VICTORY PICTURES
Twenty-six Victory Pictures will be released. This group includes Tom Mix, Gladys Brockwell, George Walsh and other foremost stars of the screen.

EXCEL PICTURES
Twenty-six Excel Pictures will include releases by Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others.

SUNSHINE COMEDIES
Henry Lehrman, the master director of this type of production, will produce twenty-six Sunshine Comedies.

MUTT AND JEFF ANIMATED CARTOONS
Bud Fisher's Mutt and Jeff Animated Cartoons, the cleverest pictures of the sort on the market today, will be released at the rate of one a week.

SUMMARY OF FALL RELEASES
FOUR BIG TIMELY PICTURES
Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.
WHY AMERICA WILL WIN!—Based on life of General Pershing.
THE PRUSSIAN CUR—Exposé of Ambassador von Bernstorff.
WHY I WOULD NOT MARRY—A story of the world's most beautiful woman, and her life problem.

STANDARD PICTURES
Sept. 1—William Farnum in RIDE OF THE PURPLE SAGE.
15—Theda Bara in WHEN A WOMAN SINS.
29—THE CAILOUX CASE.
Oct. 13—William Farnum in THE RAINBOW TRAIL.
27—Theda Bara in THE SHE-DEVIL.

VICTORY PICTURES
Sept. 8—Tom Mix in FAME AND FORTUNE.
22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I'LL SAY SO.
20—Tom Mix in MR. LOGAN, U. S. A.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

EXCEL PICTURES
Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.
15—Virginia Pearson in QUEEN OF HEARTS.
The Picture of the Hour

Intimate history of the genius who stands between us and the Huns!

Every American who has a loved one "Over There" wants to know the life story of the man to whom our boys' lives are entrusted.

WILLIAM FOX Presents

Why America Will Win

Staged by

RICHARD STANTON

Based on the Remarkable Career of GENERAL PERSHING

ACCURATE—The result of months of careful investigation.

THOROUGH—Shows every important event in General Pershing's life.

STUPENDOUS—Employs eight armies and the largest cast ever used in one picture.

THRILLING—Scenes of daring—great battles surpassing anything hitherto staged—every scene a tug at human heart strings!

Book It Now—All Fox Exchanges Beginning September First

Individual attraction.
QUEEN of the SEA

starring

ANNETTE KELLERMAN

WILLIAM FOX

SUB-SEA PHANTASY
AVAILABLE SEPT. 1.
INDIVIDUAL ATTRACTION
ACT QUICK! BOOK NOW!

FOX FILM CORPORATION
I KNOW THE KAISER!

I have planned and plotted with him!
I know the most secret working of his dastardly spy organization.
As chief actor in the WILLIAM FOX master drama of the world war,

"THE PRUSSIAN CUR"

STAGED BY R. A. WALSH

I have exposed everything — from burning of factories, crippling of machinery to Von Bernstorff’s damnable intrigue.
I show the infamous activities in America of the Invisible Embassy.

I AM VON DER GOLTZ, THE SPY

Production Available September 1 as Individual Attraction.
AVOID REGRETS! BOOK IT NOW!

FOX FILM CORPORATION
WILLIAM FOX PRESENTS
America’s most popular actor
WILLIAM FARNUM
in a masterful picturization of Zane Grey’s
RIDERS OF THE PURPLE SAGE
Staged by Frank Lloyd
A great American drama of the man who was not afraid.
AVAILABLE SEPTEMBER.
BOOK STANDARD PICTURES NOW
William Fox Will Film Four Zane Grey Stories

RIDERS OF THE PURPLE SAGE will be followed by its absorbing sequel, THE RAINBOW TRAIL, another massive Western production filmed in the Grand Canyon of Arizona and the home of the ancient cliff dwellers. After these remarkable pictures will come two more equally powerful Zane Grey subjects: THE LAST OF THE DUANES and THE LONE STAR RANGER.

Each of these pictures has had nation-wide advertising through the popularity of Zane Grey’s novels. Millions of copies of the books have been sold. They are productions strong in love interest—tense in dramatic power. They are released to all exhibitors booking Standard Pictures.

Get the details today at any Fox Exchange.
They're booking fast! American Exhibitors meant what they said when they asked William Fox to show

**TOM MIX, GLADYS BROCKWELL, GEORGE WALSH**
in more pretentious productions. The remarkable achievements and wonderful popularity of these stars are growing every hour. Victory Pictures are the biggest buy in the film market today.

**GEORGE WALSH** in "I'LL SAY SO," by Ralph Spence. The amazing experiences of a youth who wanted to enlist but couldn't—a devil-may-care, dashing, smashing, breezy romance that has a whole life-time of upsets in its five reels. Action that keeps audiences in an uproar and makes you proud of your box office.

**TOM MIX** in "FAME AND FORTUNE," dramatized from Charles Alden Seltzer's "Slow Burgess," the novel of the hour. The fastest, snappiest, liveliest, best Western picture ever made—a veritable cyclone that will drive crowds stampeding into your theatre.

BOOK VICTORY NOW
Stars who are on the up-wave of popularity—stars who will earn more money for you every time you show their pictures—stars who are making the sort of productions the public wants—stars with the life, enthusiasm and pep of youth—these are the ones William Fox has chosen for his new Victory Pictures.

GLADYS BROCKWELL in "KULTUR," by J. Grubb Alexander and Fred Myton. The story of the tragic beginnings of the great world war—the strange romance of Emperor Franz Josef’s beautiful favorite, whose intrigue played Austria into the hands of the Hun and upset the peace of the world. Startling and intimate memoir of a court favorite of today.

Miss Brockwell’s first Victory picture released in September.

BOOK VICTORY NOW
EXCEL PICTURES

More than a mere "program" -- big special attractions with stars of pronounced ability and proved popularity -- a definite type of big screen productions, featuring VIRGINIA PEARSON, PEGGY HYLAND, JEWEL CARMEN, JANE and KATHERINE LEE and other well known players.

The first release in this new epoch making series will be:

PEGGY HYLAND

in

BONNIE ANNIE LAURIE

by Hamilton Thompson.

Deeds of sublimest heroism in No Man's Land -- tremendous scenes of realistic power in the trenches and base hospitals -- supreme sacrifices to loyalty and lofty patriotism at home and in France -- all these stupendous thrills abound in "Bonnie Annie Laurie" -- a palpitating photodrama of love and war!

CONTRACTS NOW
WILLIAM FOX
presents
HENRY LEHRMAN'S
SUNSHINE COMEDIES
BOOK THEM NOW!
"Cleverest Comedies Issued."
All other camera achievements pale beside
The Fox picturization of Victor Hugo's immortal
LES MISERABLES
As Jean Valjean
WILLIAM FARNUM
Portrays most dramatic figure in screen history.
Don't wait! Wire for it to day!
AVAILABLE NOW
FOX FILM CORPORATION
WILLIAM FOX PRESENTS
THEDA BARA IN
CLEOPATRA
A THEDA BARA SUPER-PRODUCTION

Released August 1st on Rental Basis.
CONTRACT NOW
FOX EXCHANGES
HARRY A. SHERMAN — PRESENTS THE

WINIFRED KINGSTON

A TREMENDOUS AND BEAUTIFUL RENDITION OF THE FAMOUS NOVEL
by ZANE GREY

DUSTIN FARNUM

The LIGHT of WESTERN STARS
OREMOST EXPONENT OF WESTERN DRAMA

DUSTIN FARNUM

A THRILLING TALE of the great southwest, written by the acknowledged peer of all western novelists. A story that has been read by millions. Not fictitious millions but actual counted millions as attested by the overwhelming sales record of Harper Bros. And don't forget that such a record is a tremendous asset to a picture made from the story. Consider the terrific drawing power of this feature—then act.

SHERMAN PRODUCTIONS

EVERY SCENE ENACTED AT THE EXACT LOCATION DESCRIBED BY THE AUTHOR

LOS ANGELES, CALIFORNIA

NEW YORK

519 LONGACRE BLDG.
In Pittsburgh it broke all records

and was transferred to a big legitimate theatre for a run.

and in Minneapolis! Listen to this

TO HELL

The Screen Classics Production featuring Lawrence Grant as the Kaiser with Olive

Smashing reco regardless of

METRO Pictures Corporation
WESTERN UNION
TELEGRAM

RECEIVED AT
BUFFALO 30 NY
BY PITTSBURGH FROM 1207 17

A ROLLAND PRESS

METRO PICTURES CORP 1476 BROADWAY NEW YORK NY

TO FRIDAY NIGHT TO HELL WITH KAißER HAS BROKEN ALL PREVIOUS RECORDS
AT GRAND OPERA HOUSE IN FACE OF WARMIST PITTSBURGH WEATHER

had had this season have been unable to take care of crowds
so have arranged to open sixth theatre legitimate house seating twenty
five hundred in order to run picture in for extended run

GRAND OPERA HOUSE

JOHN A. LEACH

WESTERN UNION
TELEGRAM

RECEIVED AT
BUFFALO 30 NY

METRO FILM CORP 1
1476 BROADWAY NEW YORK NY

TO HELL WITH THE KAIßER OPENED TODAY BREAKING ALL RECORDS
HUNDREDS TURNED AWAY ENOUGH CAYS KNocks THE COLD COOLNESS

S. L. C.

Kaiser

Every by June Mathis Directed by George Irving Maxwell Karger Mgr. of Productions

Everywhere the heat

Exclusive Distributors
Sensational Success as a Novel
it will
Amaze the World on the Screen

METRO presents

The House of Mirth

Adapted from Edith Wharton's best seller
by June Mathis and Albert Capellani and
directed in 5 acts by Mr. Capellani.

ALL STAR CAST

With

Katherine Harris Barrymore,
Henry Kolker, Christine Mayo, Lottie Briscoe,
Edward Abeles, Joseph Kilgour.

RELEASED AUGUST 5th BY

Metropolitan Pictures

Maxwell Karger, Mgr. of Productions.
We are perfectly willing to let you be the judge as to the merits of RUTH ROLAND in the sensational Pathé Western serial HANDS UP as an attraction for your house. Everything has been done that money and brains and skill can do to make this a phenomenal success. Ask your Pathé exchange to screen the first episodes for you... Consider them carefully. Note the acting, the action, the sets, the production, the direction and the story... And then take out your fountain pen and write on the dotted line!...

Produced by Astra. Directed by Jas. W. Horne. Written by Gilson Willets
RELEAS ED AUG. 18TH.
"You said she'd be here! Where is she?"

Some reasons why
RUTH ROLAND in
HANDS UP

the cyclonic Pathé western serial, is an excellent booking proposition for you

1= The star: for four years she has been one of the most popular of all screen players.

2= The story: written by Gilson Willets, it presents something new in idea and development.

3= The production: produced by Astra, the company which made some of the most strikingly successful photoplays ever released, the Pathé serials "The Fatal Ring" & "The House of Hate," among others.

4= The direction by James W. Horne: smooth, finished and able.

5= The national advertising: billboards all over the country will carry the magnificent 24 sheet advertising this superb production.

6= The sensational nature of the serial: it is full of thrilling exciting situations and suspense.

REleased August 18. Booking Now.
For the first time in history France celebrated the great American Holiday as her own. Her army, navy, Government and people showered honors upon our American fighters. You see it all in this fascinating and unique picture!

Distributed by
PATHÉ

Two reels — ready NOW
Give your audiences a trip to Sunshine Land and "brighten up the corner where you are—"
show

BABY MARIE OSBORNE

in her latest chuckle producer

WINNING GRANDMA

Produced by Diando. Directed by Wm. Bertram

Grown-ups and children both adore delightful Baby Marie. Are you showing her pictures?
THE GREAT DRIVE STARTS -
you may see pictures of it in issue No. 6 of

OFFICIAL
WAR REVIEW

Never since the days of the civil war has there been such an intense interest in anything as exists today with the American public in news from the Allied battle line in France and Italy.

You can take advantage of this interest; you may not only increase your business but also help Uncle Sam, by showing the "Official War Review." Remember the latest, authentic, exclusive and official war pictures, taken by the Government cameramen of United States, Great Britain, France and Italy.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by
PATHE
—repeating faster than its imitations are booking!

Far from being sore at our imitators—we thank them for the extra money they're making us and our staunch friends, the exhibitors. Because in many cases, the value of the third, fourth and fifth repeat on "The KAISER, the Beast of Berlin" was not established until the Exhibitor had seen the imitations. There wasn't any question after that as to the biggest net—the surest profit—and today all reports from our exchanges show that "The KAISER" is repeating faster than its imitations are booking. Get this triumphant original now while the getting is good. Get it today.

"THE KAISER
The Beast of Berlin"

JEWEL PRODUCTIONS
Executive Offices, 1600 Broadway, New York City
"THE GEEZER OF BERLIN" is going over big, bringing unheard of profits to exhibitors for a feature comedy. The nation-wide publicity and advertising on "THE KAISER, THE BEAST OF BERLIN," is working wonders for "THE GEEZER" because the millions who saw the original KAISER Beast of Berlin picture are clamoring to see "THE GEEZER," the travesty of "THE KAISER." Telegrams, letters and phone calls to the JEWEL Offices all over the country with reports of big success are coming in daily.

SPECIAL ADS—SPECIAL PUBLICITY—SPECIAL POSTERS. Wire your nearest JEWEL EXCHANGE for booking and repeat dates.
OUR CARDS ARE

The Open-and-Above-Board Policy

of the

PRODUCERS’ DISTRIBUTING CORPORATION

Recommends It To All Far-Sighted Exhibitors

Not a Stock Selling Proposition

High-Class Production
Quality Insured by
Recognized Greatness of Producers

Now Booking Under
12-Picture Contract
at $10, $20 $30 per day

Sensational Advertising Campaign on Each Production

Big Special Productions

Of Maximum Box Office Value

With the Very Best

ADVERTISING HELPS

At Prices that Will Insure You the Profits You Deserve

ARE ABSOLUTELY GUARANTEED UNDER OUR FRANCHISE

Good Business Judgment Demands That You Get in Touch With Us Immediately

PRODUCERS’ DISTRIBUTING CORPORATION

FRANK G. HALL, President

130 WEST 46th STREET, NEW YORK
ON THE TABLE

Watch the Stampede
when the first

$1000.00 A WEEK ATTRACTION
Is Announced At the Franchise-Fixed Prices of

$10

$20

$30 PER DAY

Box-Office Value
Guaranteed by Live
Advertising Possibilities of Subjects

Complete and Efficient Representation
Throughout America

Exhibitors Protected by 2 Picture
Cancellation Clause

Contracts for 12 Pictures at $10, $20, $30 Open to All

Wise Exhibitors Are Clinching It Now. Franchises in Order of Application

PRODUCERS’ DISTRIBUTING CORPORATION
FRANK G. HALL, President
130 WEST 46th STREET, NEW YORK
A Sensation in New York

Read What the Metropolitan Press Says About
MARTIN JOHNSON'S PICTORIAL TRIUMPH

"Cannibal Isles of the So. Pacific"

Besides being a distinct novelty, these pictures are of unquestioned educational value. They form a rare combination of entertainment and instruction and are strongly recommended as a unique attraction at any type of film theatre.

-D. G. Watts,
New York Telegraph.

No pictures of travel could be more interesting.

-Evening Telegram.

These pictures are Mr. Rathbun’s pride of the week. Thrills? Yes, Roy, and Yes, Lady! Here is the best of reasons for the movies’ existence.

-S. J. Kaufman,
Evening Globe.

In many ways it is a remarkable travel picture.

-New York Herald.

Extraordinarily interesting and instructive are these remarkable motion pictures.

-Brooklyn Eagle.

The Rivoli program makes no overstatement in announcing these pictures as genuinely remarkable.

—T. E. Oliphant, Evening Mail.

"Cannibal Isles of the South Pacific" a remarkable cinema.

—New York Sun.

A succession of scenes of sustained and enthralling interest.

—New York Review.

A most startling series of film presentations.

—Motion Picture World.

I thoroughly enjoyed this offering, which was presented this week at the Rivoli for the first time anywhere, and the audible expression of the same of each customer that sat around me was continuous evidence that they were interested and entertained.

Often intelligent and complicated exploitation, this should go on.

Write, Wire or Call for Terms

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York
A play of everyday life that will appeal to all.

"Miss Swanson's acting ranks with her looks; she can express emotions and it is only natural that she has a host of admirers," says the "News." Your patrons who enjoyed Miss Swanson in "Her Decision," "Station Content," "Everywoman's Husband" and "You Can't Believe Everything" will certainly be delighted with this.

SAVE—BUY WAR SAVING STAMPS
EXHIBITORS WHO DISPLAY TRIANGLE PICTURES HAVE MONEY TO INVEST. YOU ARE PATRIOTIC. YOU CAN BE THRIFTY—IF YOU WILL PLAY THE PLAYS THAT PLEASE AND PROFIT.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
ELINOR FIELD

Pretty—
Dainty—
and
Seventeen

In
STRAND COMEDIES

Bringing the spirit of youth to your screen in a series of one reel farces—happy dramas with probable plots

Available one-a-week at
MUTUAL FILM EXCHANGES
JUST ABOUT TO OPEN

The fall market for Independent Feature pictures will be a big one.

State Right buyers and representatives of the many distributing organizations are on the alert for new and bigger pictures.

Considering that the MOVING PICTURE WORLD is the oldest, largest and most dependable trade paper in the industry, enjoying the largest net circulation, it is easy to understand why all these buyers consult the "WORLD."

MANUFACTURERS OF INDEPENDENT FEATURES should also realize that announcement of their pictures ready for the market should be placed in the medium with the strongest appeal to the buyer.
The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser
It Also Adds Force to Our Advertisers' Messages
Hattrick and Hubbell Return from Front

Representatives of Committee on Public Information Carry Camera from Alsace to the Sea—Stage in Paris Big Showing of “America’s Answer to the Hun”—Former International Official Talks of Experiences

The gratitude that war-stricken France feels toward the United States for her participation in the great world war was made evident when the first American war film, showing the activities of the American Expeditionary Forces in France, was presented at the Gaumont Palace on June 29. The French newspapers devoted columns of space to the exhibition, and one enthusiastic writer closed his story by stating that the show was converted into a love-feast for the French and American people.

“America’s Answer to the Hun,” the title of the film, was produced and presented by E. B. Hattrick and C. J. Hubbell, who were sent abroad last March by the Committee on Public Information for the purpose of gathering film with the American Expeditionary Forces and issuing the product in Europe. They have just returned to this country after an exciting trip that took them with all the active divisions in the line and also gave them an opportunity of seeing and photographing some of the enormous work being undertaken by the United States Government back of the lines.

“Few people,” said Mr. Hattrick, in speaking of his experiences, “can appreciate what France has suffered in this war. For four years she has been bleeding. Her men have died by the thousands; her villages have been destroyed. America is in it; England is in it and has been from the start; but the war has been fought on the soil of France, and their suffering is far greater than that of any other nation with the exception of Belgium. While the morale of the French people is wonderful, it is only natural that after four years of this bloody struggle they become tired.

“Last spring, during the great drive against the British in the north, there were many anxious days. Then the Hun began shelling Paris with his big gun, and while this did very little material damage it reminded the Parisians that he was knocking at the gates of Paris. America had been in the war a year, and while our Government had been carrying on a great deal of work to care for the immense army she was transporting to France few people outside the Government officials knew of it. Then came the drive on Paris the latter part of May, when the Boches broke through the line between Soissons and Rheims. But he came too late.

When France Knew America Was in the War.

Uncle Sam had been pouring a large number of troops into France, and two divisions were thrown into the gap at Chateau-Thierry. Here the advancing Hun was stopped the first week in June. The effect was marvelous. For the first time all France realized that we were actually in the war; that our men were up there bleeding and dying like their own soldiers. We had been holding portions of the line for nearly a year and had done some good work, but this was different. Our troops had actually gone in and stopped the drive on Paris.

“Two weeks later the committee had the first showing of ‘America’s Answer to the Hun’ in Paris. The great amphitheatre, which had been kindly donated by M. Leon Gaumont, was packed from the pit to the roof. Marshal Joffre, Ambassador Sharp, Lord Derby, the British Ambassador; James Kerney, head of the Committee on Public Information in Paris, and many other notables filled the boxes. Sections were reserved for the American Red Cross, V. M. C. A., the press and other organizations connected with the army, and one section was occupied by wounded marines who had been in the Chateau Thierry fight.

An American military band, surrounded by a bower of flowers and palms, occupied the center of the stage and gave popular American and French airs while the house was being filled. A French orchestra supplied the music during the projection of the film. Between the first and second parts a touching incident took place when, after the

E. B. Hattrick.
American band had finished playing, the French musicians stood up and showered them with roses.

**Film Carried Men from Ship to Trenches.**

“The film itself was made from a dupe negative, the original having been shipped to the War Department in Washington. It carried our troops from their arrival at the seaports in France up to the front-line trenches, and also showed the enormous construction work behind the lines. The last reel was made up almost entirely of the Chateau Thierry material, all of which was made by Mr. Hubbell, including the picture of the shelling Chateau Thierry. Near the end of the reel was a picture of President Wilson, with an excerpt from one of his famous messages. There had been wonderful applause all during the showing of the film, but when the President’s picture appeared the French people got up and cheered. It certainly made one feel proud to be an American.”

“Arrangements were made with the Pathé and Gaumont companies for distribution throughout France of this picture. Copies were also sent to Switzerland and to the committee’s representative at Rome. I also took a copy to London, where it had its first public showing on July 27, and arrangements were made to distribute it throughout the British Isles by the British Ministry of Information.”

Mr. Hatrick and Mr. Hubbell visited every division in the line while in France, but his most exciting experience occurred at Chateau Thierry, where he was sent by general headquarters. His party arrived there some time before our troops, and the pictures secured at this place show the roads filled with refugees on their way south, the French and British wounded, the arrival of American troops, including the marines, the shelling of Chateau Thierry, etc.

The work of gathering motion picture film and still photographs with the American Expeditionary Forces all comes under the jurisdiction of the Signal Corps, and in speaking of this work Dr. Hatrick said: “There are a number of good operators in France now attached to the Signal Corps, some of them privates, some sergeants and some commissioned officers. In some cases the commissioned officers are not as good as the privates, but we must remember that we were expanding an army from 180,000 to over 2,000,000 in a little more than a year, and these conditions are likely to creep in. One of the great faults with a number of the cameramen was due to the fact that they were all too eager for quick promotion without doing the necessary work to earn it.”

**Carry Your Camera as the Doughboy Does His Rifle.**

“At the outbreak of the war commissions were given to a number of cameramen, some of whom were in the draft age. Later on the War Department ruled that commissions would not be given to men of the draft age until after they had enlisted and were found worthy of a commission. As a result a number of men enlisted, and when they did get commissions the first week they felt sore. We must all remember that the first function of an army is to fight. Everything else is secondary. There are a great many boys in the infantry carrying rifles and fighting in the trenches that occupied as high a station in life as cameramen and earned just as much money. Cameramen are needed in this war. The Government needs film and needs photographs. I have this message to convey to all cameramen: If you are drafted and on account of your special ability are transferred to the photographic division of the army, or if you enlist voluntarily as a private in the photographic division, carry your camera like the doughboy does his rifle: You may find now and then an officer in your line of work that doesn’t know as much as you do about it, but that isn’t going to harm you. Compare yourself, not to the incompetent officer, but to the competent private and do with your camera what he is doing with his rifle.”

Mr. Hatrick was formerly secretary of the International Film Service and had charge of the Hearst-Pathe News reel, and Mr. Hubbell was a cameraman employed on the staff of the Hearst-Pathe News.

**Alice Brady to Return to the Stage**

**Taking Stellar Role of “Forever After,” However, Will Not Interfere with Select Contract.**

**Alice Brady** has ever been an energetic young woman. This is a fact long since proved, but by way of additional evidence in support thereof is the recent announcement that Miss Brady will return to the speaking stage in the stellar role of “Forever After,” a new play by Owen Davis, which William A. Brady will present for the first time at Long Branch on August 12.

Miss Brady, it develops, discovered that the business of being one of the screen’s most successful stars did not take quite all of her time—there were on occasion a few hours in the evening when she wasn’t occupied. This would never do. Also having been away from the stage for some three years, she entertained a desire to hear her own voice. At this juncture Mr. Brady came along with the suggestion to his daughter that “Forever After” was a play after her own heart. Miss Brady read, agreed, and action was immediate.

Miss Brady’s return to the stage is made possible through permission from the Select Pictures Corporation, to which she is under contract—and will in no way affect her work before the camera.
Show That You Are a True American

Earn a Diploma from the Government by Exhibiting "Pershing's Crusaders" and Help Your Exchange Earn the Beautiful Bronze Trophy Offered by This Publication to the Most Alert Booking Office—Incidentally You'll Make Money

EXHIBITORS know that a good lobby display is half the fight in getting them in. Here's a chance to get a lobby display that will be important, permanent and attractive, and at the same time you can clean up more money than you can on the biggest dramatic feature. Book "Pershing's Crusaders" and you will be sent one of the most beautiful diplomas reproduced here. It will stamp your theatre as an all-American house and the diploma carries with it the seal of Government as well as a public appeal.

The Division of Films of the United States Government Committee on Public Information has decided to award this diploma to every exhibitor who aids his country by presenting to its people the message of the Republic. This is beautifully printed upon a vellum sheet 19 by 26 inches, a gold seal and the tri-color ribbon. The cut, of course, does not do full justice to the elaborate original, but it gives some idea of the perfection of the printer's art. It will give to every exhibitor the thanks of his Government for his aid in the dissemination of information, and will be a certificate of public service that stands for something real in those stirring times.

The certificate will be sent direct from New York to each exhibitor who books this first Government release as soon as possible after the Division of Films has been advised of the booking. It should be framed as richly as possible and given a prominent place in the lobby display before being taken inside to find a more permanent place in the foyer. It will be noticed that there are spaces for six subjects, the first of which will be lettered in. The others can be filled in time to time as the follow subjects are booked.

This brings us an important point in this context. Exchange booking releases by the United States Government are not merely random collections of strips of film, nor are they issued as a moneymaking scheme. These subjects are the cream of the thousands of feet of negative made each day by the Government staff photographers, which will eventually find a place in the archives of the country as a permanent pictorial history of the war. Perhaps you recall the photographs of the Civil War, dug up after many years in the studio of a Washington photographer. Perhaps you remember what odd-looking things these old wet-process plates seemed to you. Crude as they were, they form a priceless record, and they are not comparable to the records made on film in the present war.

From the very best of these negatives the Government selects pictures that will show in the most orderly progression just what is being done in the great fight for World-liberty. "Pershing's Crusaders" is the first of these, and it is the desire of the President and his advisers that every theatre in these United States shall be given opportunity to know precisely what is being done by our land and naval forces to meet this great emergency. Never in the history of the world has such a gigantic task been undertaken, and it is the wish of the heads of Government that everyone be kept informed. Newspapers cannot convey an adequate idea. The pictorial diploma alone can give a real conception of the magnitude of the task and of the success with which this work is being carried out. The successive pictures will show just what is accomplished, and it will be an up-to-the-second pictorial history that even a child can grasp.

For this reason the Government desires not alone that "Pershing's Crusaders" shall be given the utmost publicity, but it wants all of the pictures in turn to be given an equally wide showing. It feels that the first picture will, of itself, create a demand for the others, and for that reason is pushing it as strongly as possible. And it is for that reason that the Moving Picture World has sought to do its bit by giving an added incentive to the exchange managers who are primarily responsible for its introduction. Now comes this Government offer of a proof of patriotism to every exhibitor who lends its aid.

This is a wonderful opportunity for the motion picture business to gain public notice. There is need that it shall be recognized as something more than an amusement device. In the Liberty Loan drive, in the Red Cross campaign and in many other ways the pictures have shown what a tremendous factor film publicity can be made. It calls for no sacrifice on the part of the managers, for the reports from all over the country are showing that the film is a clean-up. The only possible sacrifice is the laying over of a picture already booked on a program, and if you handle these reels expertly you do not even make this sacrifice, for you can make an excess profit that will more than cover this loss.

Get busy now. Get into touch with the nearest First National Exchange Committee Manager in handling the reels. Book it for an early showing and then tear things loose. Start in to boom the picture right away and keep on talking until after it is shown.

There is no room this week to quote from the letter received, but we want to tell what C. Post Mason, of the Denver exchange wrote. He says: "Every showman who has so far played 'Pershing's Crusaders' in this territory has shown a profit on his investment in dollars and cents in addition to assisting the Government to place before the public facts and feats of unequalled magnitude, which stand as records throughout the universe."

That is what exchange men and exhibitors alike report. They are making money and at the same time fighting German propaganda with the most deadly weapon yet disclosed—picture publicity. If you have not yet planned to do your bit, do it today.

HENDERSON RETURNS TO PETROVA.

Daniel Henderson, who left the McClure-Petrova organization some time ago to engage in an advertising agency work, announces that he has returned to the McClure organization and will resume charge of the advertising of McClure and Petrova pictures in addition to other work on McClure's Magazine.
National Association on Edge for New Year

Many Committee Meetings Held During the Past Week and All Largely Attended—Large Plans for Government Co-operation

During the week which has just closed, there have been more meetings at the offices of the National Association than at any position in the Times Building, than during any similar period since the organization was formed two years ago.

The best evidence of the healthy condition of the organization is the fact that the meetings have been very largely attended and in several instances every committee member was present. The new administration headed by President William A. Brady had not left Boston, where the annual meeting was held on July 19, before plans were put into effect for the calling of these meetings and as a result several steps have been taken which will be of direct benefit to the industry, but beyond this, the outstanding feature of the last week has been the spirit in which is being displayed in plans for cooperating with the Government and the other agencies which are co-ordinating with it in the prosecution of the war.

On Monday President Brady called together the heads of the export departments of the producing and distributing as well as the exporting companies to meet Carl Byor, associate chairman of the Committee on Public Information. On Tuesday a similar meeting was arranged with the executive officials of the producing and distributing companies of the National Association.

On Monday afternoon, President Brady, accompanied by Marcus Loew and F. H. Elliott, executive secretary, attended the organization meeting of the committee which has been formed to secure funds for the erection of a suitable memorial to President Theodore Roosevelt, as an annex to the United States Museum, New York City, and who was the friend of the motion picture men.

On Wednesday occurred the first luncheon of Division 5 of the National Association which was the biggest affair of its kind ever held by the organization. This in itself indicates the renewed interest in the work of the National Association.

On Thursday noon, the members of the Fuel Conservation Committee recently appointed by President Brady met for the purpose of organizing. Marcus Loew was elected chairman and Harold Edel secretary. The other members of the committee include Du Ponts, R. S. Moss, J. H. Hallberg, P. A. Powers, who was represented by Paul Gulick, and President Brady, who was represented by Executive Secretary Elliott.

Hallberg Named as Technical Adviser

This committee was created by an advisory board with representatives in each important city. J. H. Hallberg was designated as technical adviser to the committee. President Brady has telegraphed Harry A. Garfield, Fuel Administrator at Washington, of the organization of the committee and that it is anxious to co-operate with the Fuel Administration and desires a conference with him at an early date.

A meeting of the board of directors of the Motion Picture Exposition Company was held on Thursday afternoon, at which time routine matters were considered and arrangements made to call together all of the companies which have contracted for space at the exposition scheduled to be held at the Grand Central Palace October 5-13.

The committee which was designated earlier in the week to co-operate with the Division of Films of the Committee on Public Information met with Associate-Chairman Carl Byor at the National Association’s offices on Friday morning. The meeting of the week was the one held on Friday afternoon to meet Joseph Johnson, director of Publicity of the American Red Cross, the story of which is told in another column.

Enters Third Year Under the Most Favorable Conditions

It is evident the National Association has entered its third year under the most favorable conditions. The new administration is six weeks ahead of last year in the work already done. It was not until August 27 a year ago that the adjourned meeting of the members was held in New York when the nominations of the directors were confirmed and officers elected.

With the support which has been promised by individuals and the executives of the companies which are not members of the National Association it is contended that the next year will see a much better feeling and bringing in to the organization the active support and co-operation of several concerns which have announced their intention of affiliating without delay.

Throughout all of the work of the organization, attention is being first given to plans for co-operation with the Government and other agencies which are depending so much now upon the film and screen to assist in supplying their propaganda before the American public. Within a fortnight it is expected President Brady will announce the new committees which are to co-operate with the Government authorities.

Six Detroit Theatres Show First Runs

Three Will Be Operated by Kunsky, Who Refuses Half Million Offer for Lease of One of Them.

The big interest in Detroit will be the first-run situation for the coming season. With six big theatres showing first-run features an entire week it remains to be seen what the effect will be on pictures available and the kind of business each will do. It will certainly be an eye-opener to the industry if Detroit is able to support all of them, giving a good profit to each house.

The firm exhibits which have planned their bookings for the coming season is John H. Kunsky, of the Kunsky Enterprises, controlling chain of ten houses, three of which will be first-run. Mr. Kunsky, and his general manager, George W. Trendle, have been carefully going over the situation, and in the belief that there will be a few state right features made that will be worthy of first-run in their theatres they have anticipated by signing up what they contend to be the very best attractions.

In connection with Mr. Kunsky’s plans for the coming season it might also be mentioned incidentally that he turned down an offer to sub-lease his Adams Theatre, which would have netted him a profit of $20,000 per annum for the life of his lease; in other words, Mr. Kunsky turned down a positive net profit of close to a half million dollars on the Adams believing he will make double the profit by operating the theatre himself with first-run motion pictures.

“With the best managers we ever had—with the pick of the stars and the pick of the best pictures—the coming season looks exceptionally fine, and I do not believe Kunsky, Detroit is exceedingly prosperous; it has war orders running into billions of dollars; people will want to see good pictures and we intend to present them with elaboration that will be worthy of more than a hundred per cent better, and we can see nothing in the world that should prevent all the houses doing good business,” At least, we never opened a season with greater optimism.”

Eastman to Take Up Dyestuff Making

Big Rochester Concern Devoting All Resources of Its Laboratories to the New American Industry.

A MOST important announcement was made the other day when the Eastman Kodak Company stated it was going in for the manufacture of dyestuffs and was devoting all the resources of its research laboratories to the new field.

The laboratories of the Kodak company are located at its Kodak Park plant in Rochester. At the same time the company has for a long time been turning out upward of four hundred miles of film, or over two million feet, a day.

The entrance of the company into the making of dye-stuffs will be the result of growing up to be the realization of the Kodak concern who will no longer enjoy a practical monopoly of the film business and will use part of its plant in the new industry. There have been many stories of late of the actual anticipations in the making of film films by members of Delaware, and also by P. A. Powers, who has taken over the plant of the old Fireproof Film Company, in Rochester, and who is said to have secured control of certain patents for making film earlier that was announced that the base for the making of film has been furnished the Kodak company by the Du Ponts, and that they are now preparing to use all of this themselves.
Weeklies to Issue Red Cross Pictures

Joseph Johnson, Director of Publicity, Gets Advice from Film Men Regarding Method of Distribution.

At the invitation of Joseph Johnson, director of publicity for the Red Cross, a number of motion picture men met Mr. Johnson at the offices of the National Association of the Motion Picture Industry, Times Building, New York, on Friday afternoon to discuss methods of distribution for pictures secured by the Red Cross. That organization has a large footage of pictures taken by caméramen at the war fronts of France, Belgium and Italy, but through lack of organization has not been able to get them before the public. Recently Mr. Johnson secured the services of W. E. Waddell, for several years with Edison and other companies, as sales manager and distributor of Red Cross pictures, both of whom were present at the conference Friday.

Mr. Johnson explained that his desire was to arrive at the best method of presenting pictures—a method that would place them before the public regardless of the profit that might accrue, wide distribution being preferred to returns. He said that the Red Cross had a vivid story to tell to the millions of troops held under inspection of its activities and that he believed they would be anxious to learn what had been done with their money.

Considerable discussion followed on the direction of William A. Brady, who occupied the chair. It was finally decided to appoint a committee to act in an advisory capacity with Mr. Johnson, and these were named: William F. Waddell, national Red Cross影片影片; Fell Mitchell, editor of Gaumont Weekly; Arthur Friend of the Famous Players-Lasky Company; William Brandt, Brooklyn exhibitor; J. E. Brutalot, Eastman Kodak Company; and J. L. Hoff of the Moving Picture World.

In the meeting of the committee that was held immediately following its appointment Mr. Johnson was advised to distribute his pictures through the various picture weeklies and to make the best bargain he could to place the largest possible amount of film, the opinion being unanimous that he would get the widest distribution in that manner.

Contributions to Mitchell Memorial.

During the progress of the meeting Mr. Brady and Mr. Fox took occasion to bring up a movement started among motion picture men to raise a fund for the Mitchell Memorial. The following contributions were made: William Fox, $250; Gabriel Hess, for Goldwyn, $250; J. E. Brutalot, $100; F. J. Tichenor, $100; W. A. Brady, $100; William Brandt, $10; Associate Motion Picture Advertisers, $200; C. J. O'Reilly, $10. It was understood that this was but the nucleus of a much larger fund that is to be raised by the motion picture men as their contribution to the Mitchell Memorial.

“The Fourth of July Parade in Paris”

Inspiring View of Our Boys Marching and Red Cross Nurses in Parade Through the Beautiful Tree-Lined Streets of Paris.

A MID a frenzy of excitement, parades and exhibitions every more than demonstrative, our soldiers are seen to unusual advantage in this official Red Cross picture of the Fourth of July parade in Paris. Never has such a perfect formation been seen on Fifth Avenue as that our troops held under inspection of the French people, trained to arms by boyhood. Pictorial skill in great cities sometimes fails to be impressed, but the heart of the unknown, the undisclosed, tree foliage, such as beautifies many of the avenues of Paris, the Champs-Elysees, broad, garden-bordered and extending from the beautiful Place de la Concorde over a mile to the Place de l'Etoile.

In this lovely environment our splendid troops are invested with a glamour fascinating for us all at this moment, a presentation worth preserving for the eyes of future ages. Had they marched in the Crassaw, France, and this pictorial representation is not merely to show us how well they appear in foreign lands, but it has significance as a measure of historical importance.

At the conclusion of this parade the men realize at present. They should be shown in all parts of the country. They dignity our aims as a nation. They convey also some idea of the importance of this New Art, so far largely devoted to immediate and urgent ends. They are now taken away from our problems and are a reminder of past efforts and of the true mission of the art to which they are devoted, and this noble cause and to the art of producing motion pictures.

“Fourth of July in France” Is Shown


THE celebration of America's Independence Day in France as shown in the two-series of views made by the French Pictorial Service and released in this country by the Pathe Exchange, is a fine illustration of the lasting feeling which is fostered by France for her sister republic.

The film opens with scenes in an Alsatian village where some American troops are resting. From the windows of this village are seen waving the Stars and Stripes as well as the tricolor flag of France; and the villagers dressed in their Sunday best are making merry on behalf of their American visitors, and have even organized a parade for the occasion.

In Paris the most stirring sights are to be seen as the military parade passes along the city's principal streets, including the avenue Champs Elysees, Trocadero and other avenues, now named for President Wilson, and the Place de la Concorde. The enthusiasm of the French girls and women expresses itself in the strewn of flowers in the pathway of our American boys, or in running forward to place the blossoms in their hands. The parade was headed by the mayor of Paris, and French cavalry and infantry were dispersed at intervals among the Americans. Among the prominent personages taking part in the proceedings were President Poincare and Marshal Joffre. These pictures are being exhibited at the Rialto theatre this week.

Film Production Continues to Decline

Board of Review Reports 1,010 Subjects Considered in 1918 Against 1,525 and 2,216 in 1917 and 1916.

THE production of motion pictures of a dramatic character continues to be more or less inactive. As a matter of fact, the review of pictures by the National Board of Review in the course of the first six months of 1918. The number of subjects reviewed in that period was 1,010 and the number of reels 3,171%. This means that the average length of picture was 3.14 reels. In the corresponding period in 1916 the production, according to the same source of information, was 2,216 subjects and 4,830 reels, the average length of each being 2.19 reels. In the corresponding period of 1917 the subjects numbered 1,525 and the reels 4,060%, the average length of each subject being 2.66 reels. A chart showing the production by subjects and reels covering the period of the three years would indicate that the general trend of production by months this year is parallel to that of 1916, while that of 1917 was irregular, reflecting the nervous condition of production while the Government was controlling the question of taxation of motion picture production and exhibition. That there may be a deficiency this year is perhaps indicated by the fact that old pictures are being reissued in larger numbers than usual judging from current reports.

LEON NETTER JOINS THE NAVY.

Leon D. Netter, prominent state right buyer, head of Masterpiece Film Attractions with offices in Cincinnati and Cleveland, is operating in the Navy and Kentu, now of the State Right Dist. Co., of the Netter State Right Distr. Co., of which Sol L. Lesser is president, has enlisted in the Navy, and started for San Francisco on August 5 to begin active service.

During this step Mr. Netter has been impelled solely by patriotism, for, while he is within the draft age, he is in Class 3 and therefore not liable to be called for service within the near future.

Until Seaman Netter returns George P. Jacobs, heretofore in charge of the Cincinnati office, will operate both the Cincinnati and Cleveland offices of Masterpiece Film Attractions.

AUSTRALASIAN-SPENCER LITIGATION SETTLED.

The litigation between Australasian Films, Ltd, and Signor and Madame Spencer has been settled. The Australasian Films, Ltd., are now taking over the business at Sydney, Newcastle and Brisbane. Both of the Spencers retire from business for a long term of years.
War Tax No Bar to Motion Picture Business

World Pictures Exchanges Canvass Trade Territories and Report Exhibitors Undaunted by Tax Burden

DESIRING to ascertain the attitude of the picture theatre owners upon the probable increase of the war tax, and the effect this tax will have upon their business, a canvass was made by the exchange managers of the pictures in their respective territories, getting first hand opinions from the men who will have to collect whatever tax may be imposed by the law. The results will look on the increased tax as another means of not alone winning the war but of showing their desire to contribute to the nation's fund.—Chicago.

The theatre has always been a safety valve where the small trader can make his profit. Our people can be released through the efforts of entertainment. We Americans are highly emotional and when laboring under a big strain both mental and physical we go to the theatre to find relief.—Cincinnati.

Public Will Come Back, As It Always Does

"It may be for the first few days or even later three weeks that there will be a slight dropping off in attendance, but the public will come back as it always has done and the moving picture will attract as strong as it ever did."—Omaha.

"Every alert business man knows when things look black is just the time to make the biggest effort to boost his business. Any sensible man will not permit himself to drop in the dumps just because the way is a little rough. He takes another yank at his belt and goes against the game determined to smile and when he smiles he generally wins."—Atlanta.

There is a limit to human endurance and when this is reached the reaction sets in. Americans can stand just so much of a strain, and when this point is reached they go to the theatre. Experience has taught theatrical managers that the public has had pangs due to financial causes at first the public kept away from their theatres, but it was only for a short while, and then they came back in order to keep their minds off their business and to obtain relaxation.—Boston.

Everything Points to a Big Year.

"Everything points to a big year, notwithstanding the tax. Big crops, and plenty of money and America winning the war, all of these go to indicate the theatre managers had better brush up the standing room sign only and have it ready."—St. Louis.

This is a very different condition from that which some of our "professional" exhibitors would have us believe exists. We have been told that if the war tax on admissions was doubled practically half of the motion picture shows would have to close their doors. We have never believed any part of such calamity yarns because they have been made mainly by men of the war period who own no theatres that they could not possibly know what they were talking about. These tales have been taken up by leading men in the business and have been transmitted to Washington in an endeavor to prevent an increase of the admission tax.

From the messages quoted above we believe that we are getting nearer the truth of what the exhibitor thinks about the increase in taxation than has been gleaned from any of the dope uttered by our various "Calamity Janes."

Sunday Battle Still On in Lexington

Laymen's Committee Summon Theatre Employees in Effort to Prove Their Sabbath Work Unnecessary

A JURY in Magistrate Dodd's Court in Lexington, Ky., last week held that Sunday picture shows were necessary and killed the fight made by the laymen's Committee to close Sunday shows. Magistrate Dodd overruled efforts of the laymen's representatives to rule out all evidence relative to this question. Sunday shows were more charged or necessary than a step further in that he read Section 1321 of the Kentucky Statutes, embodying "the Old Blue Laws," and left it to the jury to decide whether Sunday shows were necessary or not. The laymen endeavored to win the case by merely showing that the blue laws had been violated.

The laymen when beaten in this case took another tack and a few days ago started things humming again. They summoned operators, ticket sellers and ushers, some ten persons in all, to investigate and see if they were not doing unnecessary work on the Sabbath. However, no magistrate in the city would handle the cases, some claiming that they had not been discussed the proposition and favored Sunday shows, while the laymen objected to the other magistrates. After the case had been transferred from court to court Magistrate Parrish finally transferred it to Magistrate Bolkin, at Coal Town, ten miles out in the county.

When the cases were called in this court, the cases were postponed until August 15, as several witnesses were absent. The cases were all filed against employees of the Berryman Realty Company, operating the Ben Ah Theatre. This concern was fined $2 in the first test case under a charge of violating the Blue Laws, whereas the Phoenix Amusement Company and J. H. Stumper, Jr., of the Orpheum Theatre, were cleared of the charge by the jury holding Sunday shows essential.

The case may be postponed until August 15 and in any event the theatres are continuing to operate on Sunday, and are daily securing a stronger feeling in their favor. The summonses are for J. A. Toisd, manager; Carl Neel, manager; Misses Ophelia and William Craig, ticket sellers; Thomas McQuinn, ticket taker, and Milton Hager, Oscar King, William Baxter, Thomas Miller and George Rose, ushers. An effort will be made to show that all of these employees are violating the Blue Laws in that they are doing unnecessary Sunday work.

The employees of the other theatres have not been summoned, as the Laymen's Committee has been unable to secure the names of the employees as yet.

Canadian Reel Tax Hits Small Houses

One Exhibitor Closes Down Four Nights and Shows 8,000 Feet of Film Saturdays.

The Canadian reel tax of 15 cents a reel a day seems to have hit the small town exhibitor rather badly. Every week there is a cry from some new section of the country that the special war assessment has put a decided crimp in the financial welfare of the rural exhibitor. Several outside exhibitors have been forced to cut down their shows in order to meet the new situation.

J. W. McCutcheon, proprietor of the Crystal Theatre, Oshawa, Ontario, has been compelled to close down three days of each week and he blames the fifteen-cent tax as the cause.

Walter H. Musson, proprietor of the Star Theatre, Hersper, Ontario, declares that the reel tax was "the last straw" as far as he was concerned. He decided to close down four nights of each week and give an eight-reel show on Saturdays. He now pays the Federal Government only $2.40 a week, but the Ontario Government is losing many dollars in admission war tax which it should collect from patrons. Mr. Musson pleads that the reel tax should have been graded so that it would not prove an injustice and a burden to the small town exhibitor.

Blackton Children Play French Refugees.

The two youngest but by no means least important players in the Audience Chamber are Stuart Blackton, directing in his production of "The Common Cause" are the producer's small children, Violet and Charles Stuart. As the small stars of the Country Life Series of short subjects, produced by Mrs. Blackton sometime ago and distributed by Vitagraph, they are among the well known children of the screen.
Bootleggers Thrive on Closed Sundays
But Nashville City Officials Continue Antagonistic to Opening Picture Theatres on Sabbath.

With city officials continuing in a vein of extreme obstinacy toward any move looking to the inauguration of Sunday moving pictures in Nashville, local amusement men have practically abandoned the idea of running the houses on Sunday for the present at least, in spite of the fact that a straw election conducted by a Nashville newspaper indicated the strong desire of the public for features on Sunday.

The Knickerbocker, Fifth avenue, and other houses opened for a few Sundays for the purpose of aiding the thrift stamp drive, charging no admission, entrance being gained by buying a thrift stamp at the box office instead of a theatre ticket. The stamps, of course, were retained by the purchasers, and no fee was collected at the door of the picture shows. This practice proved a heavy burden on the management of the houses, as salaries, lights and other operating expenses ran high, with no return.

The sixty-first annual Tennessee legislature convenes on January 1, 1919, at Nashville, and at that time it is very probable the legislative committee of the Tennessee Exhibitors' League, with headquarters at Memphis, will have ready some form of amendment to the Sunday closing statutes, permitting the operation of moving picture shows on Sunday. Nashville exhibitors have no intention of violating the law as it stands, but concessions could have been easily granted by the city officials looking toward furnishing amusement for the Government munitions plant workers on Sundays.

In speaking of the social conditions in Nashville since the coming of the great powder plant to Hadley's Bend, a suburb of Nashville, a sergeant at police headquarters declared that in spite of the bone dry law being in effect in Tennessee, the town in drunks on Saturday nights and Sundays has been very noticeable. Last week one of the heaviest drunk calendars recorded on the police blotter in many months was in evidence.

Much of this dissipation, according to officials at the police station, is the result of the powder plant men, some 25,000 of whom are employed at the plant, coming to town on Saturdays and Sundays seeking entertainment, and when they are unable to find any places of amusements on Sunday other than the public parks many of them seek out the bootlegging element for a little "liquid diversion." It is the opinion among those who are most familiar with conditions that the operation of the shows on Sunday would do much toward alleviating the heavy run on the police station blotter.

Metro's Treasurer Returns East.

Joseph W. Engel, treasurer of Metro Pictures Corporation, has returned to New York after four months at Metro's West Coast studios supervising production activities. His most recent trip to the coast was his eighteenth, and he declared himself more reluctant than ever to come back east, although Metro's business interests demanded his return.

On the eve of his departure the Metro official was the guest of honor at a good-bye dinner held in a downtown Los Angeles cafe and attended by stars, executives, directors and other members of the producing staff at the Holly-

wood studios. The diners numbered more than sixty.

The evening was enlivened by the presence of a stringed orchestra, which played patriotic and popular airs during the dinner and furnished music for dancing which followed it.

May Allison and Bert Lytell, Metro stars, at present located on the West Coast, were seated at either side of the honor guest. Others attending were George D. Baker, manager of productions; Clifford Butler, studio manager; A. S. and Mrs. LeVino, Wilfred Lucas and Mrs. Lucas, Charles Hundt, Mr. Baker's assistant, and Horace Williams, casting director.

Fire in Kansas City Exchange Building

 Flames Start in Fox Quadrants from a Defective Wire, but Are Soon Controlled.

Fire broke out in the film vault of the Fox Film Company in the Ozark building, Kansas City, on July 24. A flaw in the electric light wire where the drop lamp was connected caused the wire to burn through and the hot end fell against the films. In a flash the flames leaped through the windows in the rear of the Ozark Building to the fourth floor and the Kleine-Edison offices. The flames bridged the alley to the building occupied by the Zahner Manufacturing Company on West Tenth street and did more damage there than where they started. The blaze was a tent which proved the Ozark to be fireproof. Elevators continued to operate till all of the occupants were out of the building.

In the Fox office considerable damage was done, but by closing the back court windows the fire was prevented from reaching the Mutual headquarters on the same floor. Mr. Edwards, manager of the Kansas City office of Kleine, rushed into the building and managed to close the fire doors and as a result no damage was done except in the workroom. World offices on the fourth floor with Kleine-Edison were also untouched.

Business went on as usual, as the loss sustained was not heavy, from the fact that practically all the films were either at work or in transit for exhibitors. The chief inconvenience was the total loss of advertising matter. This was offset by neighboring branch exchanges supplying the deficiency.

Exhibitors' Employees Pay Fines.

It costs at the present time twenty-five dollars in the New York courts to admit a child, unaccompanied by its parent or guardian, to a moving picture theatre, providing it is the defendant's first offense. Payment of the fine may be avoided by serving from five to ten days in the Tombs prison. A second offense doubles the amount of both fine or imprisonment.

Bernhard Levine, ticket taker of the Seventy-second Street Playhouse, pleaded guilty before Justices Edwards, Collins and Herman in the Court of Special Sessions to admitting Mary Huml, fourteen years old. He paid the fine. Anna Tarzian, cashier of the Palace Picture theatre, entered a similar plea for admitting Mark Rooney, twelve years of age, and also paid the fine. Louise DeCasaire, cashier of the Chatham theatre, Chatham Square, was convicted of admitting Margaret Topena, twelve years of age, and was given the alternative of twenty-five dollars or ten days in the Tombs. She paid the fine.

Metro Studio Dinner to Joseph W. Engel at Christopher's, Los Angeles, Before Mr. Engel Returned to New York.
Busy Planning for A. E. A. Convention

Messrs. Frank and Rembusch Are Progressing Favorably with Arrangements—Reconciliation of Opposing Organizations Sought.

LOUIS H. FRANK, Chairman of the A. E. A. convention committee and Frank & Rembusch, has been very busy on preconvention matters all week. It has been finally arranged that the Navy Relief Society and not the Chicago division of the Red Cross Society shall be the beneficiary of the net proceeds of the grand ball to be given Friday night, September 6, during the National Convention of the American Exhibitors' Association.

The navy band of the organization mentioned will furnish music during the evening, and Chief Yeoman R. J. Mason, of the Great Lakes Naval Training Station, has arranged that the Jackies will appear in a series of laughable stunts between dances, while the ball is on.

Captain W. A. Moffet, commander of the Great Lakes Naval Training Station, will be one of the invited speakers during the Chautauqua meetings held on the first three days of the convention.

A telegram was sent to William A. Brady, president of the National Association of the Motion Picture Industry, July 31, inviting the members of the organization to meet the A. E. A. during convention week. Telegrams were also sent out to Adolph Zukor, William Fox, Walter W. Irwin, Pat Powers, S. L. Rothapfel, Robert Lieber and others to come on and take part in the program.

Joseph Daniels, secretary of the navy, will be in Indianapolis September 3, and advantage has been taken of that fact by inviting him to come and address a composite gathering of the men in the moving picture business on propaganda work which must be carried on patriotically by the men in it.

Capt. H. Hooper, of Boston, national secretary-treasurer of the M. P. E. L. of A., and Dale Crittenden, of Indianapolis, have already made room reservations in the Hotel Sherman for the run of the convention. The Motion Picture Appliance Company, of Boston, has also reserved quarters in the hotel for the exhibition of a new moving picture projecting machine.

Messrs. Rembusch and Frank have devoted considerable time to arranging the program for the convention, and it is expected that it will be off the press in a few days.

These men are both strong for the reconciliation and amalgamation of the opposing exhibitors' factions. They wish to repeat and to repeat often, that the coming convention will be unlike any other that has yet been held by exhibitors. It is a convention for the entire trade, and the producing, distributing and supplies departments are cordially requested to co-operate and to participate in the proceedings.

MR. COHEN WRITES TO MR. SCHAEFER.

Mr. Peter Schaefer, Jones, Linick & Schaefer, Chicago:
My dear Mr. Schaefer: I am writing to let you know how very much I would like to help you make a big success of your presidency of the Motion Picture Exhibitors' League of America, and you can depend on my helping you to the fullest extent.

Everything that happened at Boston is over with, in so far as I am concerned. What I had to say, I said to all of the delegates present, and it was intended as constructive criticism so we could build a real worthwhile foundation for amalgamation and the development and growth of our association. There are some defects in our bylaws, etc., that should be remedied, and no doubt you and the splendid executive committee you have associated with you will attend to this in due time. You have a tremendous opportunity, and from what everyone tells me you should be able to produce results, and while I am president of the New York State Motion Picture Exhibitors' League I would be pleased to see the work come.
Bruton Would Put Limit on Feature Output

Pathe Executive Says Indications Are Market Will Be Over-Supplied—Outline of Company's Plans

I HAVE come to the conclusion that now is the time to place a definite limit on the output of features. This is the keynote of an important statement by Paul Bruton, vice-president and general manager of Pathe Exchange, in a statement given out this week by the Pathe Exchange. The statement was made in response to the query of six-reel features in excess of the demand by four to one. Mr. Bruton goes on to say, "and yet according to published announcement some of the big producers intend to place upon the market an increased number of five- and six-reel pictures. Indications are to the effect that the 1918-19 market will be super-saturated with so-called features. As increased outputs almost invariably mean a lessening in quality, exhibitors will soon face a situation where they will find themselves back to the old 'regular service' days, and attempts will be made to force them to play entirely programs which reflect the evils of a 'made on time' schedule. "We saw the trend of events and prepared for it. For a number of months we have been selecting the cream of our feature product. If a picture met with the severe tests of star, story, production and direction which we put upon it, we placed it on the holding plan with the intention of putting it out. Now we are fully prepared to enter the field of specialized features with a year’s supply of extra-selected star photoplays. We will release them one every feature week. The business of our selected booking plan, which we put into operation last March, was contributory to our decision. "The extra-selected star photoplays are positive box office attractions which will readily lend themselves to the highest type of exploitation methods. They do not constitute features we will put out. From time to time we intend to release others, the product of our present contributing studios and outside producers. We will release no features under the Pathe name, however, that do not fully satisfy us as to quality, and our plans do not contemplate a greater quantity than one Pathe feature every other week.

Will Continue to Release Outside Product.

"In addition to the classes of features which I have mentioned, it is our desire in addition to the regular, and regular or occasional release schedule such as the American Film Company’s star series featuring Mary Miles Minter, Margarita Fisher and William Russell. These 'outside' features would be of a different type and entirely apart and distinct from the Pathe features and should not be confused with the Pathe product. As has already been announced, the American features will be handled by the American’s own salesmen, operating independently of the exchange organization.

"The state of the market is and has been for some time such that it has been very difficult if not impossible to keep good features working continuously. Thus the obtaining of the optimum expectancy of returns on any feature has become impossible. There has been a fever haste to get business on the latest feature. In consequence those which have preceded have been almost, if not entirely forgotten. Many of the best features which have been made have been performed to be released and not been given the time and care which the available houses. By diminishing our feature output we can devote much more time to the marketing of each feature, to the careful study of the best exploitation methods for the exhibitor to use. Furthermore we can be certain of a much higher average of quality than is humanly possible under the one or more feature a week conditions.

"On September 22 we will release the first extra-selected photoplay, 'A Japanese Nightingale,' with Fannie Ward as the star. On October 20 will come 'The Bells,' with Frank Keenan as the star, playing the role created by the late Sir Henry Irving. Fannie Ward in ‘The Narrow Path,’ the A. H. Woods’ production, will be released on November 17. On December 15 comes Bryant Washburn’s ‘Tell Me Wrong,’ the best Washburn picture yet. Bessie Love is the star of ‘Carolyn of the Corners,’ to be released on January 12. On February 9 we will release Frank Keenan in a most powerful drama, for which we have not yet selected the title, but which we now know under the name of ‘The Sierras Mail.’"

Another Extra-Selected Star Photoplay is Fannie Ward in ‘Common Clay,’ the sensational A. H. Woods’ stage success which had such an extraordinary run.

"Thus we see that the Pathe Exchange is only able to announce for September 8 ‘Her Man,’ adapted from Charles Neville Buck’s well known novel ‘The Battle Cry.’

Krauss’ Jean Valjean is Remembered.

"On December 29 we will release the second of these Pathe Special Photoplays, ‘A Yakabong of France.’ Mr. Krauss will be remembered as the star of Pathe’s famous picture, ‘Les Miserables,’ and is an artist who has no superior. Pathe has not released any foreign made pictures in a long while, but ‘A Yakabong of France’ is such a superior and special production in every way that we have no hesitancy in giving it its highest praise.

"Our plans for a release of Extra-Selected Star Photoplays has already been selected, but the order of release after March 9 has not yet been determined upon.

"Needless to say we will continue to issue serials, comedies, and short lengths and dramas in the past, ‘Hands Up,’ with Ruth Roland, is to be released August 18. Present indications are that it will be a wonderful success. Pearl White has started work upon a new serial which will probably be released one each week, in the ‘Hands Up.’ "The Official War Review’ which we are putting out in one reel each week, is already tremendously popular. The tie-up between the Post Travel series and the newspapers is working to the interests of all and is making the pictures popular wherever they play.

"The Harold Lloyd comedies, good as they have been during the past, are showing a constant and highly pleasing improvement. We will continue to release them one every other week, each in one reel. We are fortunate to have been able to secure the services of Stan Laurel between the two theatrical engagements, and the Rolin company made for us five comedies with him as the star. The first of these was the released long before the third of October. Of course our news weekly is another of our short releases which is found on the programs of a majority of the theatres of the country.

"Our plans for the coming year were completed so many weeks ago that we are now in the enviable position of being months ahead on our prints, posters and advertising matter. We expect to have our features in the exchanges a long time, and we do not think the value of this to the exhibitor and exhibitor is obvious.

We are convinced that we are working along the right lines, and have been greatly pleased to note the enthusiasm our exchange shows and the continued efforts of the exhibitor and exhibitor is obvious.

"It augurs well for Pathe business during the coming season that the last three months have been the biggest in our history."

KEITH BUYS BRONX’S ROYAL THEATRE.

Sydney S. Cohen has sold for Henry Morgenthau, former ambassador to Turkey, represented by Lackman and Goldsmith, to the B. F. Keith New York Theatres Co., the Royal theatre, at Westminster and Bergen avenues, Bronx, New York City. The building covers a plot 120 by 200 by 122 feet, and the theatre seats about 2,300. It was built at a cost of about $650,000. Additional property has been purchased to enlarge the seating capacity of the theatre.

BUSHMAN MARRIES BEVERLY BAYNE.

Following closely upon the announcement of the divorce granted to his first wife, Josephine H. Bushman, comes the news that Francis X. Bushman has married Beverly Bayne, his leading woman. The ceremony was performed in Baltimore, Md., on Monday evening. Mr. Bushman and Miss Bayne are now spending their honeymoon at Bushmanor, Riderwood, Md., the country home of Mr. Bushman.

BIDS WANTED ON THEATRE EQUIPMENT.

R. R. Smith, director of Liberty theatres, will be pleased to receive for the motion picture division bids on motion picture equipment to be installed in new Liberty theatres now building.

These bids should be submitted to R. R. Smith, War Department, Commission on Training Camp Activities, Washington, D. C.
What Los Angeles Exhibitors Are Doing

Big Improvement at Tally's—Theatre Men Hold Luncheon—Shamrock Theatre Has a Fire.

Improvements at Tally's Broadway.

CARPENTERS and painters have been busy for the last three weeks at Tally's Broadway theatre, making many novel and effective improvements in the house. An entirely new stage setting has been built, and with the new electrical apparatus that has been installed, the enlarged orchestra pit, and the new chairs for the entire house that are on their way from New York, to say nothing of the special features now being booked for early showing, Tally's Broadway will be one of the most attractive and effective features of its kind in the city. The opening week's receipts have been very encouraging.

Theatre Men's Luncheon.

The Theatre Owners' Association gave a luncheon at the Hamburger Cafe on July 24 at noon, at which Governor Stephens, Edward Cowan, state commander of the Four- Minute Men; Marshall Simmons, Sheriff Cline, Judge Craig, Mayor Brown, Manager Doolittle, and Thomas H. Pate, president of Ampico Corporation, were guests of honor. The entertainment was presided over by Frank A. MacDonald, and was one of the bi-weekly banquets at which the association, which represents the principal motion picture exhibitors of Southern California, entertains its guests.

Film Explosion at Shamrock Theatre.

When a news weekly film caught fire in the Shamrock theatre projection room, the explosion was so powerful that C. T. Sewell, operator, was forcibly expelled from the booth and rolled down the stairs, as far as he could catch himself. The fire started an automatic sprinkler, and the worst damage was done by the water. No one was seriously injured, although when Mrs. N. L. Smith, cashier of the theatre, grabbed the day's cash receipts and cored out to the audience that there was no danger, and for the people to take their time in going out, there was almost a stampede. The fire was out by the time the fire department got to the scene, and the damages to theatre, projection machine and furniture is approximately at $3,000.

Smoke Room at Kinema.

Emil Kehrlein, Jr., manager of the Kinema theatre, has established a smoking corner for devotees of the weed among his patrons, who may hereafter sit back at ease in that part of the balcony set apart for them and see a good show while puffing away on cigar, cigarette or pipe. Handsome new chairs upholstered in dull blue alligator, and a novel lighting arrangement makes the corner very attractive.

Miller and Leonhardt in Chicago.

Fred Miller and Leonhardt Leonards of Miller's new theatre going up at Eighth and Main streets, made a hurried and very mysterious trip to Chicago recently, supposedly in connection with apprenticeships for the new house.

Newsboys Noisily View "Pershing's Crusaders."

More than five hundred newsboys were guests of the Alhambra theatre and the Express-Tribune, a Los Angeles daily, in the week of July 21. When the organist, Miss Gay Weaver, played all the patriotic airs in her repertoire during the unreeling of "Pershing's Crusaders," the boys took up the chorus of each song with noise and enthusiasm, and some melody. Several of the boys were accompanied by their little sisters, and a few by their dogs, all of whom were admitted and no questions asked. The boys were guests—privileged at that—and everything was done by the Alhambra management and the Express-Tribune to make their enjoyment complete.

The Superba theatre is proudly and patriotically display-

ing a new American flag in front of the house, that is the envy of the other playhouses in the downtown district. The flag is 24 by 36 feet, and is the largest on Broadway. Fred Miller, owner of Miller's theatre, has returned from a trip to San Francisco.

Los Angeles Exchanges.

William Alexander, district manager for the William L. Sherry Service, has definitely arranged for the first run of the Sherry features in Los Angeles, and has gone on a trip that will cover all the West Coast exchanges. Mr. Alexander will devote considerable time to the San Francisco and Seattle branches before he returns to Los Angeles.

Louis Hyman, formerly connected with the All-Star Theatre, Inc., of Philadelphia, has assumed management of that corporation's branch office in Los Angeles, upon the retirement of Irving M. Lesser, who has taken a position in Uncle Sam's army.

Helen Keller to Make a Novel Picture

Famous American Woman Will Produce Humanitarian Subject Carrying Message to Whole World.

H ELEN KELLER, famous the country over for having overcome three of the most dreaded afflictions of the human race, blindness, dumbness and deafness, is in Los Angeles preparing to make a great humanitarian film that will carry a message from her to the whole world.

Miss Keller, professor of philosophy, teacher, author and scientist, is making a film in which she will illustrate her message. Miss Keller has engaged as material, free of cost, Miss Keller in her picture; and by a number of business and professional associates.

Dr. Edward Liebfried, of New York, is the organizer and business adviser of the Helen Keller Film Corporation, and is a strong believer in Miss Keller's success. She has been tested for the screen, and it has been found that her personality and appeal, dominant features of her personal appearance, reflects well from the film.

Work on the novel picture will be started with in a few days at the Robert Bruston studios.

Ford Serial Progressing.

The fifteen episode serial which Francis Ford has written and is directing is now under way, with Ford himself as the leading character, that of a detective, and a cast including Mae Gaston, Elsie Van Name, Otto Hill, Francis Feeney, Duke Worne, Pete Gerald, Jerry Ashe and John Thwaitte. Much of the action of the story is laid in Egypt.

Off to War.

Ernie Shields, actor-soldier husband of Betty Schade, Universal leading woman, has been transferred from Fort Mc Arthur, near Los Angeles, where Betty could see him every week, to an eastern cantonment.

Jack Blackwell, scenic artist at the Golden West studios in Glendale, has joined the aviation division of the army, and is in training at Arcadia. G. M. Anderson, head of the Golden West Company, assured Jack his position would be waiting for him when he returns from the war with a handful of tail feathers from the German eagle.

Al Cohn, Mary Pickford's personal representative, is about to join the army, and is winding up his business affairs before he goes.

Dr. Lloyd Mace, emergency physician at Universal City, has joined the Hospital Corps of the Allied armies, and will soon depart for France.

Richard Marshall, former treasurer of the Majestic theatre, is in training at Camp Kearny.

Fred Putnam, for years floor manager at Pantages vaudeville and motion picture playhouse, has been called to the colors, and the Pantages' service flag boas another star.
Irving M. Lesser, manager of the Los Angeles branch of the All-Star Features, has gone to work for Uncle Sam. In a new eastern paper, he has enlisted in the balloon school at Arcadia, Cal.

Etinge Honin' for Work.

Julian Etinge has completed his house at Silver Lake, and has furnished it with rare old furniture and tapestries which he brought from his old New York home. He has also planted a fair sized war garden, and his classic features have become tanned and burned to an almost unrecognizable condition.

Etinge has entered into a partnership with Fred J. Bal- shover. Miss Etinge is expected back from New York in a few days, when the pair will begin preparations for the filming of Etinge's stage successes, "The Fascinating Widow," "Cousin Lucy," and "The Son of the Desert." He has not yet begun the whole of his pictures, as he wishes to complete all the productions planned before his vaudeville tour begins on January 1, 1919. While he is waiting, the actor is writing his experiences from the time he started in vaudeville several years ago until now, taking in his tours through France and Germany. In the meantime he is expecting his father and mother to visit him in the near future.

Gladys Brockwell a Bride.

Another romantic wedding that links the film world with the war is that of Gladys Brockwell, Fox star, to Harry Edwards, former director at Triangle, but for the last six months in training at Camp Lewis. Miss Brockwell, during a short vacation granted her from the studio, went to American Lake for a visit, and while there was persuaded to become Mrs. Edwards. His army service was sent to France. The pair went to Seattle to be married, and after a few days' honeymoon Miss Brockwell came back to Los Angeles to begin work on her new picture, "The Strange Woman."

Fall Down a Canyon.

Jack Oaker, husband of Belle Bennett, Triangle star, who has been at his home in Santa Monica on sick leave from the San Pedro Submarine Base, fell off an embankment near his home on July 24, and was found in an unconscious condition near the spot where he went over the edge of the canyon. Oaker was taken to a hospital at Venice, where the physicians said he was suffering from a concussion of the brain. No one was with him at the time of his fall. After a day or two at the hospital he recovered rapidly, and was dismissed in another few days.

Yorska Begins First Picture.

Mme. Yorska has arrived in Los Angeles, and has made known the fact that she is under a three years' contract with the Matzene Feature Film Company, and that her productions will range from tragedy and romance to comedy and modern to classic and romantic. Mme. Yorska is co-producer for Mme. Yorska are two of Gertrude Atherton's novels, "The Doomed Woman" and "Tower of Ivory." Work will be started on the first picture in a few weeks at the Brunton studios.

Golden West Policy.

An announcement has been made by the officials of the Golden West Photoplay Company of their intention to limit the yearly production of film plays at the Glendale studios to eight five-reel features, starring G. M. Anderson, formerly known on the screen as Broncho Billy. This policy was adopted under the suggestion of Mr. Anderson and Jesse J. Robbins, director of productions. The first of the new Anderson features will soon be released under the title "Paradise of a Gun," and will be followed by "Red Blood and Yellow."

Studio Club Gives Tea.

Lois Weber was hostess at a tea given by the Studio Club of Hollywood last Sunday, at which two hundred guests were present. Miss Weber gave a brief talk on the work being done by the Motion Picture War Relief Association. She was assisted by her sister, who is also her secretary, and by Mildred Harris, and plans were made for a dance and entertainment to be given by the Studio Club in honor of the men stationed at the Officers' Training School at Hollywood.

Christie Comedies for August.

Acting on the belief that changes are welcome now and then in all kinds of films, Al E. Christie, director of the Christie Comedies, is trying out a number of new ideas, and a different and distinct note of originality that extends from little to big piece has been added to all of the Christie comedies for August.

Dorothy Dane and Bobby Vernon sound the first new note in the August 5 release, which is called "Just Plain Whims." The release for August 26 gives Ethel Lynne a new support in the person of "Smiling" Billy Mason, in a light and airy fun vehicle entitled "You Can't Believe Everything."

Whitman Bennett in Town.

Whitman Bennett, general all-around factotum of the Paramount-Artcraft offices in New York, is in Los Angeles consulting with the higher undergraduate executives. It is four years since Mr. Bennett was in Los Angeles, and he found many changes when he arrived at the Lasky plant on Vine street. The converted garage where Cecil B. De Mille was making films a few years ago has grown and spread out until it covers the whole block, and last week William De Mille was forced to go over on the Fairbanks lot to stage a picture because of lack of room. Mr. Bennett will make an indefinite stay in Southern California.

Little Mary Still Out of Work.

Mary Pickford is still receiving offers. Metro is said to have approached Little Mary with its hat in one hand and some $2,000,000 in the other, all of said money to be paid for either six or eight pictures. The First National Exhibitors have respectfully tendered an offer of $250,000 each for eight productions. Goldwyn is supposed to be loading up a truck of simonoids and getting ready to make an offer.

It has been suggested that Charlie Murray, the well known auctioneer of the films, be put in charge of the case and auction Mary off.

Tars Entertained by Stars.

Three thousand of Uncle Sam's sailors who are being trained at the Submarine Base were entertained by a company of screen and stage stars who offered their services as a patriotic privilege on the night of July 23, with a monogramed performance of the United States Women's War Relief, with Mrs. Lilian Brockwell and her daughter Gladys of the Fox studios as sponsors, and Herbert Hayes, of the Bessie Barriscale Company as stage manager. The show was given on the stage built up inside of the barrack by the Fox company.

Fred Stone of Lasky did some of his cleverest and nimblest dancing. Julian Etinge appeared in his swellest gown and his sweetest voice. Wallace Reid was there with a number of different musical instruments.

Algie Forrest and Smiling Billy Mason put on a funny stunt of great originality.

William Desmond, Herbert Hayes and Mildred Hellen staged a tabloid of "Mrs. Temple's Telegram."

Bennie Brockwell and William Scott staged a little farce called "Catastrophe."

Bonita, a stage comedienne, Rena Rogers, and Pete Malone, a sailor boy, sang.

Rubbernecking in Filmland

Personally Conducted by Glebier.

LADIES and gentlemen, the group of pea green buildings at the foot of the hill are your movie houses. I am your conductor. As you descend the hill to your car, please note that those who are now descending are the William S. Hart studios.

No, lady, in spite of the fact that William S., or Bad Bill Hart, as he is usually called, has made his name a household word because of his realistic depiction of many lawless characters and woolly west, none of the meanness has been soaked up by his system. In reality he is as gentle as a lamb, and family circle.

An interesting circumstance that gives a true insight to the real self of this popular player is found in the location of his studio. The name of this thoroughfare we are now traversing, and on which the Hart plant is located, is Elifie street, as your may observe. From this it is evident that pictures can only be portrayed successfully by men with bad hearts. No player would have ever selected a street with the sweet and
simple name of Elle. If he were not a gentle and kindly soul himself.

In one of the smaller hotels, a shirt that covers the bosom of the desperate desperado of Dead Man's Gulch may hide a heart with a braver and finer life than to the higher and more esthetic things of life may be located immediately under the eye of the stage coach. At the foot of the hill, there to await the stage coach with foul intent, may be concealed beneath the yellowed and spotted parts of the lone bandit of the films.

Since Mr. Hart stages most of his pictures out-of-doors, it is seldom that canny Mr. Hart has just returned from a location trip to the Mexican border, and by special arrangement we may watch him at work on interior stuff for a few minutes.

Step this way, please. The sounds of canine conflict emanating from the corridor are the results of the ambition of a youthful bull pup who thinks he can lick an Airsdale terrier that loafs around the place. The pup tries it every day at this hour.

One of the first things being made for Mr. Hart's next picture, which will be called "Border Wireless," the story of which he has already given us an outline.

As you will observe, the set is very carefully built up. All Hart's sets are this way. Not every set is under the kind of use.

Here represents a post office, telegraph, express, railway, freight and ticket office, a combination found very often in the south-west.

The young lady behind the counter telling the man he must sign a book because he is not a member of the club. Having been shipped somewhere is Wanda Hawley, the leading lady of the piece. The petite role is well suited to her. Short, Charles Arling and Jimmie Mason are also in this scene.

The man with the straw hat, and whiskers, just to mix in the story, is Eric von Ritzau, the villain, who has the part of a Swiss spy. Hart noticed that Mr. Hart directs his own pictures.

Mr. Hart is one of the few favorites of the films who has actually lived the life he portrays. He went to the Klondike and brought up in Dakota in her wildest and woolliest days. Chasing the grizzly bear and the首饰 into the bush and hog cat to their hair was his daily pastime.

These stirring experiences which filled his days and nights have caused him to put an essence of reality and truth to films that no other player whose ideas of life of boyhood was formed in the school of Kingles's "Westward Ho" and the works of the late J. P. Cooper could ever hope to attain.

Much of Bill's childhood was spent with the Sioux Indians of Dakota, and he speaks the Sioux language like a native redskin. Bill finds this very helpful at times. When he desires to metamorphose himself into a grizzly bear or a ravening avenger, he repeats the follow-words: "We sha sha sha sha. Phillips is a very bad man," and immediately he finds himself in the proper mood.

He reached the next point of interest, a few words on the street nomenclature of Los Angeles will not be amiss.

We are now traveling on one of the main thoroughfares of Los Angeles, El Camina Real, meaning the King's Highway in English. Many of the names given to our streets are derived from some citie, such as Figueroa, El Centro, Loma, Mari- posa and Paloma, still remain in the place. We can, however, turn out many streets made, the more poetic names of the male and female relatives of the estate have remained as a memorial of them.

Witness Effie, whom we have just left. No one with the soul of a poet can deny that such names as Effie, Elizabeth, Henry, Ezra, Hostetter, Gertrude and Gladys are more appealing and tickles the ear drum to a greater extent. Many are those who find the names of Spanish origin.

We now find ourselves at the Sunset studios, the erstwhile home of the Triangle players. A number of companies are located here, including the D. W. Griff- th organization.

Clara Kimball Young has just completed arrangements for this place, while poor but proud Pasadena makes up its mind whether or not she will be allowed to move in. Many of the business and working people of Pasadena want the Young studio, but the decision is left in the management's place say, while preachers are thundering denunciation from their pulp- pits against the activities of the studio.

The stage in front of us is set for Dorothy Gil, who has blossomed out as a stage actress. Dorothy's director is Miss Mabel's sister. The man shooting bil- lards in the other set is George Silberstein, a famous vaudeville star. Within the studio, he has canceled his engagement with D. W. Griffith and signed up with Chaplin. Silberstein will shortly go to France where he will play a part in the greatest drama the world has ever seen.

The mayor's daughter, the lady with the papers is none other than D. W. Grif- th's wife. "Nothing can damage me," he says, and it has made some excellent movies in his day, including "The Birth of a Nation" and "The Wobblers." He is now working on a serial film to be released through the Art- craft program.

Appreciating Mr. Griffith from the left is Bobby Harron, Bobby, who is one of our most popular player's, has just had a severe accident.

Some weeks ago a hirsute growth appeared on his upper lip. After a period of self-cultivation, developed into a mustache—small, it is true, but nevertheless a swell. That was plainly bloke across a moderately wide street.

Immediately, wanted desperados in the guise of friends began making securious remarks about the mustache. Others took it up, and soon the town was agog to joke about Bobby's mustache. A cer- tain newspaper writer named Price guied him in the columns of his sheet. Mr. Harron, being of a shrinking disposition, began to think he had done some- thing criminal. He was bounded and bawled out. He has sought for safety from ridicule in a safety, and laid his beautiful mustache under the gal- lettine. Studio Shorts

THEDA BARA and her company, in charge of J. Gordon Edwards, went to town last week to make scenes for a new feature.

Gladys Brockwell was hostess at the Sunday canteen held at the Mason opera house. At the table were Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Mary Ann, mother of Bertha Mann, and Vera Lewis. The guests of honor were Wallace Reid and Grace Darmond, and Mrs. Wallace Reid poured tea. Miss Walthall, sister of Henry B., is playing an important role in a forthcoming Harry Carey production.

Paul Willis, playing juvenile leads in the G. M. Anderson features, is yet under military age, but he has joined the Hollywood School, so as to be ready when he does become old enough to join the real army.

A secret and popular vote has been cast at these studios for the best film colony to determine the leader of the grand march at the Film Players Ball at the Hollywood. The winners are: Stars were barred, but character actors, members of stock companies and extras with nothing all. George Melford has found Lila Lee and a company of thirty-four Laskyites to Catalina Islands, where scenes for "Worse Than a Tiger," a true story taken on the cap- tured German Raider "Agassiz," recently overtaken on the high seas by naval ves- sels.

Tuero Aoki has written a child's play which, when produced, will have as its star little "Dorothy Gil." The new film, in the latest Susque Hayakawa production has earned the little actress much commendation.

Frank Elliott, formerly with the Theda Bura Fox company, has gone over to Uni- versal.

Winston Cross, regular stage actor, has canceled his vaudeville engagements to take part in a picture being made on this west coast.

Jack Mulhall wants to be godfather to a few divisions of Red Cross nurses.

Herbert Warren, for some time past through absence, is now back in the town, is going back into vaudeville with his wife, Valerie Bergere.

Charles Chaplin and Mildred Harris became engaged. They are engaged to be married, all rumors to the contrary not- withstanding, and despite rumors that they are frequently seen together. Both admit that they are good friends, how- ever.

Arthur Hoyt, former casting director at Triangle, has been appointed as casting director at Universal City. Hoyt has just been made an important part of the "Yellow Dog."}

Mae Murray has been asked by Secre- tary Melody to make a propaganda film for the Fourth Liberty Loan drive, and she has dropped all other work to make the picture for the Govern- ment.

Eddie Laemmle, besides being newly appointed assistant to Director Jack vil- len is also an officer at the Hollywood Officers' Training School on two nights a week.

Fay Tincner has recently engaged to take part in the Billy Parson comedies.

Rollin S. Sturgeon will direct Moore Salisbury's coming feature for the Blue- den pictures.

Neil Shipman, Vitagraph star, is writing a scenario to be produced by an Inde- pendent concern this fall.

Mrs. Oliver Monroe and Marie Dresdier
have been elected members of the board of directors of the Stage Women's War Relief.

Mary Miles Minter, her mother and sister, was on a film location recently in Oregon, filming scenes for the movie "An Evening with Mary Minter." The family is expected to return to New York where they will remain while before accepting any other engagement.

Mary Pickford made a farewell visit to Camp Kearny last week and took along a print of her latest Artcraft film, "Johanna Enlists," in which "her regiment" shares honors with "her comrades," her boyhood friends. She and her godsons before they all leave for France.

Miss Polk Merritt, a young society queen of Los Angeles, appears in an important part in Dorothy Phillips' new picture, "This Morning Again." Winifred Westover has returned from the American studios at Santa Barbara, where she played leading parts in two of the recent William Russell productions, "Hobbs in a Hurry" and "All the World to Nothing."

Mrs. W. Jay Eddy was the first Los Angeles film actress to enlist with Uncle Sam. Helen is now leading woman in the stock company at Camp Kearny.

Carmel Myers is back at Universal City after a six-weeks' trip through the east and various southern army camps.

Lila Todd Smith, who was be said to be a full-fledged film star. She has bought a car and has had a wreck.

**Parsons Ends His Eastern Vacation**

GOLDILOCKS and the Comedian Stops Off in Cleveland and Gives the Young Natives a Sweet Treat.

S MILLING BILL," Parsons, hero of Capitol Comedies, is on his way to his Hollywood studio to resume the work interrupted when the vacation lure called him East several weeks ago. Upon his arrival on the West coast he will at once begin his thirteenth comedy for Goldwyn distribution. Before he came East he completed enough scripts to carry his releases to October 7.

Though the comedian was unable to cross-country trip properly for pleasure, he found time for business. And in Cleveland, on his way back, he combined business and pleasure and found fun and profit. Two personal appearances at the Cleveland theater he served to introduce him to a thousand motion picture fans who had never seen him in the flesh and luncheons and other entertainments made his stay doubly pleasant.

The second part of his day in Cleveland in the offices of Goldwyn's branch, where H. A. Bandy, the manager, introduced him to a score of exhibitors. At noon there was a luncheon at the Hollenden Hotel, attended by representatives of all the local newspapers and half a dozen theater owners and managers. At 3 o'clock the comedian appeared at the Stillman before a full house and was warmly received.

The fun for Bill came later in the afternoon, however. Having loaded the tonneau of his automobile with small boxes of candy, Parsons and his party visited the Jewish Orphans Home, where his appearance, duly heralded, totally upset the routine of the orphans and the youngsters a joyous hour. Bill made a speech advising all the little boys and girls to be good orphans. He said he had wanted all his boyhood to be an orphan but had never had any luck.

The comedian's next stop was at St. Joseph's Orphans' Home, where there was another enthusiastic reception. Each child there, upon being presented to the comedian, made a pretty little curtsey and walked over to Bill and got a doll or a box of candy. Then all of them sang hymns and Bill said he had had a great time.

At both places motion pictures were taken by the camera- men of the Cleveland Moving Picture Magazine. These were later shown in scores of theaters in Cleveland and throughout northern Ohio.

Commodore Kirby, of the Cleveland Yacht Club, invited Parsons to dine with him at the club in the evening. Another movie was made at the club of the comedian being welcomed by the commodore and a bunch of his "beauties." Bill got the best looking one for a dance partner and passed the others on.

Another comic was the initiating him into the mysteries of California steps, leaving off only long enough to be whisked again to the Stillman, where, despite the rain, another packed house greeted him.

**George Davis Hooks Up with Lesser**

General Manager of Mid West Hearts of the World Company Formerly Was Manager of Alcazar.

A PROMINENT film visitor to New York during the past week was George H. Davis, general manager of Mid West Hearts of the World Company. Davis for the past twenty years has been prominently identified with amusement enterprises in the West and was recently business manager of the Alcazar theater in San Francisco. He is, however, disposed of his other interests to become associated with Sol L. Lesser in handling the twenty-two states for which Mr. Lesser secured rights to "Hearts of the World."

The executives of the Mid West Hearts of the World Company consist of Mr. Davis and Mr. Lesser, and an office will be opened in Chicago with Mr. Davis in charge, from which territory consisting of Wisconsin, Minnesota, North Dakota, Montana, North and South Dakota, Wyoming, Kansas, Arkansas, Oklahoma and Texas, will be handled.

The remainder of the territory, consisting of the states of California, Oregon, Washington, Idaho, Nevada, Utah, and Arizona, will be handled from San Francisco by Mr. Lesser as president of All Star Feature Distributors, Inc.

The present plans call for the placing of twenty companies in each of these territories, each company carrying complete equipment for the presentation of this production, including orchestras averaging twenty pieces. In the San Francisco office Mr. Lesser will have charge of contracts for prints, while Edward B. Rosenberg of that city, the organization of the road companies. In the Chicago office H. O. Martin, formerly handling special productions for Selig, Clune, and other producers, will be in charge of contracts for prints. Fred K. Rosen, the time manager of Luna Park, is in charge of organization.

Under an arrangement with Mr. Lesser, Mike Rosenberg of the De Luxe Feature Films, Seattle, one of Mr. Lesser's associates in State Feature Films, Inc., has been associated in the handling of "Hearts of the World" for Washington, Oregon, Idaho and Montana.

**General to Observe O. Henry Birthday**

On Author's Fifty-fifth Anniversary Distributing Company Will Release Sixty-fourth Adaptation.

GENERAL FILM is planning to observe the fifty-fifth anniversary of the birth of William Sydney Porter, A. K. A. O. Henry, of Houston, Texas, by releasing the sixty-fourth screen version of the noted author's inimitable stories. While the name of the story to be filmed for this purpose has not been announced, it is expected that it will be one of the strongest and most popular of the several hundred short stories written by O. Henry.

This will be the second film observance of O. Henry's birthday anniversary. Last September General Film Company issued the several four-reel O. Henry subjects which marked the most ambitious step yet taken in the work of creating a living library of the author. The best of the stories for two-reel production are now filmed as Broadway features for General Film Company.

No other writer, living or dead, has ever been honored by having such an extraordinary large number of his stories pictured, and plans for the coming month will set this figure at a much higher level. It is announced.

"The screen versions of the O. Henry stories have more than duplicated the huge success enjoyed by these stories in their original form," said a General Film official. "The history of O. Henry is already numbered in the millions before the first picture was photographed. The interest has been increased by many millions, in fact, the army of O. Henry film fans is many times larger than the original army of O. Henry admirers. This fact is indicated by the tremendous number of pictures which were in progress when the first story was filmed. Nearly 3,000,000 copies of his books have been sold to date, and there seems to be no prospect of a let up in the demand. More than one million copies of his books were sold in England in one season."

**FOX BUYS "THE ROAD TO BERLIN."**

The announcement is made that William Fox has purchased "The Road to Berlin," by Gladys Wright-Ukers, for production by William Farnum. Work probably will begin after the completion of the Zane Grey books which have just been bought by Fox. The author of the one Zane Grey book, "Riders of the Purple Sage," which will be released in September, and is now at work on another, "The Rainbow Trail," also scheduled for early release. The two other Greer novels which he will film are "The Lone Star Ranger" and "The Last of the Duanes."
Commission Ousts Major Funkhouser
After Trial of Five Weeks the Merit Board Finds Him
Guilty on Brief Survey of Testimony.

THE hearing of the Funkhouser trial ended Monday afternoon, July 30, having occupied just about five
weeks. The city civil service commission board ruled at the conclusion, that Mr. Funkhouser has not met the
charges of negligence, improper efficiency, neglect of duty or insubordination. It is lamentably true
that Major Funkhouser's downfall is thought by various workers in the
civil service system to be due to orders from the ruthless and audacious
political machine that rules Chicago. Major Funkhouser's real offense, it
is widely believed, was independenced of the city hall politicians, a
determined to castigate the good name of the city and
the best of his ability.

Lease Ground for Randolph Theatre
Jones, Linick & Schaefer Are Building a Beautiful "Loop"
House Where Top Notch Pictures Only Will Be Shown.

T HE firm of Jones, Linick & Schaefer has secured a long-
term lease on the new building at 1416 West Randolph
street, where the El Mar Cafeteria had a short-lived
existence. The location is one of the best on Chicago's
"Loop," being only a few doors from State street and
about as many from the Colonial Theatre.

This valuable lease gives this old established firm a fine
opportunity to build a modern theatre for moving pictures
which is designed to become a landmark in Chicago as well known as the Orpheum on State
street.

The new theatre will be known as the Randolph. Work
has already been started on the structure, the well-known
architect Henry L. Newhouse being intrusted with the
designing of the plans and their carrying out.

As the present foundations were laid for a ten-story building
not quite a year ago, much time will be saved in comp-
paring the Randolph, and all the new building's ready-ness for opening some time in November. Architect
Newhouse has been given carte blanche in the construction,
interior scheme and decorations, so that the Randolph will
doubtless be what its owners intend it to be—the leading
and the most beautiful moving picture theatre in the "Loop."

Jones, Linick & Schaefer have been waiting long for just
such an opportunity, as it will give them a Loop theatre,
where only class moving pictures can be shown exclusively.
At the present writing the seating capacity of the Randolph
cannot be definitely given, but it is expected that it will be
1,000 seats, more or less.

Healy, Wizard of South Halsted Street
Texas Turns Five-Cent, Rundown Theatre in Cheap Neigh-
borhood into Successful Business Venture.

T HERE is always a new way to shelve the older order
of things if we could only get the insight, or vision, just
as R. A. Healy, owner of the Monogram Theatre, 3520
South Halsted street, Chicago, happily convinced his friends
and neighbors recently.

Mr. Healy hails from Texas, and he came all the way to
Chicago to make a success as an exhibitor. Strange to say
he elected to settle on South Halsted street, where cheap
picture theatres and still cheaper buildings abounded. No one
before Healy arrived ever thought of charging over five
cents in the vicinity of the Monogram. That theatre, when
he bought it, being only a few doors from State street, was
really a picture house, nothing but a dance hall, and
no one seemed to notice. But Texas Healy's talisman changed all that, and
his neighbors are still rubbing their eyes to find out
whether they are dreaming or not.

Mr. Healy's first move was the purchase of a five thousand-
dollar organ for his house of 432 seats. Then he rented the
best pictures he could secure, clothed his lobby with attrac-
tive artistic posters and ran up the admission from 5
cents to 10 and its limits. Result: He has been showing to
capacity, as a rule, ever since, because his patrons know
that he is giving them their money's worth right at home,
saving them the extra expense of going to the "Loop."

Andrew Karzas Shows Novel Film.

Such an official, managing director of the Woodlawn
Theatre Company, gave his patrons a novel treat last week
by running off "The Honor Roll," a short film of about 700
feet, which shows the soldiers from the Seventh Ward
now fighting in France, also enlisted men from that district now training at Fort Logan camps. The film was made from still photographs of the men which had been obtained from relatives. The moving picture showed the men in natural size, the name and present address of each being shown in connection. Miss Caracci's film gave much pleasure to the relatives and friends of the boys on the first three days of its run.

Siele Film Exchange Is New Name.

The Greierv & Herz Film Exchange, with headquarters in the Consumers' Building, was reorganized last week when Lee Herz, the treasurer and member of the firm, purchased the stock held by S. B. Greierv, president of the concern. Mrs. Herz, who has succeeded the retiring president, announces that the former policy of real estate will remain unchanged under the new title, Siele Film Exchange. President Herz announces he will give up in the near future some important news regarding new features which will be produced by his organization and the policy of expansion started under the name of Greierv & Herz.

Remarkable Success of Griffith Picture.

"Hearts of the World" at the Colonial continues its remarkable success without any signs of fading interest. To the contrary, indeed, the long lines of eager people waiting for their turn at the side of the theater get to the box office. Lord dandy wonderment not only to out-town visitor, but to old-time residents of the city as well. It is a great tribute to the master director of moving pictures.

Mutual Buys "Little Orphant Annie." "Little Orphant Annie," a five-reel Selig feature, has been purchased by the Mutual Film Corporation and will be released in the near future. The story is based on James Whitcomb Riley's poem and one of the poet's famous short stories, the adaptation being made by Colen Campbell, who directed "Olive." It has created a fine film version which is worthy of being ranked as a classic.

George Kleine Has New Italian Feature.

George Kleine recently appointed Wallie Decker, a publicity man in this city, to take his new Italian picture, "Italy Behind the Lines," to Washington, where it will be given a special showing to military, navy, Italian officials, the Italian Ambassador and other prominent people. This fine picture, in seven reels, will be a revelation to Americans. It shows the marvelous industrial war activities which are now being carried on in Italy—from the manufacture of monster field guns, war planes, motor trucks, tanks, etc., to the making from gigantic iron ingots of the barbed wire used on the border of No Man's Land. I had a more-than-perfect view of Italy, and I was never more deeply interested, but positively amazed. It will be released in the near future.

Attractions at Orchestra Hall.

Elise Ferguson in "The Danger Mark" was a big drawing feature at Orchestra Hall for the week beginning July 28. She is one of the leading actresses in the nation. These were the last performances before President Wilson's residence. The reviews were splendid, and the officers and gentlemen in attendance were delighted. This was a jolly "Honeymoon." In this picture Captain Robert Warwick made his last appearance as leading man before enlisting. Captain Warwick is now serving on General Pershing's intelligence bureau in France.

"The Geezer of Berlin" at Casino.

"The Geezer of Berlin" (Universal-Jewel) was shown at the Casino, on West Madison street, in the "Loop," last week, and drew fine business. "Really, everybody ought to see it," writes Kitty Kelly in the Herald-Examiner. "It isn't perfect, but then how can you expect a real film for the sake of the flashes of genius that prevail—and it is jolly good fun." Aid for Salvation Army Workers Near Front.

The big picturc recently shown at the Armour estate, Lake Forest, in aid of the women workers of the Salvation Army's new headquarters near the front in France, was given a grand reproduction at the Auditorium, Saturday evening, July 27, in support of the same worthy cause. The spacious building was filled to overflowing and most of Chicago's best known people were present. The handsome sum of $18,000 was netted, and every penny of it will be turned over to the Salvation Army's devoted men and women who minister in a wonderful way to the needs and comfort of the brave boys at the front.

Goldwyn Vice-President Visits City.

Harold Bolster, vice-president of Goldwyn, arrived in the city from New York, Wednesday, July 24, and after stopping over for a few hours departed for Detroit.

Timely Programs at Strand and Rivoli

British War Features Overshadow Dramatic Subjects as War Starts Fifth Year.

The fourth anniversary of the entrance into Europe's world conflict of Great Britain and dependencies was observed yesterday by showing for the first time of the leading moving picture houses of New York starting Sunday, August 4, with notable performances. The composite effect of watching one right after the other would make any man of varying interests almost completely forget that the direct pleasure enjoyed by the fine exhibition of well-chosen subjects, was the latent suggestion of still more impressive and beautiful possibilities of this New Art we know as filmography, but we are not completely without appreciation of the leading features were Strand—an official government presentation of "Four Years For Freedom"; Rivoli—an official government presentation of "Britain's Far-Flung Battle Line," both watched with intense interest and frequently applied notes. It is only its impossibly要做到，甚至未能轻易分享大小原因的友情，和，最有可能的话，它不需做得和这情况。这些大的来源的喜悦的同一对，还有多于可能的，或者在任何照片里，不顾照片的男子，先生们相当特为研究摄影，或者可以做得在自己的研究，他们有爱好者和他们他们都是在重要的规则在。SPRINGTIME LA CARTA; an O. Henry story, and the art of entertainment which has been made by the Rivoli; and the overture "Sounds From England" and Goldwyn's "Friend Husband," at the Strand, are in evidence. These and the vocal solos contributed largely to the variety and charm of artistic presentation. These magnificent special days show that we are not losing our way in presentation. We are not groping around with night closing in upon us. We are progressing steadily toward wider audience and more satisfying results in this form of entertainment. Live managers are glimpsing new and more glorious performances from afar, not struggling in vain, but getting nearer and nearer ideal conditions.

Advertisers See "Italy's Flaming Front.

Following the luncheon and meeting of the Associated Motion Picture Service Association at the Fairmont Hotel, the members adjourned to Miles' Projection Room to witness the screening of "Italy's Flaming Front." Private Joseph P. Reddy, formerly motion picture editor of the Morning Telegraph, and now of the provisional ordinance detachment, located at Camp Raritan, Metuchen, N. J., was also present at the luncheon and screening, and was so impressed with the spectacular features of "Italy's Flaming Front," that he secured the permission of the The National Exhibitors' Circuit to show one of the three- reel episodes at an entertainment given by the members of his detachment on Friday evening, August 2, at New Brunswick.
"Triple Trouble" Genuine Says Spoor  
Manufacturer Denies Essanay-Chaplin Film Is Either a Rehash or a Reissue but Is a New Film.  
By George K. Spoor, President Essanay Company.

FOR the protection of exhibitors planning to run the forthcoming "Triple Trouble," which Chaplin and Essanay have just released, I have had to state that Chaplin never made a picture entitled "Triple Trouble," and that the film is not a reissue, nor is it a rehash, but that it is a new and different picture, without any connection with any other film.

It is true that Chaplin did not make a film for us, labeled with the title, "Triple Trouble," but we did make this film, after Chaplin and Essanay had it shown on the screen before. The facts are that at the time of making the picture it went under the working title of "Life." Essanay is in the habit of reviewing its titles just as very short time prior to the release, and at that time the title was changed when we believe we have a stronger one, as well as are scenes in the picture itself.

This was the case in "Triple Trouble," by Essanay considering it a better and more suitable title for the picture than "Life," which in fact was merely a tentative title.

No change was made after release.

Essanay has many Chaplin films and it has never attempted to change any title after releasing the picture under another name. Chaplin, Essanay, and Fox however, in this special case have a Chaplin picture, and has always stated that they were reissues, and all these reissues were released under the same title as originally.

It has also put out two Chaplin reviews, which it plainly stated in its announcement as a part of the Chaplin films, and as a result of the Chaplin pictures and, has always stated that they were reissues, and all these reissues were released under the same title as originally.

In "Triple Trouble," however, Essanay is presenting an entirely new film as it has stated. It is a continuous story made with Charlie Chaplin, and held by Essanay until the picture was made, and is not a rehash, nor a reissue of any pictures previously issued. This film now is in all the George Kleine releasing offices and exhibitors are invited to look at it. It takes that exhibitors are familiar with Chaplin films and it is very easy for them to judge for themselves.

Theatre Men to Aid Mitchell Memorial  
Stage and Screen Committee Raises $3,600 Toward Monument to Honor Late Mayor.

EVERY member of the theatrical and motion picture industry in New York will have an opportunity of contributing to a John Purroy Mitchel memorial fund as a result of a meeting held in the office of E. F. Alboc, when Marcus Loew was made chairman of a committee to form the Theatrical and Motion Picture Division. Thirty-six hundred dollars was raised among the men who attended the initial meeting.

Exhaustive plans are being laid by Mr. Loew to obtain subscriptions, large and small, from every one connected with the motion picture and theatre in New York in every capacity. All the film studios will be canvassed, as well as every theatre, in order to obtain the subscriptions.

The late mayor of New York, who died so nobly and dramatically in the service of his country, at various times displayed a friendship for and an interest in theatres and motion pictures, which was of vast benefit to everyone concerned in these industries. It is therefore entirely fitting that the joint industries should do something to properly perpetuate his memory for future generations.

CIFRE IS NOW SUPPLY COMPANY CHIEF.

Joseph S. CIFRE is now in charge of the main office of the Boston Motion Picture Supply Company, 197-205 Pleasant street, Boston, distributors for Simplex machines in Connecticut and Rhode Island, taking the place of William C. Francke, who recently resigned.

Mr. CIFRE, who is known to the majority of New England exhibitors as "Little Joe," has an unusually wide acquaintance among the managers of motion picture theatres in New England. His extensive personal knowledge of theatres in that locality is the result of numerous tours he has made as chief operator of the more important features sent out as road attractions.

In addition to his knowledge of operating he is a practical electrician, having at one time owned a prosperous electrical business at Revere Beach, Mass. He is president of Local No. 182, which is the largest in New England, having 150 active members. Mr. CIFRE is now serving his second term as president of that organization.

Diaz Now With Fox's Export Office.

Circulation Manager of Cine-Mundial Takes Post of Latin-American Department Manager.

SIMULTANEOUSLY with the departure for Cuba and Central America of Abraham Carlos, general manager of the export interests of the Fox Film Corporation, and the departure of Aquileo Calvo for the management of the Fox exchanges in the Antilles, Mexico, Central America, are the appointment of Nicholas Diaz joined the Fox Film organization August 5 as manager of the Spanish and Portuguese department of the export section of the company.

The new post occupied by Mr. Diaz gives convincing illustration of the thorough comprehension of the export film Fox company enjoys. It marks a new and important addition to the ranks of American film manufacturers.

The acquisition of Mr. Diaz is evidence of even a more thorough policy for Fox export from now on. The institution of one man to take charge of one division of the export market is a departure in film circles; for the Fox organization is covering the various markets that use commercial solutions with similar thoroughness. Looking at it from another point of view, it more reveals the importance of the Spanish and Portuguese speaking markets for film manufacturers.

That Mr. Diaz should have been the selection for the management of this branch of the department is thoroughly patent to all who know the ability and aggressiveness of this young man. He leaves the circulation management of Cine-Mundial to assume his new post. During his three years with this Spanish and Portuguese export edition of the Moving Picture World Mr. Diaz contributed his share toward the unqualified success that Cine-Mundial has enjoyed.

The new Fox department head is a native of Bogota, Colombia. He came to this country some four years ago, and has since specialized in motion pictures.

Industry Girls Up for Loan Campaign.

Chairman Zukor Receiving Many Promises From League Officials and Notable Screen Stars.

VIDENCE that the motion picture industry is marshalling its forces with rapidity and enthusiasm with the single and united purpose of doing its full share in putting the Fourth Liberty Loan over the top sometimes to multiply in the daily correspondence received by Adolph Zukor, chairman of the National Association's committee appointed to co-operate with the Treasury Department in furthering the publicity campaign of this section of the association.

Quite the most satisfying and significant feature of last week's developments was a telegram received by Mr. Zukor from Peter J. Schaefer, president of the Motion Picture Exhibitors' League of America. Mr. Schaefer wired from Chicago, pledging the complete cooperation of the league and stating that the members could be depended upon to forget all minor differences and work as one great machine at the command of Chairman Zukor should he call upon them.

Supplementing Mr. Zukor's telegram came a letter from Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, placing his services and those of his organization at the disposal of the speaking committee.

Frank R. Wilson, director of publicity for the Fourth Liberty Loan, has advised Chairman Zukor that he has received letters from numerous stars accepting the privilege of giving their services in the making of pictures. Among them Mr. Wilson mentioned Charles Ray, Mme. Alla Nazimova, Elsie Ferguson and Mr. and Mrs. Sidney Drew.
Robbins Is Factor in Fox Exchanges
Assistant General Managers of Corporation Is Responsible for Sales Development Program.

ONE of the important factors in the activities of the Fox Film Corporation during the season of 1918-19 will be Herman Robbins, assistant general manager of the corporation. Mr. Robbins is in general charge of all the Fox exchanges in the United States, and upon him will largely fall the sales development program of the corporation in the coming year.

In the Fox home office Mr. Robbins has supervision over the contract, booking and development departments and repairs and supplies.

Mr. Robbins, in the formulation of the Fox policy for the coming year, has been a source of immeasurable help through his suggestions and counsel.

During his connection with the Fox Film Corporation he has shown a thorough grasp of all the many intricate questions which arise in the distribution of the immense amount of film which the Fox corporation issues. Shrewd, resourceful, and the possessor of a keen executive mind, he has been a powerful proof of William Fox's policy of choosing only men of big affairs as executives.

In having general supervision over the Fox exchanges throughout the United States Mr. Robbins has made a host of friends in the trade. Moreover, many of the splendid service aids now in force in Fox exchanges are the direct result of his insight into the needs and desires of exhibitors and his unremitted efforts to push the Fox organization to the front. Service is one of Mr. Robbins' pet hobbies; in fact, he fully believes service ranks almost as high in selling film as the worth of the film itself. He sees to it that Fox exchanges follow this policy.

Rochester Firm to Work No Miracles
Powers Film Products Company Is Now in Operation "In a Quiet, Steady Manner."

ONE of the newest ventures in the motion picture industry, the Powers Film Products Company, organized about two months ago, is in operation. Incorporating the buildings formerly housing the Fireproof Film Company at Ridgeway avenue and Marigold street, but so far as could be learned by diligent inquiry at the offices of the company, no attempt is to be made by the firm to do any of the wonderful things it was said to have in view when the corporation was organized.

At the time of the transaction in which the Powers-Cameron Company took over the lease of the plant of the defunct Fireproof Film Company remarkable stories were adroitly spread about the plans of the company, which were expected to "revolutionize" the motion picture industry. Miracles were to be performed, among them the producing of a film that would record the voice as well as the actions of the performers. This film was termed a "stereoscopic-talking picture."

When all the information concerning the new company came from is a mystery, for according to officials of the company the wonderful plans did not originate with the Powers Film Products Company, nor would they hazard a guess as to who had so industriously spread the story of their prospective miracles.

"Wild stuff," commented one official. "We are going to do nothing unusual. We are manufacturing no film except such as has been on the market for years. Other firms, including the one that occupied this plant before us, tried to do the unusual and failed. We are going into the business in a quiet, steady manner and will not try to rush things. The market for motion picture film is unlimited and we could easily get any number of large orders."

"When we first moved into this building it was said that everything was in it, but we are only beginning to get down to our work. The fact is that we expected to find only the four walls of the building, and we have thus far been finding things up and only started shipping recently. We employ at present only a few people, but of course that number will increase as we get things started."

It was hinted that the new firm was to be the manufacturing end of the Universal Film Company, but it was said that it had no special connection with any other companies. Patrick A. Powers is said to be ready to back the concern with a large share of his wealth.

Dolores Cassinelli Is Back on Screen

DOLores CASSINELLI is one of those piquant Italian beauties endowed with an interesting screen personality prominent in every picture in which she appears. After having left the silent drama for two years to take up concert work and to further develop her excellent soprano voice, Miss Cassinelli returned to the screen in the role of the princess in "The Million Dollar Dollies," and is about to be seen in "Lafayette, We Come!" in which she is co-starred with E. K. Lincoln.

Born in Genoa, Italy, July 4, 1894, she early developed an ambition to become a great dramatic or operatic star. First applying herself to her studies and equipping herself with a musical as well as literary education, she then first attracted attention through her appearance in some of the more famous Essanay productions of bygone days. By the time she had completed a three year contract with Essanay, she had been the leading player in such popular films as "When Soul Meets Soul," "Do Dreams Come True?" "A Girl and a Man," "The Greek Singer," and many others, and appearing with such favorites as Bryant Washburn, Captain E. H. Calvert, Ruth Stonehouse, Frances O'Connor, Bushman, and others.

Miss Cassinelli is an expert linguist, speaking Italian, her native tongue and her favorite language, very fluently, while her knowledge of French, Spanish and English is enough to make any one marvel. She loves everything that is beautiful and artistic, but music has the first call in her affections, for like all of her race she is passionately fond of music.

Her return to the screen has been welcomed by fans the world over who still bear her allegiance, and it is an assured fact that Miss Cassinelli will more than make good.

LEAVING FILMS FOR UNITED STATES SERVICE.

Richard R. Neill and Rollo Lloyd, two players appearing in support of Harold Lockwood in Metro's screen production of "Pals First," a screen version of the stage success, "Pals!" written by Louis H. von Damm from Francis Perry Elliott's novel, will be lost to the films shortly after the conclusion of their work in this picture.

Mr. Neill announces that he is going to an officers' training camp on September 15, while all arrangements have been made for Mr. Lloyd to go to Camp Zachary Taylor, at Louisville, Ky., as soon as his engagement is over. There he will take charge of the arrangements for the entertainment of the men at the post. The rank of first lieutenant goes with Mr. Lloyd's position.
Facts and Comments

SUFFICIENT warning has been given American manufacturers of the great trade war which will follow inevitably the clash of arms that is now convulsing the world. Public prints of every description are pointing out continually the necessity of preparation for that battle. It will be America’s opportunity, and no small portion of that opportunity will fall to the make’s of motion pictures who have, in this country, developed their art to the highest state of efficiency. Information has come to us from unquestioned sources of the efforts now being made by German capital to control various lines of industry, especially the motion picture business, when peace shall have been secured. Already in such neutral countries which tolerate German trade, or with which Germans have communication, the fight for control is in progress. That such plans should succeed is intolerable, but it will be the particular province of motion picture men of America to accomplish their defeat. The question is “How?”

As the production of motion pictures now stands, America is making ninety per cent. of the world’s output. Everywhere American pictures are in demand; they are in fact preferred to those of any other source of production. Export conditions, consequent to the necessities of war, are making the distribution of our product somewhat difficult, but with the rapidly increasing tonnage of carrying ships this condition will, last always, so that there is every inducement for the starting of the strongest kind of propaganda in behalf of foreign trade; every reason why there should be a redoubling of every present effort to popularize our products among foreign peoples.

WHAT plans are you making in your state, Mr. Theatre Owner, to meet adverse legislation? Strong movements are under way to enforce Sunday closing laws and to impose censorship upon pictures. These are questions that must be handled locally. It will be up to the state organizations of theatre owners to fight these movements out with the legislators of such states where proposals to place such laws upon the statute books are made. Now is the time to begin the fight; don’t wait until bills are introduced; begin with the elections and put men in office who have sufficient breadth of vision to consider the great mass of the people instead of the few sectarian. Begin in your own towns by getting together and finding out where your lawmakers stand. Organize your forces and be ready for the fight when it comes.

A GREAT deal of piffle has been printed in trade papers about service to the exhibitor, meaning advice as to how to place his business before his patrons in the way that will spell profit in the largest letters. Concrete examples have been cited and “exhibitor helps” have been published, but all such are limited in their application and many of them do not apply. The Moving Picture World has for several years printed in its department “Advertising for Exhibitors” what might be truly termed a correspondence school of theatre advertising, calculated to train any man of intelligence in the best methods of promoting theatre patronage, regardless of the size of the house or of the town in which it is located. Careful study of the principles laid down in that department, which are always amply illustrated by concrete examples, will teach any budding publicity man or busy manager how to handle his program and his house, under any and all conditions. Try it.

A CONSIDERABLE falling off in the number of pictures produced by American makers is noted by the National Board of Review. It is about twenty-five per cent., calculated upon last year’s production. Off hand it would be difficult to say what the cause for shrinkage in product is beyond that cause which is apparent—the curtailment of the foreign market because of war. But while the number of subjects as reviewed by the board are less there may still be an increase in number of prints through reissues of old subjects which would not come under the scrutiny of the board. Intimation that Government tax measures is to blame for the falling off is hardly right. Our opinion would be that the difficulty of getting new stories would come nearer the truth. Of course there
is the falling off of independent production usually marketed on the state right plan which is due to still another cause. Altogether the shrinkage does not indicate a serious condition of the trade.

Comedies of Married Life
By Louis Reeves Harrison.

GOING back to the time Griffith was putting on one-reel skits for the Biograph Company, when "Biograph Day" meant a packed house for the exhibitor, irrespective of stars and big names to lure the unvarying, many of us can recall with pleasure screen glimpses of a relation now seldom used, that of modern husband and wife, in its tragi-comic and infinite variety. Some of these were De Maupassant gems.

"Marriage is not an institute of nature," said Napoleon.

He meant marriage as arranged by man.

Griffith was not depicting tragic matrimonial disasters, but sources of misunderstanding and scenes of reconciliation and readjustment. Among them were few of the stock situations, such as the triangle arising from a husband's neglect, or preoccupation with work, and few were melodramatic from past sins rising up to obstruct future happiness—they were mostly domestic comedies, and they took.

The subject is more alive now than it was then.

We may wish to preserve the ideal of sacredness set up by the church, or the pledge of security it furnishes society, but the machinery is old and the wheels have been creaking loudly for some time. Something has gone wrong with the works. Motion picture need not point out the remedy, but they can present the amusing facts for grown-up delight.

Romance leading to marriage creates an ideal existence.

For that reason it goes no further than the embrace of lovers.

We often wonder what is going to happen when these dear young creatures leave a steady diet of cake and get down to bread and butter, and we have our doubts, as Thackeray did, when he wrote a sequel to Scott's "Ivanhoe." Our attitude of conservatism toward the present form of marriage has long been undergoing a change, until there is now a mental attitude in audiences which is little short of open revolt against the restrictions and regulations of days gone by. Whether that revolt is justified or not, it has brought about a condition of receptivity which gives assurance of success to domestic comedies.

The stage has just given us brilliant illustration in "Why Marry."

This comedy, a daring one, resorts to no morbid emotional appeal, supposed to be essential for dramatic success—it is almost purely intellectual. It is of the kind supposed to be over people's heads, but it astonishes the wise and arouses the stupid. It boldly faces and deals with existing conditions—it is redundantly alive. In view of the supreme importance of marriage to society as constituted at this moment, the wonder is that these bright and interesting aspects have not been given long ago on both stage and screen.

Both mediums as now used are weak in the same spot.

They reflect life as it is supposed to be, not as it really is.

They omit that psychology of man and woman which is obvious to all men and women of full growth in an audience, yet which requires high art to picture in a story. In illustration is Balzac's description of a wife who is about to fall out of love with her husband.

"She will throw paving stones at your head to drive away the flies that light on it. She will tell you in the evening of the things that have been said about you, and will ask an explanation of acts which you never committed, and of words which you never said. She professes to have justified you for faults of which you are innocent. The deafening rattle which your wife shakes will follow you everywhere with its obtrusive din. Your darling will stun you, will torture you, meanwhile arming herself by making you feel only the thorns of married life. She will be dull when you are merry, and will make you detest her meriment when you are moody. Very few men have force of mind not to succumb to this preliminary comedy. Most of them become irritated and fall into irreparable mistakes."

She is after alimony.

Rich material for this sort of story lies less in the situation than in the traits of human character revealed. It furnishes a perpetual delight to the audience to see people of the screen story amusingly at odds in the great Comedic Humaine.

Globe-Trotting Films
By Robert C. McElravy.

I know not where His islands lift Their fronded palms in air.

ONE individual greatly disfranchised in these days of submarines and general restrictions in ocean travel is the inveterate globe-trotter, that ubiquitous gentleman who used to come back to us from foreign shores, with a plentiful supply of labels upon his suitcase and a fund of stories on his lips about his visits in foreign lands.

But the public is not entirely the loser in this matter, for the films have taken up travel topics where the globe-trotter left off. Through the medium of the screen millions of people are becoming more and more familiar with world geography. The travel film holds its own with the best forms of moving picture entertainment. It may be found in most wisely selected programs today.

The travel film has had a more or less scattered and disconnected exploitation until the last year or two. But certain producers, recognizing the strong interest of the public in these informing screen subjects, are now going about things in a better way. That recent study of South American countries and cities was a step in the right direction; the travelogues depicting our own West, and the Canadian series, have been well worth while. Innumerable others may be traced by carefully examining the educational department of the MOVING PICTURE WORLD during the past few years. Films of this sort have a permanent value and may be used by the exhibitor at any time to advantage.

Just now a new series of travel pictures is being released. They were photographed under the personal supervision of Clyde E. Elliott, and the opening numbers are of particular interest to American audiences. One of them depicts the Island of St. Thomas, recently acquired by this country from Denmark, at a cost of $25,000,000. Others deal with the French and British islands in the West Indies, including Barbados, Trinidad and Martinique.

Such is the limited acquaintance of the average American with his own country, that these islands, which lie at the very gateway to the Panama Canal, seem like foreign shores to him. We know in a dim sort of way that they have a certain picturesque beauty, that they are inhabited
by natives of sober, industrious habits, and that palm trees grow upon these isles. Persons who have read one of Mrs. Atherton’s brilliant novels, “The Conqueror,” will remember that Alexander Hamilton was born on one of the islands of the West Indies, and will no doubt recall her description of one of the violent hurricanes that occasionally sweep these isles. But of the West Indies and the whole region in and about the Caribbean Sea we are strangely uninformed.

While these island subjects only lead the new travel series, which we understand will cover many other parts of the world as well, it is particularly gratifying to have something of a definite nature on the West Indies at this time. The New York Times and perhaps other newspapers have been urging that our Government purchase more of these islands, if possible, the suggestion being made that an American Mediterranean might be established there.

If the screen can aid in such an undertaking, by giving the people a better acquaintance with the islands themselves, it will be another credit mark for the films. The best way to win the friendship and esteem of your neighbors is to pay some attention to them. In this connection we have a feeling that some day the screen is going to perform valuable service between this country and Mexico. Who knows as yet the full possibilities of the screen as a diplomatic medium?

**Weak Spots in Construction**

By EDWARD WEITZEL.

Three of the pictures shown recently, in one week, were classed as good examples of screen attractions. The accepted term “photo-play” is purposely not applied to them. One scenario was made from a successful stage play, another from a popular novel. The last scenario was also founded on a published story. All three pictures were finely acted and produced, the leading roles being filled by stars of acknowledged ability.

The first two pictures had weak spots in their construction. The screen version of the stage play, a polite farce, failed to follow the original and never depart from the comic spirit that should rule every moment of the story. A divorce incident, which is hurried over by a brief mention in the stage play is shown in full on the screen, and a serious note is struck that is out of harmony with the author’s intent.

In the first picture, taken from a popular novel, the error of construction consists in working up the main theme for the first half of the scenario and then turning off to a side track and carrying forward a motive that is not nearly so strong as the other, and slacking the dramatic tension.

The third picture frankly follows the novel form. The principal character is supposed to be relating his adventures, and all the subtitles are put in the first person, past tense.

Screen technic will one day recognize that the photo-play and the photo-novel are separate and distinct forms of telling a story; and that the screen drama is a more arbitrary but much more effective manner of swaying the emotions.

Contrary to the accepted theory, the popular verdict on a picture is not the one that should always influence the author or the man who produces his story. Many a spectator leaves a theater with the conviction that he has been well entertained. The popular verdict on the picture he has just seen would read, “very good.” Ex-
Grinds the Crank on Chaplin's Antics
Roland Totheroh Responsible for the Fine Camera Work of the Million-Dollar Comedies.

THE millions of Charlie Chaplin film fans all over the world, when they sit back in the luxurious opera chairs of the picture theatres, are enjoying the antics of the great entertainer, seldom, if ever, giving a thought to any one but the inimitable Charlie.

There is, however, one other man deserving of consideration, and he is the man behind the camera, who, steadily, day by day, month by month and, in the case of Chaplin, year by year, grinds out the laughs that go round the world. Ten years ago a young man sat at a drawing board in the art department of a San Francisco newspaper. He was a cartoonist, and had made caricatures and "strips" that had made many persons laugh. But he wanted a wider scope than the columns of a city newspaper, so he threw away the India ink and the artist's brush and proceeded to learn all he could learn about a motion picture camera. That cartoonist was Roland Totheroh, today Charlie Chaplin's cameraman, a position he has held steadily since 1915, when the comedian started his contract with Mutual.

Flashing back to 1910, Mr. Totheroh, or "Roily," as he is familiarly known throughout the industry, applied to G. M. Anderson and was given a position in the camera department of the Essanay West Coast studios at Niles, California, where he had soon mastered the intricacies of every camera made.

When the Essanay West Coast studio closed Charlie Chaplin went east, and "Roily," as he says, played a hunch, came to Los Angeles, and as soon as Charlie Chaplin returned with the Mutual contract in his pocket "Roily" asked for the job of cameraman—and got it.

Comedy photography requires greater skill than that of ordinary drama, for in drama poor photography can always be tinted, which covers a multitude of sins; but a comedy must be "there"—clean-cut, sharp; in other words, not fair, pretty good, but it has got to be right, and that is the kind "Roily" makes.

Roland (Roily) Totheroh, Head Cameraman for Charlie Chaplin.

General to Release Red Cross Film
It Will Show Parade of American Veterans in Paris on the Fourth of July.

THE first laurel-crowned United States fighters are shown in a film just brought to this country by the American Red Cross. This picture presents a review of American veterans fresh from their triumphs north of the Meuse. After its premiere in New York at the Rivoli theatre the film will be distributed throughout the United States for the American Red Cross by General Film Company. The production is the work of the pictures division of the American Red Cross.

The principal scenes depicted in the Red Cross film are from the international Fourth of July celebration in Paris, in which battle-scarred United States troops parade in the dedication of the new Avenue du President Wilson, formerly the Avenue du Trocadero, to the Strassburg monument in the place de la Concorde, where impressive patriotic ceremonies took place.

These troops had participated in America's first powerful blow against the German enemy north of Chateau Thierry, when a sensational advance was made against the enemy's forces. How the women of Paris flung bouquets at the feet of the tall, wiry marching men is shown, besides many other incidents of the day.

The Red Cross film has been edited and titled by S. L. Rothapfel and his staff. Acting as distributors for the American Red Cross General Film Company will be at once place copies of the picture in every city of the United States.

Lieutenant Cromelin Is Heard From
Son of Paul H. Cromelin of Inter-Ocean Film Corporation Tells of Fighting the Boche—Now in Hospital.

IN a letter to his mother, Lieutenant John A. Cromelin of the Twelfth Field Artillery and son of Paul H. Cromelin, president of the Inter-Ocean Film Corporation of New York, gives an account of the fighting on June 11, at which time he was wounded five times by machine gun fire. Though the young man wrote that he was not badly hurt, his wounds put him in the hospital at Vichy, from which point his letter was written on July 15. The letter reads in part as follows:

"I had been detailed as artillery liaison officer to the marines," he says. "On the night of June 11, while the attack was in progress, I was in company with a corporal, when we stepped into a trench, and the corporal was killed. I then tried to sneak out behind our advancing line. They opened fire at ten feet. The corporal was not hit, but three bullets got me in one arm, side by side, and two others went through my right leg. The corporal helped me and we ran about a quarter of a mile, dropping down about every fifty feet when a flare would go up. It was a very dark night, and that prevented the German gun crew from following our company." "The corporal helped to dress my wounds when we thought we had got safely away from the machine gun, and then we went on to a dressing station. Three days passed there before we were able to go on."

Enclosed with the letter were some notes made hastily during the busy days of the attack. Lieutenant Cromelin told of meeting a French flying officer who had been shot down three times in three days without injury to himself and little damage to his machine.

"The Americans showed the Boches that they were a darned sight better bunch of fighting men," he said. "I take off my hat to the doughboy, especially to the marine doughboy.

While regretting his son's injuries and hoping that they were no more serious than the boy reported, Mr. Cromelin is justly proud of his work. "I doubt if there are many officers to the side of the one who has been my son, the West Point training who are better equipped for service than my boy," said Mr. Cromelin. "In the first place he had three years in the officers training corps of the University of Virginia, up to 1914, while he was attending school there. He was in England when the war started and wanted to get in then, but I prevailed upon him to return to the United States, when he continued his education at Princeton. He attended three camps of instruction at Lehigh and received a second lieutenant's commission in the regular army. Again I prevailed upon him to return to Princeton and finish his education, which he did, resigning from the army. When the United States went to war he tried to revive his commission, but was unable to do so and joined the officers' training camp at Fort Meyer, Va., from which he was assigned to the Twelfth Artillery, regular, which national advance was made against the enemy. His class in the University of London which went into the war at the beginning has been practically wiped out."

Lieutenant Cromelin is but twenty-two years of age, but is six foot two inches tall and built in proportion.

HAWLEY FIRST NATIONAL MANAGER IN DALLAS.

Announcement is made of the appointment of Douglas Hawley as first manager of the Dallas Times Herald, as manager of the Dallas Exchange of the First National Exhibitors' circuit of Texas, E. H. Huley, president. Hawley is a well known and capable Texas newspaper man, and his friends predict for him an equal success in his new line of effort.
Interesting Educational

Three Travel Subjects, Two Military, One Scientific, One Industrial and One Topical.

Reviewed by Margaret I. MacDonald.

"The White Wilderness" (Mutual-Outing-Chesett).

Following in the footsteps of previous numbers of the Outing-Chesett series "The White Wilderness" is excellent in quality of photography and subject matter. As the title suggests, the picture abounds in snow scenes, and opens up a party making its way through the snow-clad forest to the foot of Mount Washington. The ascent of the mountain presents scenes of interest, which while not particularly thrilling, possess the quality found within the course of snowshoeing; the dog, the skier, the icy slopes. The particular feature of the picture covers the sports in which the party indulge after they arrive at the Tip Top house, including an amusing snowshoe run to Lake Placid, where cutting is indulged in, and also skiing, skating, sledding and tobogganing. The real thrill of the reel occurs when we take a ride down a toboggan slide with the camera man.

"The Bay of Biscay" (Beacon).

The Bay of Biscay, which is partially bounded by France and Spain, presents many scenes of beauty along its shores. The Bidasso river, separating France from Spain, is shown, and also Pheasant Island, on which the boundary line splits and where the Treaty of the Pyrenees was signed. Fuerteventura, San Sebastian, the Chateau Polignac, the home of Pierre Loti, St. Jean de Luz, Biarritz, the rock of the Virgin, and beautiful surf scenes along the shores of the bay, are among the most interesting sights. The picture was exhibited at the Rialto theatre, New York City.

"Venezuela" (Pathé-Post Film).

An exceptionally entertaining travel number, showing the picturesque life of the natives of Venezuela, S. A. The manner of life is very unusual, owing to the oddity of customs, homes and surroundings. The making of pottery, close-ups of native women and children, and goat raising are special features.

"Official War Review No. 6" (Pathé).

The closing feature of this number is one of the best. It pictures an Allied attack on the West Front. The men are seen going over the top, with tanks also in action; later the dead, wounded and prisoners are shown. Other features of this number include views of the British fleet, the Prince of Wales in Italy and American soldiers in France.

"Our Dumb Friends in the War" (French Pictorial Service).

This series of views exhibited at the Strand theatre during the week of July 21 introduces in an entertaining and informational manner the various kinds of animals that are being used in the war. These include the horse, which is shown, and training: the dog, the camel, the mule and the burro. Cattle and sheep being shipped to the Allies are also shown.

"From Jelly to Bullfrog" (Universal).

In the 83d release of the Screen Magazine is an interesting treatise on the development of the bullfrog. The pictures were taken at the New York Zoological Park. After showing the jelly-like substance containing the eggs of the frog, the hatching of the eggs is shown, then the development from polypog to full-fledged tadpole. Finally the transformation into bullfrog—the process of months reduced to seconds by the camera.

"Railroad Ties from Uncle Sam's Forests" (Universal).

The felling of trees in the national forests and their conversion into railroad ties is shown in the 83d release of the Screen Magazine. The scenes of the picture were taken in the Wasatch National Forest, Utah. The trees that we see being cut are Lodgepole pine. The scoring of the log for the flat face of the tie, the stripping of the bark, the sawing of the ties and lowering of them to the dry beds of a stream to wait for the spring freshets to float them to the shipping point is shown.

"When Is a Weed Not a Weed" (Paramount-Bray).

In the 132d release of the Pictograph will be found an interesting series of illustrations of weeds having nutritive values. It teaches the spectator that nature has provided us with food of a palatable sort without the aid of garden tools and artificial cultivation. It points out the fact that potatoes and tomatoes were at one time classified as weeds, and that the leaf of the dandelion after it has passed the salad stage can be cooked and eaten after the fashion of spinach.

Life and Habits of the Humming Bird


We are indebted for one of the most remarkable and interesting of bird studies to W. L. Finley of the Finley Enterprises Corporation who photographed it, and to the Bray Studios, Inc., who present it in the 132d release of the Paramount-Bray Pictograph. This study takes us into the confidence of the daintiest creature, the humming bird.

Because of its unusually rapid flight and its secretive habits and shyness, the humming bird is extremely hard to get; and Mr. Finley spent many days of patient waiting and resorted to many ingenious tricks to secure the pictures. As a result he was enabled to obtain a complete record on film of the life and habits of this tiny bird, probably the first record of the kind ever obtained.

After discovering a nest, the photographer set up his camera and each day stood by waiting for developments. Shortly he discovered that two pearly eggs the size of small beans had been laid and that the male immediately flew off that his gorgeous coloring might not attract enemies to the nest.

A few days later two tiny babies appeared, which the mother guarded with the greatest care, only leaving the nest to obtain food for them. The food she swallowed and the twins drew it already digested from her bill. After nineteen days the first of the babies was ready for a trial flight and off it went to be followed in another day by its little sister and then the mate once more appeared to occupy the tiny home with his little wife until another year and another family had come and gone.

"The Finger of Justice" Is Approved

Washington's Superintendent of Office Comments Strongly in Favor of Anti-Vice Picture—Seattle Echoes Sentiment.

On July 21 "The Finger of Justice," Rev. Paul Smith's production, founded on the anti-vice campaign of San Francisco, opened at Poli's theatre, Washington, D. C., after having been reviewed by Major Raymond Pullman, superintendent of police, and president of the National Police Chiefs' Association, and others, among whom were public officials and individuals of national reputation. Major Pullman's comment after having seen the picture was as follows: "I cannot understand why anyone would oppose this picture unless he has an interest in commercialized vice. Everyone in Washington ought to see it. While this is not an all-claptrap picture, it does suggest that such departments would result in a return of the vicious conditions of the old days of the 'Division.' It if were my picture I would show it everywhere. The picture is certainly..."
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not immoral and is one of the best constructed pictures I have ever seen."

It opened at Seattle, Wash., on the same date. Major Oakey's comment after having viewed the picture is also interesting. He says: "I am willing that the country at large should know that we of the great Northwest do not fear the exposure of vice and political conditions."

Literary Antiquities Recorded in Film

Paramount-Bray Pictograph Presents Historical Records of Ancient Civilization.

LOCKED behind fireproof doors in the New York Public Library is a collection of priceless literary antiques which is the envy of every great museum in the world. This wonderful collection heretofore reserved for the few to whom the building in which it is displayed is accessible has been placed on public display. In connection with the 133rd release of Paramount-Bray Pictograph.

The ruins of great cities, long centuries ago the dwelling place of peoples whose history is almost unknown, have been unearthed and from them have been taken the written records from which science has been able to learn of the life and peoples who lived long before the dawn of history. Among ancient clay tablets on which scribes 4,000 years ago had written of his king has been brought to the newest of the world's countries; a copy of the historic Chaldean tablet telling of the Flood and discovers amazing evidence connecting the Egyptians and other priceless record. A copy of the Koran, the bible of the Mohammedans, hand-lettered on vellum and dating back to the tenth century, lies next to the historic Pentateuch containing the books of Exodus and Leviticus and actually used by the last colony of Jews at Kafing Fu, in the fifteenth century.

Items of Interest.

"Hearts and Jerseys," in which the Jersey cow is eulogized, was exhibited at the Broadway theatre, New York City, on Tuesday morning, July 30. It was presented under the auspices of the American Jersey Cattle Club. M. D. Dunn, President of the Jersey Dairyman's Association, gave a lecture immediately preceding the exhibition of the picture.

One of the most interesting and recent of Red Cross pictures is in one reel and is entitled "The Making of a Nurse."

The Glaum-Para picture to play the contract, was shown at the Broadway, 116th street, New York, Circle, Forty-second street, Eighty-sixth street and West End theatres.

Hodkinson Recruits Seasoned Salesmen

Corporation Organizes Field Forces for Exploitation of Parahta, Plaza and Douglass Natural Color Pictures.

THO W. W. Hodkinson Corporation is putting into effect its new field policy of organization. The Parahta, Plaza and Douglass Natural Color pictures now forming a part of Hodkinson Service will be represented by their own salesmen operating through the exchanges of the General Film Corporation. During the past Summer, Mr. Hodkinson has been recruiting, through the medium of trade press advertising, seasoned film men who know the faults of the industry and are in sympathy with the Hodkinson plan of service, and the selection of men has been extremely fortunate.

Each exchange will be represented by a Hodkinson salesman. The entire United States has been divided, for the present, into three sections, the salesmen representatives in each section being under the supervision of a division manager. John A. Stevenson will control the southern division and P. N. Brinch the western. C. E. Shurtleff, though continuing his duties as general sales manager, will cover the eastern territory.

P. N. Brinch, who left New York last week, will install picked salesmen representatives in the west, his division covering all the territory west of Omaha and Minneapolis. Mr. Brinch's field experience covers a period of ten years. After three years with Pat Loney in Chicago he joined Mr. Hodkinson with the General Film Company and later with Triangle, where he was made a reputation as special representative. When Mr. Hodkinson incorporated his own company Mr. Brinch joined him as sales manager.

John A. Stevenson, whose division takes in the territories reached by the Atlanta, New Orleans, Dallas, Cincinnati, Kansas City and St. Louis branch offices, was general sales manager for Paramount, leaving that concern when Mr. Hodkinson withdrew as president. He has been special representative for the Hodkinson Corporation since its inception.

C. E. Shurtleff will make a short tour of the east to get the salesmen representatives installed, returning to the home office to continue his duties as general sales manager. W. A. Bach will retain his capacity as assistant general sales manager.

The first of the salesmen representatives to take up his duties of giving personal service to Hodkinson customers is Arthur S. Abeles, who will handle the territory covered by the New York branch office. Mr. Abeles has previously been associated with Pathe for four years, acting first as New York branch manager and later as special representative.

Other Hodkinson representatives have been appointed as follows: W. W. Peck, who when employed in the Pathe organization, was a valuable salesman for three years and later manager of the Pathe Detroit office. Joe Levey, in charge of the Omaha office, after long experience with Fox and Select, went into the state right business for himself. Hoyt G. Morrow, who will have charge of the Dallas territory, has served many years in a managerial capacity for both theatres and exchanges, his latest associations being Dallas manager for Artists and Players, and Exhibitors.

William S. Hart Invites Suggestions

As Producer Rather Than Player He Asks Exhibitors to Write Him Constructive Criticism.

STEEPING out of his personality as the foremost delineator of Western characters who has ever come to the drama, silent or spoken, William S. Hart, in an interview at his studio in Hollywood, Cal., addressed the exhibitors, the executives of the producing organization which is making pictures of himself, and placed the policy of his company before the theatre managers. The purpose of Mr. Hart's interview was to urge the exhibitors to make motion pictures reach a destination beyond that attained by any other factor in the progress of the industry. Before presenting his views Mr. Hart emphasized the fact that he was talking as a producer, not as a player. "I hesitate in addressing the exhibitors," said Mr. Hart, "for the reason that my motives may be misunderstood. Because of the public prominence of my career as an actor it is difficult for anyone, even an exhibitor, to consider me in any other capacity. When I speak from my desk I speak as a producer; I speak with the interests of our productions and the advancement of the industry in mind, but I speak with some hesitation because it may be thought that I am endeavoring to arouse the interest of the exhibitors in William S. Hart in person and to aid him individually, rather than to obtain their co-operation in making Hart pictures valuable. In truth, it is more important to make pictures that can make money and making them through our pictures, because they present quality production. I urge the exhibitors who read this, therefore, to appreciate the fact that it is the producer of Hart pictures, an executive of the William S. Hart Productions, Inc., who is addressing them and not a self-interested star."

"When a year ago I was able to form the William S. Hart Productions, Inc., with a contract for eight pictures a year, I endeavored, to be released on the market as soon as possible, and the arrangement was drawn up so that I was an executive in my own company. This was not done for me to be a figurehead with my name on the stationery merely for advertising purposes or a contract that I might have charge of my own productions. And, after the completion of my first year under this arrangement, the success which I have met has compensated me for all the years of struggle and gain. I have the pleasure and the hardships that I suffered forming my career. I have gradually developed the various departments of my studio so that I control them all in the manner in which they can be of service to the public, and the man who depends upon my productions for his living."

"I make each of these statements with a direct motive. That motive is to let the exhibitor know that, as a producer, I am entitled to the same consideration as any other individual who has put his energies into the making of a picture. If suggestions, reprovals, and co-operation of any kind. I want the theatre man to know that by communicating with me he can reach the producer, the manager, the director and the star with one word—and that word will be welcome."

LOUISE GLAUM IN SEVEN LOEW HOUSES.

Seven Loew houses in New York will exhibit, first run, the Louise Glaum series of Parahta Plays, announces the W. W. Hodkinson Corporation, distributors. "Wedlock," the first
Ruff Stuff.

EVIDENTLY Ralph Ruffner can hustle in any old town. Lately he moved down to the Rialto, Butte, Montana, to take charge of that house and his first attraction of importance was "My Four Years in Germany." It is interesting to note Ruff's listing of the display he used:

200 window cards
6 choice locations for neatly framed 22x28s.
3,000 small heralds.
15,000 large heralds.
25 twenty-four-sheet stands.

Special decoration for the building.
Slides.
Campaigns in two newspapers.
Letter from the mayor.

The large heralds were those supplied by the company. The campaign is best told in his own words: He writes:

The amount of traffic hereabouts brought tears of gratification to my eyes. And it was responsible for about 35 per cent. of the inspiration to put up some go-getting stuff as advance on "My Four Years in Germany." Four days ahead of the show we opened on the building from the lower line in the photo, "Ambassador Gerard's My Four Years in Germany Sunday." Then the day of the show we stepped out with the top line in red, "To Hell with the Kaiser, see," etc. This with the large cut-out letters in blue, formed "a hundred feet long. The total cost of this ad was around $75. We used heavy advance in all the papers, put out 15,000 heralds with the aid of the Boy Scouts, with the same result as in all other parts of the United States—terrible business. I am told it was the best-advertised picture attraction Butte has had. The heralds alone and their distribution cost $15. Not a solitary line of endeavor was overlooked in creating a rabid desire to see the picture. Naturally, it is an attraction that lends itself to aggressive work, and though we might have done just as great a business with less expenditure, still, this is hot weather time and our experience was worth much to us in pointing out the necessity of taking no chances. And we didn't. There are many side attractions open at this season to lure the potential patron away from Indoors, and if the picture-show man relaxes for one little day his efforts to market his wares, he'll find that relaxation costs a great deal more than a big photography production. One thing we did that was different from the procedure on the Coast in handling this particular show was that we relied greatly on our advance copy only opening on Sunday with four full, instead of the customary page. The four full I mention carried the most copy I have ever put into an ad. Probably somebody read it all. I did—it was like a strange child—he didn't look familiar. There was a good opportunity to have a little fun at Butte's expense and gain a laugh from the town people at an important point in the story of "My Four Years," and this we did. You will recall the scene where the Kaiser and his staff are seated at a large table and Zimmerman is telling what they are going to do with the United States after they take it, that they will give Texas to Mexico, California to Japan, and the balance they'll keep for themselves. Immediately following this comes the title, "Like crooks dividing so much loot," followed by a very clever fade-in showing each man at his place, though now dressed in the melodramatic attire of the underworld denizen. Here we introduced four feet of title which we had printed here, reading "—and we'll give BUTTE, MONTANA, back to the Indians." As a surprise it was complete! and it won a big hand and plenty of laughter at every performance. One hardly expects to hear the Kaiser and his staff tell what they are going to do with one's own town, does one? I have nothing but the best of compliments for the producers of "My Four Years in Germany," and the excellent east which interpreted it. The Butte people who saw it were enthusiastic in their praise. Upon my arrival here, when I found this production booked, my first thought was of the splendid line of advertising possibilities; of the wonderful black and white stills which would undoubtedly accompany it. Fine copy to work from—stuff the advertising department of the producers could not help but availing them.
About the only objection to be offered on this display of the Strand, Minneapolis, is that it is so unattractive that people will have to think twice before they realize that it is the advertisement for a picture.
maiden lady with a troubled mind. We like the individuality that the signed statement gives the advertiser, but it does not hook up with the title. We like the individual exchange manager, but we think that it is better to notch or mortise the cut to permit the major portion of the announcement to be used in a type. Ten paper will permit "distinctive" lettering, but it will detract from the description.

Steve, Too.

Steve Farrar, of the Casino, Elcorado, and the Orpheum, Harrisburg, Ill., is another who is not lost in admiration of the press matter supplied for "My Four Years in Germany," but his trouble differs from Ruffner's in that he finds that he can cut off. No cuts are supplied with this production, mats alone being offered, and the papers supplied with this production, mats alone being offered, and the papers

THE KAISER SAID

AMERICA WILL NOT FIGHT

AMERICAN JAMES W. GERARD

MY FOUR YEARS IN GERMANY

And as I was stating the other night at the Match Ball, printed German literature is better suited for publication than anything the Kaiser has ever said.

Face to Face With Kaiserman

ORPHEUM 2 Nights Only, Monday and Tuesday

Here Are Facts—Written by the Man Who Defied the Kaiser

JAMES W. GERARD: "AMERICAN"

AND I AM SIGNED JAMES W. GERARD

WHY IT WAS THE KAISER IN PERSON...AND GERARD SAID

Face to Face With Kaiserman

ORPHEUM 2 Nights Only, Monday and Tuesday

Today and Tomorrow

ORPHEUM TUESDAY

Your Favorite, Your Assumed Version of

A Compendium of the Kaiser's

"MY FOUR YEARS IN GERMANY"

Two Cross Page, Four-Inch Spaces and One Five Inches Deep for "My Four Years in Germany," Showing What Can Be Done Without Cuts.

In Steve's town have no casting boxes because they do not stereotype. It never occurred to the exchange manager to have a new cuts cast for the use of the small town man who pays a (to him) high rental and who needs cuts in order to get the business. Steve says he has no real kick coming because he did $24 better than he did with "Over the Top," but that is not the idea. A picture with a high rental should carry cuts as well as does, or, at least, the exchanges should have these cast up. The cut shows the three cross-page advertisements. They are not striking as the "Over the Top" Campaign, but it is good work for all types. He also used the "I am a friend of the Kaiser's" philosophy, for the pictures to be supplied by the renters. He also took a two sites, warning friends of the Kaiser to stay away from the house and used Ruffner's "Try to get in" slogan.

Changed Again.

The Hill, Newark, has changed its program style again. Now the four-pagent has been replaced by a card strip about 4 by 6 inches, printed on one side with the program, and on the other with general stuff about pictures and the Hill pictures in particular. An eight point face is used for the lettering, and there is two feet instead of across the page, making it much easier to read. We think that this side works harder than the formal program, because it is chattering and readable, and makes publicity for the house. When Charles Mack still takes the public into his confidence with an editorial, but he still signs it "Your manager" instead of with his own name, which would have a still stronger effect. Give your house a personality, and in a community make that personality your own.

Uses a Duplicator.

The Third Street theatre, Easton, Pa., seems to have gone over to the use of a duplicator machine for its program work, and sends out a form letter each week on the program of using a device that gives a clean, sharp impression, they get a good result, and we think that it will pull as much business as would a program. The program is run off on the company's letter heads, which is an expensive stock for advertising. We think it would give just as good an effect as an use a cutting and cheaper paper. Cuts can be curved for the machines having a cylinder and used just as they are. When no effort is made to give the announcement the appearance of a letter, we think that this would save the cost of printed letter heads with no loss in effect. By the way, if you have a duplicator, get one that works from type, and get the elite typewriter used instead of the regular pica. You can tell more to the page.

Jusso.

L. W. Barelay, of the Grand Amusement Co., Johnstown, Pa., pays his compliments to the page. Barelay makes the following two remarks:

I lay no claims to being an advertising expert, nor a competent critic. But after seven years in the newspaper, the chamber of commerce and press agent game, I must admit that I can die up eighteen-dollar-a-week newspaper men who could put out better stuff than these alleged advertising men are handing us. And the worst of it is that every nickel spent on these fellows' salaries and on the junk they band us increases our film rental without getting us a damned thing.

That's just the idea. The pressmen are supposed to be giving the exhibitor service. And because he is supposed to be giving service, his salary is added to the cost of the release, and the exhibitor is buying a dead horse that he does not care to use. And for an horrible example he remarks that the pressman who in his ready-made advertisement starts it off, "The Palace—The Harbor of Sweet Content," should be on some woman's magazine writing household hints. It's worse than that. Just to prove he knows something, Mr. Barclay reads in some of his own work. One of the advertisements is unusually good save for two points. The day is not dated and the hours of performance are not stated. Apart from that, this display is unusually good. The house, star and play get the big lines in their relative order.

NEMO

Three Days Only, Hartley

MONDAY

An Old Favorite

NORMA TALMADGE

Star of "Poppa," "De Luxe Amis" and other successes, in a picturization of Grace Miller White's novel

"The Secret of the Storm Country"

A melodramatic romance that affords Miss Talmadge one of her greatest roles. A dramatic story that runs the gamut of human emotions.

Adults 15¢

Children 10¢

A Three Tens From the Nemo, Johnstown, Pa., That Gives the Proper Value to House, Star and Play Names.

Interesting Just Now.

The Empire, Montgomery, Ala., gets a half page in a Sunday issue of the newspapers for its ice-cooled, air-washed system of ventilation, and it makes good reading for the picture fans, but we think that it would have excited more comment had it been explained that this system is the same as that used for the houses of Congress in Washington, instead of announcing it as a new, and therefore presumably untried, device. It is our understanding that the system was devised by E. F. Albee when Keith's theater, Boston, was built, and the system of forcing the air under the seats through the seat standards and grills was later adopted for the Capitol building. But the main point is that along with the opening of the summer is the time to talk about your cooling and ventilating system.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPHES WINTERSPOD SERGENT (One of the Advertising Exhibitors in the Moving Pictur World

TEXT BOOK AND A HAND BOOK, a compendium and a guide of all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to cut form letters, posters, throwaways, how to make your house an advertisement, how to get maximum business, special schemes for hot weather and rainy

Moving Picture World, 516 Fifth Ave., New York

Schiell Building

Chicago, III.

Wright and Callender Building

Los Angeles, Cal.
Manufacturers’ Notice.

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

Important Notice.

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

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents, postpaid. Canadian stations are specially urged.

live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Settling the Mazda Question.

This department has asked for a conference with the governing officials of the Mazda lamp company to have the claims of that apparatus made in competition with those of other companies as is already known. This conference is now in process of being called, as is also known. Following is the letter I sent to S. B. Doane, Chief Engineer of the National Electric Lamp Works, and myself.

In the first place, as set forth in a recent editorial in the Projection Department of the Moving Picture World, the claims of the various makers of Mazda Projection lamps are, to a considerable degree, conflicting, and it is to be hoped these claims can and will be harmonized at the meeting, or at least for certain apparatus and recommend these claims to their companies for adoption. Second, it is to be hoped that we may be able to fix upon some basis of what might be termed “maximum permissible claims” for Mazda Projection lamps, of 600 and 750 foot-candles that optical differentiation or variation, as such, may be expected in the arc lamp, since nine theatre men out of ten will ask, “How will the Mazda compare with the arc lamp?”

Personally, I incline to the view that arc lamp apparatus is the best servant we can employ in the latter comparison, but that is a matter for discussion when we meet. In any event, I am certain the meeting will more than justify its having been held.

Accompanying this letter was the following, designed to set forth, in as concise form as possible, the main points to be considered:

In seeking to replace an electric arc for projection work the first thing the average theatre owner wants to know is, “How will the new light compare with that I am now using?” If the salesman makes extravagant claims, which cannot be backed up, with actual performance, then there will be a sale made at the expense of a dissatisfied customer, also usually a customer who will seek to “get even” for the wrong done him by “knocking” the Mazda at every opportunity.

Another very serious danger we encounter in the endeavor to supplant a too-powerful arc (by “too-powerful” I mean too powerful to be properly supplanted by the Mazda) is the fact that modern photoplays require a very strong light in order to bring out the more delicate shadings in photography. If a light of too low value is used there will be loss of beauty. In other words, there will be possibilities in the film which will be lost because the light is not powerful enough to bring them out.

To fail to take cognizance of this phase of the matter is to do grave injustice to the business as a whole, as well as to the patrons of those theatres which are using a sufficiently powerful light to employ the entire photographic shading of the film for the screen. For this reason it is important that some standard of light requirement be set up, and this, it seems to me, can only be done by screen measurement, foot candle measurements. I would not definitely say it, but certainly it will be necessary to set the standard in total light strength at the film. (In thinking the matter over later, it has occurred to me that the latter proposal is impractical because of variation in screen surface and size.) It may even be that we cannot set up any standard of this kind at all. But from the standpoint of the industry and the theatre manager this latter is of great importance.

To sum up, there are, it seems to me, two main questions: (A) What maximum claim can be made, and substantiated, as between the arc and the Mazda for projection? (B) What light strength is really necessary in order to do justice to the film itself? The first is, of course, the BIG thing for the meeting to consider, that and the harmonizing of claims between the different manufacturers for what are essentially the same, identified goods.

Upon receipt of the foregoing, Chief Engineer Doane sent out a letter addressed to the proper officials of the three companies involved which reads in part as follows:

To Mr. Rogers (Assistant Gen., Mgr. Edison Lamp, Works) and the others.

I had a preliminary, entirely informal meeting with Mr. Richardson at luncheon at the Vanderbilt Hotel in N. Y. C., June 20th. It develops that the claims the salesmen make to the Motion picture theatres when they ask us to standardize, I asked Mr. Richardson to submit a second set of claims, and he sums it up as follows: (see my letter and accompanying summary to Mr. Doane).

The claims the salesmen have been making for years, in terms of the arc lamp which it displaces, and that when one salesman says the 20 amperes lamp will do this and thus, every other salesman should say the same thing. Mr. Gillett of the Motion Picture News has written, suggesting that Mr. Cory, his expert, could be of assistance to us. I have told him we shall be glad of any assistance which can be rendered us by any one.

All this is set forth to show you that this department is not asleep on the Mazda lamp proposition, but very much awake doing its best to look after your interests, which, in the end, are the true interests of the Mazda lamp manufacturers. If Mr. Cory can assist in reaching a satisfactory conclusion in this matter, his assistance will, of course, be well come. He had the same privilege of setting the matter in motion that I had, and the fact that I have set it in motion does not in the least debar anyone who has ideas of the Mazda lamp manufacturers.

I am very sure the coming meeting, which will probably be held in this month (July) will be productive of results of much and lasting value to all concerned.

Three Condenser System Experiment.

Our old friends, Joseph H. M. Smith, Fort Worth, Texas, sends in the following:

Getting two new Power’s 6-Bs, with new lamphouse; I am provided with an experiment lamphouse. Am using a three-lens condenser combination, which has increased my screen illumination by from 15 to 25 per cent. Using 25 amperes, I am getting approximately 7,000 c. p., as against 5,500 with the two-lens combination, which is an increase of about 30 per cent. The combination is as follows: A plano convex arc lens, with flat side toward arc; a plano convex next, also with flat side toward the light source, and then a bi-convex. This combination permits me to operate my arc at 2½ inches from surface of lens, with my front condenser exactly 1½ inches from aperture. True, there that Mr. Doane from 4 to 8 per cent, between air and glass at each surface, especially if the surfaces be not perfectly polished. Another thing to be considered is that thick lenses absorb more light than do thin ones. Condensers in 90 per cent, of cases are strained, especially in the short focal length sets, whereas the three-lens combination permits the use of comparatively long focal length lenses, with comparatively little spherical aberration. Of course I shall expect to be jumped on for advocating three lenses, but the time is coming when four lenses will be used; three in lamphouse and one at aperture.

Brother Smith sent several drawings, but they are hardly necessary, I think, of course, as I understand him, his whole idea hinges on bringing the close arc to the lens without resorting to short focal length lenses; also the lessening of spherical aberration. This matter I think I shall leave in the hands of brother Griffith, and such others as care to
tackle it, with the notation that the three-lens combination is an old idea, one on which there has been but comparatively little experimenting done. But suppose an attempt to the projection of motion pictures in this country. Unless I am in error some foreign countries, particularly Germany, use the three-lens condenser almost exclusively. I am not posted at all, but any information on the question there being sufficient gain to offset the added cost, remembering that the optical distance from the arc to the lens as heat and flame will permit, without the use of any short focal length lenses. Spherical aberration in condenser is claimed by some to be a disadvantage by some.

By the way, what has become of our old friends Armstrong of Ashland, Wisconsin, and James, formerly of Camden, New Jersey, who used to make great interest on such papers in the magazines. In fact it was James who first started the light ray dope and I was also going on that subject. As to brother Smith, we welcome him back after a long silence. He is in London and we hear that he is well and has been writing letters without the aid of a map, guide and an interpreter. Smith used to write his letters with a carden rake. Glad you have lost the rake—of reformed.

He Has Trouble.

J. H. Varnum, Midland, Michigan, writes thusly:

This is my first offense, though have been reading your—beg pardon, "our" department for almost three years, and in do so have learned many things. Ought to be ashamed of yourself for not introducing yourself sooner, brother. You know this department depends on its friends—and enemies. If it still brings out for much more than a few dollars an edition like this. This little 0,000 population town depends mainly for its existence on a large chemical works now making gases for the Government. The town is rather small and little to the town of the Monarch, where I work, is largest and best. Wages at the "plant" are fairly high, hence the show business flourishes. We have only one picture show and two nights shows daily. And we have two Power's projectors, using about 65 volts, 60 lamps, 60 cycle current, with 8 inch White A. C. Special carbons, Picture 18 x 20 at 85 feet. All my trouble is with right hand machine. Firstly, there is considerable condenser breakdown. New arcs seldom runs more than three hours before it snuffs. This is caused by the flame hitting it. Tried to remedy it by moving lamp-house forward, but merely succeeded in getting a ghost. Second, the take-up tension won't work when I loosen it, and when I tighten it the film makes a grinding sound just as if a marble passes into the lower magazine. Machine is a new 6-16. Am in much favor in the left hand machine you speak of. Will you give me correct condenser combination for my condition.

Your last request answers your 'firstly.' You have wrong condenser combination, with arc too close to lens. Place flame would not strike same. If you are using 69 amperes A. C. you should have two 0.5 inch plano convex and one 0.2 inch plano-convex set not too close. On this basis a 0.2 inch plano-convex you should have a 0.5 next the arc and an 83 or about a 0.5 inch meniscus and an 0.1 inch bi-convex. If this does not keep the flame from the condenser, try setting a little more focal length lens ahead. As to the take-up tension it is difficult to locate the trouble with necessity if the projector be, as you say, a new one. If the machine is not too new the following examination may easily determine for yourself by noting if the reel centers with the flame valve or by watching it when running, opening the lower magazine door temporarily for the purpose.

Film Damage.

Clarence Webb, Kenosha, Wisconsin, has film trouble as follows:

Enclosed find two clippings from a Mutual Screen Telegram. In one side is a picture, a ride, or curl. Film is supposed to be first run, hence brand new. It came too late to allow of an examination before projection. Noticed damage after projection. It started about 25 feet from beginning, and ended about 10 feet from end of film. Only one or two sprocket holes were found, and almost all scenes were as per samples. Following this we projected another first run, which showed no damage whatsoever. Have been using the equipment for the machine. The machine is a model, but cannot find it. Have two 1916 simplex models. Can you tell me what could cause such a damage.

Now in case you may be interested in the construction of double cress. As shown in pictures of double cress, is as though one doubled the film back on itself toward the non-emulsion side along the inner edge of the sprocket holes on one side, and then turned it over and did the opposite for the same row of holes. Of course, the film would spring back nearly into shape, but the cress is there, or rather the two of them. I very much doubt you would be interested in a machine that would produce this damage just as one part of a film that way. The film was on the sprockets properly since there is no damage from sprocket teeth. Can anyone suggest the probable cause?

Proceedings Society Motion Picture Engineers Now Ready.

Proceedings of the Society of Motion Picture Engineers, meeting of April 28, 1918, are now ready for distribution, and may be had by remitting the sum of 25 cents each to W. E. Jenkins, president, 712 Eleventh street N. W., Washington, D. C. It is a 56-page, paper-bound booklet, and is well worth its small price. It is particularly of interest to projectionists by reason of the excellent papers on incandescent projection lamps, the same being by A. R. Dennington and by L. C. Porter and W. M. States. These papers should be in the hands of every projectionist who wishes to be up to date. They are well illustrated and written in clear English. There is an article on condensers by C. Francis Jenkins, with which the average projectionist is apt to take serious issue on many points. There is an article on projection lenses, by Alfred S. Cory, which will doubtless be of interest to such projectionists as may be trained opticians. There is an interesting article on the portable projector, by Alexander E. Victor, president Victor Anamhrograph Company, and an article by the editor of this department, addressed mostly to the society itself. That is about all which will interest the projectionist, I think, but I strongly advise its purchase by all projectionists, in the interest of the articles on the Mazda projection lamp. It is there the real value lies.

Cut-Over Switch.

Mears: Hay & Nicholas, Faribault, Minnesota, says:

We are appealing to you to tell us how to fix up a cut-over switch for using two projectors. Have a C. E. 60 cycle, 7½ b. h. three-phase, and wish to change from a 60 volt, 50 Ampere generator which we have used for one machine. Have obtained wonderful results with it, but having lately installed a second projector find lot of trouble striking second arc while first is burning. Have copy of third edition of Handbook and have studied it, but don't get quite what we need. For instance, it speaks of necessity for resistance in such cases, but does not say how much. That is one thing which puzzles us. Another thing we have volt meters, ammeters, and field rheostats and do not wish to use because of buying panel board having these things if it can be avoided. We particularly would like information as to amount of resistance necessary and diagram of cut-over switch wiring.

Resistance such as would enable you to burn both arcs at once would be a job for an electrical designer who had full knowledge of the subject, and also would be rather costly for a single installation. Your best plan would be to write the

Projector Experience

There isn't an operator worth his salt in the business who doesn't own a complete well-equipped book like Motion Picture Handbook with all the ratings, specifications, and instructions on all leading machines and operators' equipment.

Motion Picture Handbook
For Managers and Operators
By F. H. Richardson

The revivified standard book on the work of the operating engineer, containing instructions on all leading machines and operators' equipment.

MOTION PICTURE HANDBOOK
For Managers and Operators
By F. H. RICHARDSON

The revivified standard book on the work of the operating engineer, containing instructions on all leading machines and operators' equipment.

August 17, 1918

MOVING PICTURE WORLD
Schriller Bldg., 518 Fifth Avenue, New York City

To have same, order from nearest office.
Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column, 41.

China Fits Pictures.

The J. P. Seeburg Piano Co., is in receipt of a very interesting paper from China. It is called The Review, and is published by the Empire Theater of Tientsin, China.

The paper is a special article concerning the installation in the Empire Theater of Tientsin, of one of the Style "V" Seeburg Organ Orchestras.

The first automatic organ, we believe, used in the Orient motion picture business.

Among other things, the article says:

Special attention is also being paid to our musical programs and in line with all the largest picture houses in America and elsewhere, we have made arrangements to install one of the famous Seeburg Organ Orchestras.

The result naturally the leader in all that pertains to pictures, and their musical accompaniments, but Is intensely gratifying to note that the right idea is spreading to such far-away lands as China. In America as music is a universal language, the time has come when producers should insist upon a proper musical presentation of their pictures in other countries. Manufacturers of musical instruments should enter these distant and fertile fields with a view to good business and a spreading of musical art. Publishers of music have an opportunity of enlarging their scope of selling operations and even leaders in America should not overlook the opportunities presented in the Orient.

Orchestra of Allen Theater, Toronto, Canada.

Our Toronto correspondent informs us that the Allen Theater has perfected a new and splendid organization under the leadership of Luigi Romanelli, and is leading the way in picture settings throughout the Dominion. The members of this orchestra consist of English, Belgian and Italian artists and is a unique combination of wood and brass, including 3 violins, 1 flute, 1 clarinet, 1 bass, 2 French horns and organ, piano and drummer.

The presence of trumpet and trombone is extremely pleasing, for we have continually maintained in our columns that the brass effect emanating from these instruments serves to detract from the picture. Mr. Romanelli, who was for many years director of the Strand Theater orchestra of Toronto, possibly the first musical director in Canada, has remarkable initiative ability and his choice of his orchestral instruments shows his keen insight into the picture game. He is an accomplished violinist himself, and frequently gives violin solos that are appreciated.

His present is to play with his orchestra rather than merely lead it. Upon this point we must take issue with Director Romanelli. It requires all the brains and the talent of the best musicians coupled with a thorough knowledge of picture fitting to obtain the best results in directing. When he is forced to play also, he cannot give his whole attention to his orchestra and his picture, and thus the general result suffers.

Our best wishes go out to Brother Romanelli and his orchestra.

M usical Suggestion Synopsis.


The character of this picture is intensely dramatic and deals with the present war situation in Europe. Open with a misterioso and agitate followed by the theme. You will then need some dramatic music, preferably in a naturalistic form. You will need agitato, and furtivous. Particularly note the battle effects, such as shots and explosions, motorcycle, automobile and train. A few light numbers can be used to advantage as contrast to the big stuff. Do not use more than one theme if you have a small combination. Cue sheets can be obtained from the Vitagraph Exchange.


This is a society drama taking place upon an American estate. The music mainly will consist of light stuff, especially for the first three reels. Afterwards dramatic music will fit the climax of the feature. There is nothing particularly difficult about setting the music for this picture and long numbers will be found most adaptable. Cue sheets can be obtained from the World Exchange.

HER BODY IN BOND (Universal—Five Reels)—Theme—Moderate. Suggest "If I Should Be You"—Scribner, "Elyzian Dreams"—Denp, or "Eleanor"—Denny.

The first reel of this feature can be lightly set with long numbers. Commencing the second there is room for some pathetic music needed. It should be short and the light stuff continued until the third reel. Dramatic music alone and other light stuff when three and three numbers should finish the reel. You will need a fox trot to open the fourth reel and continue with light stuff until the fifth. There is then required a large amount of dramatic music. heavy dramatic stuff will also be of service in the last reel and close with the theme. Cue sheets can be obtained from the Universal Exchange.

HIGHLAND SPRING, THE (Vitagraph—Three Reels)—Theme—Moderate. Suggest "Roses and Memories"—Spector, "Told at Twilight"—Heurter, or "Land of Dreams"—Drill.

The character of this picture is an emotional drama with the scene of action laid in a little village. There will be room for much pastoral stuff and little place for Photo-Play Series. The music will be light and vivace, please opening with touch of sadness. Cue sheets can be obtained from the Vitagraph Exchange.


The character of this picture is an emotional drama with scenes laid in the North woods and later in a large city. Open with the Theme and follow with heavy dramatic music leading into an agitation. Light stuff follows for a reel, when the action develops dramatic values. The only effects are telephone bell, door bell and water, and under ordinary conditions it would be better to disregard them. Close with the Theme. Cue sheets can be obtained from the World Film Exchange.

LOVE WATCHES (Vitagraph—Five Reels)—Theme—Allegretto. Suggest "Romance of Love"—Ascher, "Idile"—Lack, or "Love in Arcaey"—Wood.

This is a comedy-drama with an atmosphere which is distinctly French. You will need some pathetic, dramatic and oriental selections. From here you can use classical dance music. Light operatic selections could be used with excellent results. Cue sheets can be obtained from the Vitagraph Exchange.

MIDNIGHT MADNESS (Bluebird—Five Reels)—Theme—Moderate. Suggest "My Castle in the Air"—Kern, "In Poppyland"—Albers, "Starry Night"—Heller.

Open with a rather heavy misterioso followed by a dramatic tension leading into the Theme. You will then require a busy, followed by a bright intermezzo and a couple of dramatics. You will need a fox trot, a waltz, and two marches besides some dramatic tensions. This will play the picture, closing with the Theme. Cue sheets can be obtained from the Universal Exchange.


Here you will need music contrasting in atmosphere, England and India. The story is intensely dramatic and requires heavy music throughout. You will need some pathetic, dramatics and oriental selections. Note explosions in the second reel, storm scenes towards the end. Cue sheets can be obtained from the Select Exchange.

YELLOW WHISTLE, THE (Pathé—Five Reels)—Theme—Andante and Russian. Suggest "Russian Romance"—Priml, Serenade, Tschalkowski, or "Elements Musical"—Moskowski.

This is a dramatic story wholly in theatricals, dealing in the atmosphere of Russia, dealing with the intrigues of the secret service and the police. It is intensely pathetic in some parts and requires 8-30 considerable music. Open with the Theme, followed by a plaintive Russian folk song. You will then need a slow dramatic working up into an agitation and returning again to the dramatic. Following the above scene you can play in a slight intermezzo, heavy dramatic and an agitation, followed by a pathetic after Anna stabs the Baron. Close with the Theme. Cue sheets can be obtained from the Pathé Exchange.
When You're Down and Out
Take Six Bottles of This.

HAVING promised to withhold the name of the writer we give you the following, as a follow-up to a well known film critic from an erstwhile W. K. ditto, as the low down on how to cheep up and get stuff off your chest—especially in the scenario line.

"If anyone ever asks you for a recipe for the screen or slip 'em this stuff (that's about to follow), will yer? viz:

"First you must go far away, in fact so gosh-danged far that you can't even afford to wire anyone you know for money.

Then, if you are inclined toward writing just have a good cheep and until you reach a most discouraging financial state.

"Don't stop at the ditch stuff, but get that down on on the other side of the road.

Get to the place where the landlord gives you notice to have the 'goosed' of a certain time, on a certain day, or you will be ostracized, more commonly known as disposed

"Wait till you get to the minute when you're hungry and a mouse that's been caught in a trap by its tail and sees a piece of cheese on the other side of the room.

Get to the place where your typewriter, as a medium of exchange, looks as good as a string of peas.

"Even if the steam on a restaurant window looks like a banquet and you yourself mean enough to stuff it, you are not going to attack the pigmies in the park.

When you get to that place and you haven't got a story in your noodle, then, by gum is it ever going to be worth it as a writer, and you might just as well carry the typewriter to one of those Five-to-Ten places and pay no attention to the interest on the ticket.

"But, if you've ever written anything in your life, you'll find that the typewriter be the thing for you, as you write your right out of that condition, and you'll write stuff that will make people think on the other side of the road.

Get to the scenario editors—ask you where you've been. You'll tell them stories you intend to write for a long time, and take options on plot you haven't even written yet.

"They'll ask you for stuff, request that you cut your stories and write some more, and are prepared to pay you for them before they are even finished! Then you begin to wonder who you are. where you've been, and who other fellow was that used to travel around using your name and what has become of him, and why it was they never would take his stuff even though he's the same fellow he was before he became the fellow he is now.

"It's just as though someone slipped up the shade and allowed the sun to come in, and you never saw so much sun in all your life, and wonder long this thing is going to continue before the porter awakes you up and the train has crossed your station.

"You recall those unfortunate who have to take drugs to get the sensation you're getting. You go to the drug store and get it, paying for your sensation and they're paying to get it.

"Some men have to use one a broken nose because they realize they can fight others, and have to get knocked out entirely. Perhaps you're no different, and have to jump from the ditch into the gutter before you can climb to the top of the Washington Monument. In other words you have to meet Mister Adversity.

"If even old Adversity can't help you.

WALTER K. HILL.

Rambles Round Filmtown

What "The Movies" Did to a Jap.

"It is summer I know.

"It is jully summer.

"Sea is charming us.

"She's rain in calling us.

"We shall go.

"A fine spirited fellow! Dear Doughnut! I am very fond of your cheerful picture.

I am one of the admirers for your fine picture.

I have never overlooked your cheerful picture till to day.

What Does a Woman Need Most?—Moving Picture World Headline.

"If we had this page we could fill it easily listing the essentials.

"Oh! What a Day," Jester Comedy, in 2 Parts,

Forenoon and afternoon, of course.

Advancing in Close Formation.

Tom North, from the Pacific Coast, makes remarks: "In a recent edition of The Billboard I found that the old time agent has advanced in status, than one of his persons has stood still; for among the ads one reads as follows:

"For 1918 season, real advance agent that can billpost; prefer one that can run a Ford and speak French; Manager to show that can make openings in French.

"These two men must evidently work together; because the agent brings in those that understand French, it is absolutely necessary that the 'spleaker' talk to them in French.

A reporter without a note book.

Who ever heard of a reporter in real life with a note book?

Who ever heard of one without one on a play or screen on the stage?

Answer: Nobody.

William Fox Launches Fall Drive.—Motion Picture News Headline.

Add this to his Jewish Charities, Knights of Columbus and Red Cross drives.

Cunning with the Enemy.

Mr. Goldman stated that the purposes of his trip to this country was to take back to the island moving pictures which recently fell victim to a U-boat.

Morning Telegraph.

William Fox Purchases "The Road to Berlin."—Motion Picture News Headline.

There's a real patriot. He wants to be first in.

Accelerating Strategic Retreats.

"My education is now complete," says Allan Rock, "I have been after numerous inquiries what the insignia 'V' on the sleeves of some of our warriors represents.

"Some of the replies to my question were—Over Sea Service—Veteran—They just are and the interpretation furnished by Sam Herbert.

He replied: 'Vat' don't you know? It mean..." "Vendetta."

P. S.—The Yanks carried Seringes and washed away the Germans. Now they are trying to pull the Kail away from Cologne.

P. D. S.—Don't forget "Lafayette, We Can." (Pershing)

Knocking Organization?

Introducing Peter J. Schafer, through its columns, to Columbus, the Motion Picture News said:

"We'd like to bring you together—that's all—to the end of our organization."
**Rambles 'Round Filmtown**


**Talking Titles.**

"What Will Father Say?"—Mutual. "To Hell With the Kaiser."—Metro.

**Fatty** Values Publicity.

As though the fact that Mabel Normand, "Fatty" Arbuckle's leading woman, was to appear at the Majestic Court before Magistrace House had not been advertised, more than 100 accused speeders crowded the court room.—Evening Telegram.

**Shining Star's Shining Star.**

Slackers, "work-or-fight" evaders, and all lay-backers in Queens County are preparing to face the confines of this bustling commonwealth following the announcement from Sheriff Daniel J. Mitchell's office that Norma Talmadge, the Select Pictures star, has been created a deputy. Miss Talmadge received her appointment from Sheriff Mitchell August 1 and is now wearing a neat silver shield over her bathrobe.

Miss Talmadge's appointment—and the silver shield—carry with them full and unrestricted power to make arrests, quell riots and enforce the peace in general. The actress is now summering at Hollywood and has been giving phatic communication with the sheriff's office, and in case her services are needed she is prepared to don her shield at a moment's notice.

**Civilization Item.**

Claire Kimball Young follows "The Savage Woman" with "The Man Tamer" in logical sequence.

**Mrs. Blackton with Motor Corps.**

Mrs. J. Stuart Blackton, who recently returned from California, where she had joined Commodore Blackton during the tour of the half million dollars in Paramount features, is now listed with the Women's Motor Corps of America operating here in New York.

Having long driven her own car, Mrs. Blackton is particularly fitted for this branch of the service as she is having a session in mechanical practice, taking machines apart and putting them together again.

Mrs. Blackton will be in training for several weeks at the frequent aid course at Lake's Hospital and the prescribed mechanical course. Then, after taking examination in both branches she will be entitled to the uniform of the corps.

**Spicing the Movies with Tears.**

Nothing is more effective than these touching old ballads that swell the audience's store of music with which to flavor the musical interpretation of the picture, reaching the hearts of the listeners and bringing the tears to their eyes.—Moving Picture World.

**The Epic of Epictetus; or, an Epitome of Ego.**

INSPIRED by reading the admissions of publicity promoters," says a P. A. who submits clear carbon copies or first-run mimeographing, and never raises in upper case, "I give up. The world's publicity number may I suggest" (see heading).

We will now go on to the Astor. I wish to be fired with greatness. You will tell me how wonderful I am. You have the power of Solomon when you insist that I put words of wisdom into the mouths of men, women, and movie stars. You have the power to give me a voice to which I have inherited credits to presidents and promoters of film making.

I must confess there are things in my philosophy that are neither of God, God, nor of man. I am a collection of opinions as I listen to the cadence of my speech.

It is like the muffled rumbling of the love sick dove as it struts on its perch and sees neither the sun nor moon, nor even the constellation of Taurus Magnus. Why I even furnish radiance to Canis, the dog star, who shines resplendent in the far distant and distant worlds.

Know you not that my thoughts radiated through ages even before there was a world?

My ego suggested things that were to pass even before the most imaginative had ever dreamed. I would ever arrive on this mundane sphere.

Sing on, sweet friend, I love the thrill of all emotions as they do an arabeggi of my virtues.

**Killing a Speed Killer.**

Johnny Hines declares the Government may tax gasoline as high as it wishes for all the reasons his "object iron Elizabeth" any further, as a result of his experience with Jersey justice. "A car that runs away, tries to bump a ferry house into the river and gets me fined ten dollars," says the World Pictures actor, who was mostly related to a nitro-glycerine factory for the peace and comfort of a hard working movie actor. I'm cured.

Efficiency: Goldwyn's First Watchword.—Motion Picture News Headline.

Hit intended will be jealous.

**There'll Be a Hop Time in Old Town.**

Jacob Ruppert has called a meeting of motion picture magnates. They will assemble, on Mr. Ruppert's invitation, in Hell Gate Brewery. Laying way to go, but plenty to quench thirst.

Ince Prepares "Booth's Faces."—Motion Picture News Headline.

Demonstrating in school of make-up?

Nat Rothstein, pitcher for the Big U ball club, was credited by the trade press with generation to.

The advertising directors are a liberal lot.

**Proving "The Movies" Essential.**

Clear from the conclusions in France comes an echo of Triangle pictures which are "doing their bit" toward championing the soldier cause in this country. The writer, Bogart Rogers, is a Hollywood boy who has grown up in the "motion picture business." He is now in command of the Royal Canadian Aviation Corps.

To him the Triangle pictures, which are being furnished polished long before shipping change, are like a letter from home, and he watchfor familiar "locations" and faces he has seen in southern California before becoming an air fighter. Liet. Rogers' letter says in part:

"As war clouds gathered the trench theatre the other evening and it reminded me of the good old Mason theatre in Los Angeles after the war is out. Each aviator was calling for his tender before taking to his plane for his homeward flight just like the auto starter calling out his numbers."

"We saw a very good Triangle picture—Old Bill Desmond as a college boy. It was taken mostly in Los Angeles, and many of the "locations" were like meeting old friends from home. There was also a Triangle comedy shown."

"The Expeditionary Force Canteen Cinema, run by the officers exclusively, and they are scoring a hit with the boys here. When I nonchalantly remarked that may say the Triangle star at such and such a place in Los Angeles the other boys are green with envy."

"Chimpanzee Comedies Ready for Release Soon."—Motion Picture News Headline.

Watch out for some monkey business.

Dorothy Dane of the Christie Comedy Company is introducing the Red Cross Sales Shop "coming and going" as it were. First, Dorothy makes articles for the shop to sell, and then goes department to her shopping there. And occasionally she acts as saleswoman.

And Occasionally She Acts.

**Impressive Possibilities.**

Under the direction of Black Sennett, that man of genius, one saw her possibilities in a bathing suit.—Peter Milne in Motion Picture News.

**The Industry's Favorite Sport.**

A unique deciding factor was called into practice last week when two Chicago managers played a game of chess to decide the first run of a picture.—Variety.

R. B. McIntyre, casting director at the World studio at Port Lee, has received letters from Bernhardt, Hamilton, assistant director; Clarence Eimer, assistant director, and George Cowl, director of announcements, all three of the American expeditionary forces in France.

This stuff would be vastly more interesting if you, more or less gentle reader, would contribute an occasional "nifty," "spicy," or "kick in. Why not?"

**The Rambler.**
Hiller & Wilk Start Their Third Year
State Right Men Declare for Better Attractions for Maker and Exhibitor Through Open Market.

T O MOST of us August 1 was rent-day—but to Hiller & Wilk that date marked an event in their business lives. On August 1, 1916, this firm of independent film merchandisers began business in the Longacre Building. Their initial stock in trade was ideas and enterprise, and they have spent two eventful years in the process of increasing their effectiveness by adding more ideas and speeding up on enterprise. A few days before Hiller & Wilk started upon their third year a representative of the World called upon Mr. Wilk and asked him "How about it?"

"We started out with the determination to handle big productions along new lines," said Mr. Wilk, "and we believe that we have accomplished our purpose. We had to revise our plans somewhat, with the first few attractions we handled, but when we convinced William A. Brady that we could make more money out of 'The Whip' by our method than any other really big production had ever netted we were in a position to prove that our theories were sound. And prove it we did. "The Whip" put us on the map, and we put 'The Whip' across as big productions had never been in effect and profitable for everybody concerned. The state rights market used to be the dumping ground for any old film that was produced and could be got rid of in no other way. After producers had tried every other method of distribution for whatever they had on hand, they dumped it on to the open market.

"We believe that our entry into the field has brought about a change in the state rights system. To 'get across' on the independent market a production must now be better than the best of 'program' products. No longer can manufacturers dump their junk into the field and dispose of it to independent buyers. Features must now have the 'stuff' in them to make a real attraction before buyers will even 'take a look.'"

Manufacturers Waking Up to Open Booking Possibilities.

"Changes in the past two years prove that manufacturers are awakening to the possibilities of open booking. Some of the leading producers are organizing separate corporations for the purpose of promoting features that are capable of making more money for showmen (and the manufacturer) as independent attractions. There are several disgresses, but the real big features are 'state-righted' by firms who have always advocated the program just the same."

Taking a strictly personal view of the situation Mr. Wilk expressed the belief that his firm has been largely instrumental in opening this new field for exploitation of really big productions. "As a result of our promotion of 'The Whip,'" said Mr. Wilk, "producers were introduced to the possibilities of making more money out of better-class productions and expect to get increased revenue in showing to their patrons the best pictures that may possibly be secured from wherever source they may come."

"We have tried to build up a reputation for handling the best," Mr. Wilk, "and we have missed opportunities to make a lot of 'quick money' by turning down features that did not conform to our standards of ideas. What we have tried to do is win the confidence of the showmen we deal with and get them to come back to us for more and then to supply them only when the standard of the attraction meets our own tests.

"We have been two years building up established lines and authors are evidently laboring under the impression that we have established our reputation just as we had hoped to establish it through fair dealing," said Mr. Wilk, in concluding the interview.

Exhibitors Sign Up for Star Series
Managers in Many Large Cities Contract for Solid Bookings of Goldwyn's Fifty Productions.

E XHIBITOR approval of Goldwyn's Star Series booking policy is found in the signing, under solid bookings, for all fifty Goldwyn productions, of many of the great theatres in the larger cities of the United States.

Repeating its New York, Philadelphia and Chicago achievements of obtaining solid bookings from the most important exhibitors in those cities, Goldwyn has obtained similar contracts for Boston, Minneapolis, St. Paul, Denver, San Francisco, Toledo, Youngstown and more than a score of the larger cities in the past few days.

In Boston Jacob Lourie's Modern and Beacon theatres will be the first screen home of all fifty Goldwyn productions.

Ruben and Finkelstein's entire chain of Minneapolis and St. Paul houses will present in those big Northwestern cities all of the Goldwyn productions.

M. L. Markowitz's Strand Theatre on Market street, San Francisco, has signed for all Goldwyn productions for first run in the city at the Golden Gate.

In Denver S. L. Baxter, the exhibitor veteran of the Rocky Mountain region, has signed for all Goldwyn productions at his Isis Theatre, this being his second year as a Goldwyn exhibitor-customer.

Toledo's two biggest houses, the Temple and Alhambra, divide the Goldwyn productions, giving the company the city's two finest first runs. H. C. Horater, managing director of the Alhambra, has booked four star series and Edward A. Zorn of the Temple has booked three series.

In Minneapolis, Deichsel general manager of the new $500,000 Liberty Theatre, Youngstown, Ohio, has cast the die and made his house "the home of Goldwyn Pictures in Youngstown."

J. E. Tompkins, has booked Goldwyn solid for his Liberty Theatre, Colorado Springs, Colo.

Gerahime Farrar's first production, "The Turn of the Wheel"; Mabel Normand's first Star Series production. "Peck's Bad Girl"; Tom Moore in "Just For Tonight," Madge Kennedy in "The Kingdom of Youth"; and Mae Marsh in "Hidden Fires" are all completed and within a few days will be shipped for advance showings under the supervision of the various Goldwyn managers to the twenty offices of North America.

PATH NOT IN GENERAL-MARKET FOR SCRIPTS.

The scenario department of Pathe is not now in the market for motion picture plays for the reason that the company is overstocked at this time. However, the scenario editors are always ready to consider ideas for Pathe serials. These ideas should be submitted in synopsis form, not to exceed 5,000 words, giving a clear and comprehensive yet brief resume of the action and plot. Serials exploiting a well-known star are preferred.

These ideas must be out of the ordinary and not along conventional lines. Do not submit manuscripts intended for the American Film Company to Pathe. A number of authors are misguidedly sending their work to Pathe, believing that Pathe is purchasing such plays. The scenarios intended for the American film company are to be directed to their offices in Chicago.
**Film Offerings at New York Theatres**

Programs for Week of August 4 at Some of the More Prominent Motion-Picture Theatres

WAR pictures showing activities on Britain's battle fronts feature the new offerings at Broadway theatres. The Rivoli tops its bill with "Britain's Far Flung Battle Line," and eliminates the customary five-reel domestic feature with "Four Years for Freedom," official pictures of General Allenby's entry into Jerusalem. There is a Goldwyn feature, as well.


STRAND.—"Four Years for Freedom" is an official Government picture reflecting the campaign in the Holy Land, with General Allenby's entry into Jerusalem. Madge Kennedy, in "Friend Husband," is the dramatic feature. Harrison Brockbank, in "Parrack Room Ballads," and Cory Tracy, soprano, offer specialties.

**Universal Heads Burn All Bridges**

Together With the Highways, Which They Consume With New Machines a La Spurlos Verenskrit.

Jumping into your automobile, not knowing where you are going and never caring, is one of the number of your car seems to be the popular form of vacationing enjoyed by Universal in this season. R. H. Cochrane started the ball a-rolling by buying a new luxury car and setting out with a particular destination in view and all means of communication. Joe Brandt, also, in an automobile, and with movements equally camouflaged, started out two weeks ago, Hal Holbrook parades publicly for the Big U. A. extended course over a year from a correspondence school in the best method to drive a Rivier, invested in one of the latest models in Tin Lizzies and followed Mr. Cochrane's example.

Joe Brandt, however, is the first of the tourists to return to the office. He reports a delightful tour of ten days, in which he covered the route leading him through Kingston, Albany, Saratoga, Lake George, Lake Placid, and back through the Delaware Water Gap and a large part of Pennsylvania. With renewed energy and quickened eye and a coat of tan which would do justice to a fisherman he is now at his wonted task of keeping Universal exchanges on the jump.

**Lichtman Lands Many Big Signatures**

Lichtman Lands Many Big Signatures

Returns From Trip to Four Cities with Paramount-Arclart Contracts Approximating $1,000,000.

AL LICHTMAN, general manager of distribution of the Famous Players-Lasky Corporation, returned last week from a business trip to Minneapolis, Chicago, Milwaukee and Buffalo, and although he was gone considerably less than a week he came back with booking contracts in his pocket aggregating approximately $1,000,000, which he made in the cities named.

"My brief trip," said Mr. Lichtman upon his return, "measuring its results not merely by dollars and cents but by the increased satisfaction and eagerness to book Paramount and Arclart pictures which I met with everywhere, has convinced me, beyond all question of the optimism with which exhibitors are viewing the new famous topical productions released by the Famous Players-Lasky Corporation."

While in Chicago Mr. Lichtman and District Manager Max Goldstine closed with the firm of Ascher Brothers one of the largest bookings in the history of the Middle West. This contract covers service embracing the entire output of Paramount and Arclart pictures for the year 1918-19, for fourteen Chicago theatres controlled by this firm.

Contracts were also made with Lubliner & Trinz for twelve houses in their circuit; Balaban & Katz for two Chicago houses; Reuben & Finkelstein of Minneapolis and St. Paul; San Francisco-Laskey Corporation, for the Southwest; and Wickham & Landman of Milwaukee; Shea's Hippodrome of Buffalo.

**Will It Be Movies In, Baseball Out?**

John C. Flinn, Publicity Director for Famous Players-Lasky, is Working Hard on a "Yes" Answer.

BASEBALL, professionally and in leagues, departs this sporting life, until after the war, on Labor Day. Two days from now the World's Series will be started—and that'll be all about it for professional baseball until the Kaiser gets his final knockout. John C. Flinn, director of publicity and advertising for Famous Players-Lasky, being a baseball man, has witnessed the movement to convert the space generally used for baseball report, in a measure, at least, to the use of publicity for motion pictures, just as soon as Provo east Marshall Crowder had extended the "work or service" order to professional ball-letters.

Mr. Flinn sent the following telegram to sixty of the leading newspapers in the larger cities of the United States: "What are you going to do to fill baseball's place in your news columns? Do you realize that motion pictures are the national amusement? With half the motion picture news you gave baseball you can actually add circulation. Baseball pictures advertised with the same publicity as are a constant and increasing source of revenue. Baseball sold papers to men. Motion picture news sells papers to everybody. We can help you make motion pictures take the place baseball has decreed. For the interest that public service placed the wire, collect, your plans for using motion picture news to increase revenue and to hold circulation and reader interest. Thanks."

The comment is in the interest of exhibitors everywhere. Mr. Flinn cannot "put it over" all alone. Individual exhibitors, in big towns and small, who have their own interest at heart, will contribute their own suggestions to the movement, with a plan of action effectually carried in conjunction with their advertising. Of course, all of the space that usually goes to baseball may not be converted to the use of pictures—but every little bit helps.

**Fennyvessey Is Now A Buck Private**

Rochester Manager Quits Exempt Job as Liberty Theatre With Hooker to Phipps

A STORY of patriotism is told in the enlistment of Paul Fennyvessey of this city in the National Army, at a time when he held under the Commission on Training Camp Activities an appointment that was paying him a lot more than he is getting in the Army.

It was also considered advisable for Mr. Fennyvessey to avoid service in the National Army, under his classification in Class 3 as a necessary employee of the government, but he preferred to waive this and get into service as a buck private.

Mr. Fennyvessey, who was probably the youngest theatre manager in Rochester, had charge of the Strand, one of the theatres controlled by A. A. Fennyvessey, of that city. The experience of the younger Fennyvessey in the moving picture business as a theatre manager and film salesman made it easy for him to obtain an appointment as manager of a picture theatre under the Commission on Training Camp Activities.

For several months Mr. Fennyvessey was stationed in Texas, and had just been given the job of booking both films and plays for a string of five Liberty Theatres, in addition to managing one, when his order number was placed in the draft. He immediately said good-bye to his Liberty Theatre at Camp Bowie, Fort Worth, and is now attached to the 359th Machine Gun Battalion, Eighty-seventh Division, Camp Dix, New Jersey, and will be glad to hear from all of his old friends.

**BEST FILMS AT MINIMUM COST**

The War Department, Commission on Training Camp Activities, operating the Liberty theatres, has secured from the following picture makers the privilege of using any of their pictures at such a minimum cost as will barely cover rekindling and shipping of films: Paramount, Arclart, Fox, Goldwyn, Metro, Mutual, Triangle.
Roosevelt Backs Anti-Yellow Dogism

In Characteristic Letter He Says It Is No One Man's War
But the American People's.

I

Making a reality of the campaign against yellow dogism, which forms the basis of Hiram Johnson's interesting story of present-day life, "The Yellow Dog," has attracted the attention and called forth the personal praise of Theodore Roosevelt and has been assured the support of the Motion Picture Exhibitors of America.

In a letter addressed to Charles J. Giegerich, who is in charge of the nation-wide campaign to form anti-yellow dog clubs and organize the "boy power" of America, Mr. Roosevelt, commending the undertaking, says:

July 18, 1918.

My dear Mr. Giegerich:

I wish you all good luck in your effort to start the anti-yellow dog clubs. It is the duty of the American people to carry this fight through to a finish. It is our duty to insist upon a hundred per cent. Americanism in this land and to tolerate no divided allegiance. It is our duty to back up the Government in extending the draft, in encouraging and insisting upon the speeding up of our war-plane program, our field-gun program and every other industry connected with the war, and to back it up in sending the greatest possible number of our servants abroad until we get an army on the fighting line bigger than the combined lines of France and England.

It is our duty to stand by every public servant who effectively carries on his work and pays his debt along these lines. It is no less our duty to fearlessly oppose any public servant who fails in any point to perform such duty. This isn't any one man's war, and it isn't any Government organization's war; it's the war of the American people. It's their duty to see that all their servants carry it on with the highest efficiency.

With all good wishes,

THEODORE ROOSEVELT.

Charles J. Giegerich, Deputy, Anti-Yellow Dog Club, 730 Seventh Avenue.

The American Defense Society, in assuring its co-operation and support, takes occasion to issue the following editorial on "The Yellow Dog" for having written a story of interesting, humorous fiction that delivers in its lines "An effective blow against the agents of German propaganda."

In the campaign of anti-yellow dog clubs have been started the mayor and chief of police are co-operating in the campaign, and when the film version of "The Yellow Dog" is released the campaign against German-made undertones of unrest will receive added stimulus.

Exhibitors Commend New Fox Policy

Announcement of 1918-19 Plans Arouses Interest of Showmen in Large and Small Towns.

COMMENDATION of the William Fox policy for 1918-19 is contained in numerous letters from exhibitors which the Fox Film Corporation has received since its announcement last week. Exhibitors, says a statement by the Fox corporation, are unanimous in their statements that the arrangements of release of Fox pictures during the year beginning September 1 will be a great assistance to theatre owners.

Greater flexibility in the choice of stars is one thing noted in the declaration, and it is expected, with any number of Fox-Lehman-Williams, four additional Jeff Animated Cartoons, every section of the country, it is expected, will have little difficulty in exhibiting the pictures which are most popular in that particular locality.

It is also stated over the fact that Miss Bari will appear in "When a Woman Sins" early in the fall and also in "The She-Devil."

In regard to the announcement that William Farnum will write his own pictures based on Zane Grey novels, there has been many approving letters.

Much interest was shown in the trade by the announcement of a number of big timely pictures which William Fox has made, among them "The Prussian Cuir" and "Why America Will Win."

Considerable mystery surrounds the announcement of the Fox production, "Why I Would Not Marry." The nature of the film, who the star will be and all other facts regarding the picture are guarded with jealous secrecy. In fact, the only statement published so far is the twenty-sentence message which has come from the Fox office that it is "the story of a most beautiful woman in the world, and her problem."

Approval has been the greeting of the new Victory Pictures. In fact, three of the picture are already assured of success, the three foremost stars, Victory Pictures have already scored with exhibitors, if letters from theatre managers are any criterion. Warm praise has been received for Gladys Brockwell, Tom Mix and Will Power of the "Walking Man." In this connection several exhibitors, the Fox office states, have written in commending the William Fox policy of buying only the best stories for his pictures during the current year.

The Excel Pictures announcement also has made a hit with the exhibitors. The growing popularity of Jane and Katherine Lee, Virginia Pearson, Peggy Hyland and Jewel Carmen has been reflected in the box-office response.

Do You Know Drama When You See It?

If You Do You'll Recognize It Here—If It Doesn't Stir Your Blood Go See a Doctor.

By Guy Hubbart.

THE recruiting officer in a medium-sized city turned a volunteer down because he was physically unfit to fight in the trenches. The young man was anxious to fight; he was anxious to get at the dirty Boche and his swastikas, officer. He was fit enough. His height was all right; his heart was in good condition; his feet were fairly .

But he wasn't allowed his regular job to interfere with his fighting. No, sir; not at all!

Do you know what that $3,000 will do toward winning the war? Ask any recruiting officer. I'll tell you and then you'll know why the Kaiser fears ideas more than he does guns. He knows he can't fight ideas. He is at the head of an army of cattle. Cattle must be driven. They can't fight ideas as fast-chocking train as they can guns. They can't fight ideas as fast-chopping train as.

You men at the head of concerns manned by salespeople with ideas, are you helping them fight? You are if you have a War Savings Stamp department where stamps are sold every day.

Tell this story to your associates. It will help them and you fight, and remember every dollar helps the gamer and the mop-up man over there.

Loew Makes Big Contract for Features

Signs Up for Sixty Paramount and Artcraft Productions for Each of Twenty-two Houses.

WHat is perhaps the largest single booking contract ever made in the history of the motion picture industry has just been consummated by Marcus Loew with the Famous Players-Lasky Corporation. This contract calls for sixty feature-length and Artcraft feature productions for each of twenty-two theatres in New York and its vicinity. In addition thirty-six short subjects have been booked for the year in each house. The total sum involved is said to be in the neighborhood of $2,600,000.

The productions contracted for, each for one week's run in each theatre, are as follows: Two featuring Enrico Caruso, three with Fred Stone, three with George M. Cohan, eight with William S. Hart, eight with Douglas Fairbanks, eight with Charles Ray, two with Mary Pickford, four with John Barrymore, eight with Wallace Reid, five D. W. Griffith productions, nine Paramount and Artcraft special productions, ten Paramount-Ar buckle comedies and twenty-six Paramount-Mack Sennett comedies.
War Board Meets Film Men's Requests
Not Policy or Intent of Government to Impose Needless Restrictions on Manufacturers, Says Chairman.

VANCE McCORMICK, chairman of the War Trade Board, has written the following self-explanatory letter to thirty-five members of the National Association of the Motion Picture Industry:

"The requests and suggestions for a modification of the regulations governing the exportation of motion picture film, submitted on June 26 in accordance with a four-letter of July 12, by Paul Cronell and in personal conferences with representatives of the industry have received careful consideration by the board and they are in the nature of suggestions for the board to impose unnecessary or needlessly hampering restrictions upon any branch of American export business or without good reason to the detriment of our export trade, the maintenance of which is of importance for war reasons. This consideration applies particularly to the export of motion picture film since the educational effect of film of a suitable character is of recognized value."

"After consultation with the Committee on Public Information the board has found it possible to meet your wishes to the extent of dispensing with the requirement of film destined for Great Britain and its Dominions and colonies and for France and Italy consigned to a representative designated by the War Trade Board and that the special agreement (Supplemental Form X-20) be signed for such shipments. As was explained by the War Trade Board to the Committee, which wrote to the author, it was not thought at the time when the general regulations covering exports to all countries were drafted that these feasible countries would be restrictions upon the exports of film to the countries in question. The proposed agreement was so obviously a matter of form for countries whose policy upon motion picture houses has long since been banished that a special set of regulations to complicate the procedure was not thought necessary.

"The board will require upon film exported to these Allied countries only a guarantee against re-export, to prevent American countries only a guarantee against re-export, to prevent American exchange of film by circuitous routes into neutral countries to which the regulations of Form X-20 still apply.

"It does not, however, appear possible to dispense with the requirement that exports of film to neutral countries be covered by a receipt, filed with the War Trade Board under the Enemy Influence or control or exhibiting enemy film. Not only does the general policy of the War Trade Board apply to dealings with houses which employed in the enemy propa-
ganda, but the success which has already been attained in combating propaganda in European neutral countries, particularly in Scandinavia, by the imposition of such restrictions quite justifies a continuation of this policy.

"The board still has under consideration the question of a request for facilities for the re-export of raw stock and the changes in the phraseology of the supplemental form suggested by you. Our representatives abroad have also been instructed to keep this question and the question of re-export from the countries to which relief has been given from the phrasing of this clause in cases where such re-export appears objectionable, without referring the matter to Washington for decision.

"The board in its regulations (paragraph G of the agreement) to interfere with the usual cuts and changes in film, but only to provide against changes which would change the identifiable form of a picture as such, would be made immediately.

"Indefinite runs of "To Hell With the Kaiser" are now going on in more than a score of the larger cities of the East, North, and the South, while in the West many extended engagements are being held and others in some of the finest and most exclusive theatres in the West will be made immediately.

"Of the western cities which have been taken by storm are Los Angeles and Kansas City. In Kansas City it opened at Convention Hall, one of the largest auditoriums in the world. More than 25,000 saw the first two performances, and as many others kept the police active trying to get past the various entrances to the big theatre. Other cities are having similar experiences."

Metro's "Kaiser Picture Going Strong"
Home Office Reports Breaking of Attendance Records in Big Theatres Throughout Country.

ATTENDANCE records of theatres throughout the country are being broken nightly all over the country by_sol, "To Hell With the Kaiser," according to telegrams and letters from exhibitors and exchange managers to the offices of Metro, which is distributing this screen recreation of Prussia's plans to bring the world under its heel.

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Tucker Now to Direct Anita Stewart
Terms of Contract Said to Allow Well Known Director Full Scope to Turn Out Real Box Office Attractions.

CONSIDERABLE interest attaches to the announcement that Louis B. Mayer has completed arrangements with George Loane Tucker, whereby the latter will direct Anita Stewart in her new series of de-luxe productions to be distributed by the First National Exhibitors' Circuit.

George Loane Tucker is generally acknowledged by both English and American film critics to stand at the head of his profession. While a native American, Mr. Tucker spent several of his formative years in Great Britain, where he filmed "The Prisoner of Zenda" and "Rupert of Hentzau" by Anthony Hope; "The Middleman," well known to American audiences through the national legitimate tours of E. S. Willard; "The Christian" and "The Manxman" by Hall Steinman, and "The Hypocrites" by Henry Arthur Jones.

Mr. Tucker was in England at the outset of the war associated with the London Film Company, and during the following six months devoted his time entirely to the making of the pictures to aid Allied war aims and assist in recruiting.

Upon his return to America, about a year ago, Mr. Tucker became associated with the Goldwyn organization, and turned out three of the best productions recently released by that company. These were "Dodging a Million," "The Cinderella Man" and "Joan of Plattsburg."

"I prepare my own working scripts," Mr. Tucker stated in the course of a recent interview, "and am happy to say that I have never yet had trouble with an author over my manner of handling this work. It is always my aim to retain the spirit of an author's conception and not 'adapt' it out of all semblance to the original. In this connection it is gratifi-
ing to state that there will be no 'time limit' on the pic-
tures I will make, starring Miss Stewart. Every production will be the best of which we are capable, regardless of the number of days or weeks required to make it so."

Roberson-Cole Makes Big Foreign Deal
Acquires "Tarzan of the Apes" and Its Sequel for Large Slices of Territory—Other Sales.

One of the biggest foreign rights deals of the year was consummated last week when the Roberson-Cole Company took over the rights for "Tarzan of the Apes," together with its sequel, "The Romance of Tarzan," from the National Film Corporation of America for Great Britain and its colonies, exclusive of Canada and Australia. The consideration involved is said to be $75,000.

The Roberson-Cole company has also closed with the North American Motion Picture Corporation of Buenos Aires and New York for the distribution of the Roberson-Cole productions in Argentina, Paraguay and Uruguay. Another deal just closed is the sale to the Co-operative Company of "The Cast-Off," "The Fingers of Justice," "The Nickel Man" and "The Eagles' Eye" for Chile, Peru, Bolivia and Ecuador.

Due to the increase in its business in the last few months the Roberson-Cole has again been forced to expand its facilities, and has leased several rooms adjoining its head-
quarters at 1600 Broadway.

Canadian Exchanges Cut Out Old Film.
Several Canadian exchanges have discarded a quantity of ancient films which had been lying in their vaults because of the collection of a special war tax from exhibitors in the shape of a 15 cent per reel a day assessment whenever a picture is in use. With such a tax there was no demand for old pictures.
THE MOVING PICTURE WORLD
August 17, 1918

Manufacturers' Advance Notes

**Story of North Woods Is**

The title of Edith Storey's forthcoming Metro feature production is "The Silent Woman." It was previously known as "Shadow and Substance." "The Silent Woman" is a romance of the North woods. Nan McDonald is a clerk in a Hudson Bay trading post. She is affectionately called "the angel of the lumberjacks."

This five-act feature was directed by Herbert Blanche, adapted by June Mathis and Katharine Kavanagh from Lois Zellner's original story. George K. Hol- lier was the cameraman. The strong cast surrounding Miss Storey includes

Frank Mills in the role of John Lowery, her husband.
Joseph Kilgour has the part of the villain. Baby Ivy Ward has the appealing role of little billy. Lillie Leslie makes her first appearance with Metro in the part of Mary Lowery. T. Taniyama, one of the best known Japanese actors in the theatrical profession, is included in the cast.
Other well known people are George Stevens, Augusta Perry, Harry Linsen, New Berlin, and John Cobhill.

The subject will be released in Metro's All-Star Series August 26.

**Good Bookings for Kenyon Picture.**

In addition to the first run bookings in New York, William L. Sherry reports a good demand for "The Street of Seven Stars," the first picture produced by De Luxe Pictures, Inc., with Doris Kenyon as the head of her own company. John D. Sorocco, manager of the Park theatre in Boston, has booked the picture for the week of August 12 to be followed by bookings in all of the important houses in the Hub.

Another booking is in the entire circuit of Ascher Brothers—Lubliner & Trinz in the third largest booking in the country.

**Lillian Walker's First Is**

"Embarrassment of Riches"

The title of the first of the series of eight "happy pictures," as they have been called, by Miss Lillian Walker is "The Embarrassment of Riches." The subject is hearing combination of the Tischman studio in New Rochelle, and announcement of the release date is promised in the immediate future. The second picture has been selected.

Miss Walker's first story is a most happy choice with which to start her series of pictures. Louis K. Amspacker is the author. The play enjoyed a prosperous two seasons' run in New York, and is predicted by those qualified to know that as a motion picture it will prove even a bigger hit than it did on the stage. It is full of picture punch, with a novel treatment that is different and a great human appeal.

Contrary to the usual reservation of directors in accepting a play or book, Edward Dillion, who has been engaged as supervising director of the Lillian Walker Productions, went on record in advance of its production in declaring it to be a story that could not miss fire.

With the announcement of the releasing arrangements for "The Embarrassment of Riches" the Lillian Walker series will probably come also the details of the organization of the new producing combination, of which the Lillian Walker Pictures Corporation is one of the units. This is for its first release picture distribution of pictures for distribution on a co-partnership basis. The pictures produced by the Lillian Walker Corporation will include each of several star series to be presented by the new combination in the near future. It is reported that the output of three additional stars have already been contracted for, and it is said the new organization will seek not only to make its own films which have heretofore been classed as independents.

Mr. Park, the president and general manager of the Lillian Walker Pictures Corporation, is said to be closely identified with the producing work. Mr. Park has been active for more than a year in furthering a closer relationship between exhibitor and producer, and in the new combination, as well as his own releasing arrangements, are expected to reflect his activities in this direction.

**Gail Kane's Release for September Is Love Story**

GAIL KANE'S new production, "Love's Law," is the release by Mutual September 1, is a love story with a new angle. Those who have been favored with advance showings of "Love's Law" are of the opinion that it is one of the best plays Joseph P. Loder has produced and certainly one of the most satisfactory vehicles ever afforded Miss Kane. J. Clarkson Miller, who wrote the scenario, is proud of the material and is enthusiastic about the completed picture.

Supporting Miss Kane in the cast are her leading man, Courtenay Foote, Reed Hamilton, Frederick Jones, Mathilde Baring, and Emma Noyes. Francois J. Grandon is directing Miss Kane, who will produce eight feature plays for Mutual release.
Violet Mersereau Again
a Universal Bluebird Star

AFTERT a period of several months' inactivity the Bluebird has opened its studio at Coyoteville again. The occupant will be Violet Mersereau, who has contributed some of the most popular photoplays of the recent past. Miss Mersereau started work at the studio one week after her return from the ball at Boston, when she purchased a variegated wardrobe which she will require in this Bluebird photoplay, which is being made under the provisional title of "Together." O. A. C. Land has been engaged to direct Miss Mersereau, and will have entire charge of the production, but Miss Mersereau will have charge of the studio as well. He has chosen a story written by H. Wolheim which was published as a magazine story under the title of "The Lone Dil." Anticipating that very few people would know what a "dil" was, he decided to call the story "Together." Incidentally it may be explained that a dil is a crook, and that Miss Mersereau in the new production will play a dual role, that of a young society woman and her twin brother who has not followed the straight and narrow path. Mr. Land has already engaged Chester Barnett and Barney Randall to support Miss Mersereau.

Mrs. Castle Dances in Pathé Film.

Every one likes to see Mrs. Castle trip the light fantastic, but every one does not like to pay from $2 to $5 to see this queen of all dances display her skill. However, in "The Girl from Bohemia," the Pathé five-reel comedy-drama, Mrs. Castle is given an opportunity to exhibit a number of the latest dance steps such as won her fame in two hemispheres. Not only does Mrs. Castle present her latest dances, but she also wears a large number of beautiful gowns of the latest designs, and these will certainly be very interesting to the feminine members of any motion picture audience.

World Announces Dressler Comedy.

World Pictures announce another Marie Dressler comedy is to be added to the list of comedies released by this organization. It bears the title of "The Scrub Lady" and is scheduled for general distribution on September 1.

Miss Dressler is making her pictures at her studio near Los Angeles, and will remain in the west all this winter with the possible exception of the time she will give the Government on the next war loan, which commences late in September.

Mabel Normand Has Good Support in "Peck's Bad Girl"

PLAYERS of exceptional merit, well known for their work in stage and screen productions, give Mabel Normand admirable support in her newest Goldwyn picture, "Peck's Bad Girl," by Tex Charwat, this star's first production of Goldwyn's new year.

For her leading man the star has Earle Foxe, for several years a contributor to the success of prominent screen productions, and before his entry into motion picture work identified with many stage successes. On the screen Foxe has done his best work in "The Escape," "The Trail of the Lonesome Pine," "The Love Mask" and in the Pathé serial, "The Fatal Ring.

Corinne Barker, an actress of beauty and dramatic talent, plays the role of Hortense Martinot. Miss Barker enjoys an enviable screen career and played a prominent role with Mae Marsh in "Money Mad."

Ryley Hatch is intrusted with an important part in the Mabel Normand production. Hatch is known for his work in several successful stage plays, the most noteworthy of which was his performance in Mosesco's "Help Wanted."

On the screen he has been equally successful, Blanche Davenport, well known on the stage and screen for her splendid characterizations, also supports Miss Normand.

Fred Stone Putting Over Some Remarkable Dancing

FRED STONE caused a sensation at the Lasky studio recently when he went through a series of his eccentric dances in the making of his new Arcraft picture, "Johnny Get Your Gun." The scenes took place in a ballroom set, with extra people in evening clothes making a wide circle about the famous comedian. No one, not even Donald Crisp, Stone's director, knew what the director was going to do. But suddenly the music and the camera started simultaneously, and he began shooting from one side door of the ballroom.

Stone's dance was so swift and daring that it baffles description. The business of the extra people was to applaud, and they did so with the greatest enthusiasm, for they had never seen anything like Stone before. First Fred was on his feet moving slowly, then he would make a sudden twist, land on his shoulder and straighten up suddenly to assume a comic posture. And when the applause was at its height he suddenly skimmmed across the floor and out the door. This was only the first of his dances. Others as fantastic and amusing followed. The eccentric dances are only one of the many features announced in "Johnny Get Your Gun."

World Purchases Gambier Story.

For the past six months the scenario department of World Pictures has tried to get in touch with Kenyon Gambier, the author of "The Hughe Black One-Eyed Man," which appeared a year or so ago in the Saturday Evening Post. Mr. Gambier finally received the message and, as he expressed it, "there were so many post marks on the envelope that it was hardly decipherable." He was willing to tell the story for picture purposes. He invited an offer. The deal was consummated by telegraph. The story was turned over to a force of continuity workers and Montage love will begin work on the picture within the next few weeks.
Triangle Has Ten Directors Working at Culver City

That Triangle intends carrying on an intensive campaign of pictures making is evidenced by the fact that at no time in the recent history of the corporation has it had so many names of reputation working on productions as at present. To the well known names of Christy Cabanne, Cliff Smith, William Dowlan, Albert Parker, Gilbert P. Hamilton, Frank Borzage, Henry Otto, and Thomas Heffron there must be added those of Jack Conway and E. Mason Hopper. The arrival of Taylor Holmes, bringing his own director, adds still another name to the list, making ten in all. With such a battery of directors "shooting" at one time under the Triangle trademark a great output of superior feature productions may be looked for.

Taylor Holmes will be featured in a comedy drama by Jean Havesent entitled "His Father's Safety Razor." The plot of the story has not as yet been given out, but it is said to be a medium which will give full play to all the inimitable qualities for which this comedian is noted.

Lawrence Windom will handle the megaphone for Mr. Holmes, and a carefully selected cast will support him.

Jack Conway will direct "Mountain Law," and "Hunting the Kid, " Jack Richardson, Frank Pearce, and other well known stars will appear in the cast. intensification of the production, directed by Claire Swanson in "The Secret Code," by Ada Rogers St. Johns. It is a psychological study of married life seen from the angle of the neglected wife, with a mystery element cleverly interwoven.

Jack Abbe, Triangle's clever little Japanese star, will be featured in a new picture entitled "The Spirit of Adventure," of which he is co-author with E. Magnus Ingleton, of the Triangle scenario department.

William Dowlan is scheduled to direct "The Atom," the work of Catherine Carr, head of Triangle's staff of continuity writers, and in it Director Dowlan will again have Pauline Starke for the featured role.

Three other productions, titles not announced yet, are in course of preparation, and, with the technical and construction departments working overtime, it would seem as if "busy" will be Triangle's middle name for several weeks to come.

Bessie Love Is Now a Star for Vitagraph

Bessie Love, for several years past a star of growing popularity, has been signed as a star by Vitagraph. Albert E. Smith, president of the company, states that Miss Love already has begun preparations for her first picture, which will be made at the company's Hollywood studio. She will be directed by David Smith.

The acquisition of Miss Love comes close upon the revelation of expansive plans by Vitagraph. This expansion, which includes the acquisition of a number of new stars, the inauguration of a fixed serial policy, the enlargement and improvement of the company's Western studio, and other similar moves, would seem to be the forerunner of an important announcement by Vitagraph which may mark a new epoch in the company's history.

Bessie Love stands out among the younger stars through her work under direction of Griffith and Ince, and, more recently, because of the tremendous exploitation she received at the hands of the Pathé Company, for which she made four features. She is a native daughter of California, born in Los Angeles, and graduated from the high school there. Starting her career under the direction of Griffith at the Triangle, Fine Arts studio she appeared in numerous important productions, among them "The Heiress of Coffee Dan's," "The Doll's Ship," and "Nina, the Flower Girl."

Subsequently she came under the direction of Thomas H. Ince, and was featured in "The Sawdust Ring," "Wee Lady Betty," "R jintin Polly Ann," and others.

President Smith states that Miss Love will appear in Blue Ribbon features exclusively, the first of which will be released early in November. He says he plans to buy only stories and plays which he considers suited to Miss Love's personality, and that her pictures will be given the most careful consideration from every standpoint.

Will Rogers

Will Rogers, Famous cowboy wit of the Ziegfeld "Polies," as he appears in the name role of "Laughing Bill Hyde," a Rex Beach story now in the making at the Goldwyn studios.

"Friend Husband" is a Most Compelling Brute

With the constant search for novelty it is not surprising that motion picture producers—the more enterprising of them—occasionally succeed in reversing some of the old situations, or at least varying them. Such is the case with "Friend Husband," in which Goldwyn Picture Madge Kennedy is soon to be seen.

Instead of employing forceful methods to bring the girl he loves to terms, the man in "Friend Husband" happens to be married to her. In fact, they are on their honeymoon when he decides on the daring course which finally causes her to capitulate and give him her love.

Until this moment love had played no part in the unusual marriage, convenience being the reason Madge Kennedy chose to go through the nuptial ceremony with him, hoping that it would end there and she would be free to enjoy the monetary benefit derived through a certain will. But the man, being a cave creature for all his conventional exterior, would not let the marriage end there and promptly dragged Madge off to his cave—or, to be more exact, his island.

There his tactics departed somewhat from the popular formula. The bridegroom did not resort to violence, firmness being the extent of his strength. Nor did he refuse to allow his wife to wear her pretty honeymoon frocks. But—he did make her work for her living.
A affiliated Will Build National Distributing System

Following a week spent at the executive offices of the Affiliated Distributors Corporation, Com a J. Clark, of Grand Rapids, treasurer of that organization, has left for Chicago. Mr. Clark will remain there, it is understood, an important announcement will be made having to do with the active operation of the organization.

One of the objects of Mr. Clark’s trip to New York was to confer with Charles C. Frohman, the well-known president of the organization, and Sydney S. Cohen, chairman of its board of directors, regarding the physical handling of the Affiliated product.

Negotiations are in progress whereby the contract showing the projection of Affiliated prints and paper by a nationally organized distributing system will be placed in the hands of the directors of the Affiliated within the next few days.

The purpose of contracting for such service is to save the exhibitors of the country the expense of maintaining another distributing organization. The employment of an already existing organization of Affiliated prints and paper by a nationally organized distributing system will be placed in the hands of the directors of the Affiliated within the next few days.

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Fox Reports Large Increase of Business in Buffalo

U NDEBT the direction of Clayton Sheehan, special representative, and Thomas W. Brady, manager, Fox Film Corporation's office at Buffalo reports a big increase in business in all lines of films, "A Daughter of the Gods," R. A. Walsh's drama, "Woman and the Law," and "The Blindness of Duvoros" are reported as being exceptionally popular. Manager Earl Crabbs of the Strand Theatre, Buffalo, has extended the run on "A Daughter of the Gods" because of the unusually heavy business. The lobby displays used at the Strand during this showing have attracted attention. Mr. Crabbs is an artist and designed the displays himself.

The run of the Annette Kellerman picture has also been extended at the Drachen Theatre, Dunkirk, N. Y., and at Haven's Opera House,OLEAN, N. Y., Fred Bitner, who has just taken over this latter house, reports an exceptionally heavy business. He has injected new life and new ideas in the management, and has lined up the attractiveness of the theatre. Mr. Bitner has just booked the complete Fox service, including "The Big Six of 1918" and the William Fox Standard Pictures.

Fox service has also been taken by the Como Abbott Theatre, Buffalo; the Andrew Theatre, Salamanca, which also books the complete Fox service; the Corning, N. Y., Symphony Theatre, Binghamton, has resumed the Fox service.

Manager Harold Franklin of Shea's Hippodrome, Buffalo, has resumed the showings of the Fox-LEHMAN Sunshine comedies, and is also playing the regular Mutt and Jeff Animated Cartoon program.

DeMille's Latest Effort

SOUNDS LIKE REGULAR STORY

T HE Cecil B. DeMille special production for Arclight, "Till I Come Back to You," which will be released Aug. 26, deals with the war, but from an angle hitherto unknown to the screen producers and scenario writers. It is an original story by Jeanie MacPherson. The psychological treatment which is applied to certain situations growing out of the terrific struggle forms a large part of the story. One actuality story concerns a Belgian girl who marries a German before the war and repents of it later and counts.

A young American officer is involved in the plot, becomes a factor in the life of the Belgian woman whose husband is killed takes her for his own. But the peculiar pathos and inspiration of the situation is so lovely, so humanitarian, the Belgians; the brave deed of one little Belgian boy who saves a whole schoolful of little waifs; the manner in which they save their lives the American officer is forced to sacrifice the labor of months and is later made master of the boy, can be saved in turn by the child—these are some of the points which render the story different from the usual customary war picture. There is little "battle stuff," but plenty of excitement.

Adolph Washburn plays the American officer, and Florence Vidor is the Belgian girl-wife. G. Butler Clonough is the German husband.

C. B. DeMille is enthusiastic over the picture, upon which he is laying the greatest care and attention.

Carol Holloway in Wolfville Tale.

Carol Holloway, well known for her work in serials with William Duncan, marks another successful serial with this installment of "Wolfville Tale" this week in "The Jest of Talty Jones," a General Film release. Featured with her is William Lester, who is playing prominent parts in the other stories of the series, and Robert Burns, Hattie Buckirk, and Charles Force. That strong note of comedy runs throughout the two-reel story, which is not without its touch of the dramatic.

Following the Wolfville release will come "Springtime a La Carte," another O. Henry story, with Edward Fox and Agnes Ayres, the popular stars of recent Broadway Star Features successes.

Unusual Titles for Kellerman Picture.

The sub-titles in "Queen of the Sea," the submarine pantomime which William Fox is now releasing, are of a different sort. Originally of his big, timely pictures, are declared to be of exceptional literary merit. Annette Kellerman's Churchill Enterprise has booked the complete Fox service. As the production is a big pantomime the sub-titles had to be of a nature in keeping with the beauty and picturesqueness of the picture. Miss Hettie Gray Baker of the Fox Film Corporation spent several weeks in writing the sub-titles alone. These, it is said, breathe the poetry and delicacy of the picture, without being banal or forced.

"Playthings" Is Universal's Bluebird for August 12

Douglas Gerrard, well known Bluebird director, who had charge of the production, engineered the contract for Miss Brunette, including Myrtle Eccles, Lewis J. Cody, Mary Anderson, Charles Gerrard, Phil Dunham and F. A. Turner.

When the production came in from the eastern coast, it was reviewed by the reviewing committee that an earlier place on the Bluebird program was justified. For this reason the program was therefore made that "Playthings" will be the regular Bluebird release for August 12, and will be followed by a special feature, "Devil Baiters," which will be released one week later, on August 19.
Southern Have Call
In Forthcoming Metro

KILDARE OF STORM" will be Emily Stevens' next starring vehicle in Metro's All-Star Series. The story mirrors picturesque and typical phases of the South, having been written by Eleanor Mercein Kelly, a Southern author. Miss Stevens is not a Southerner, but most of those associated with her in the production of "Kildare of Storm" were born below the Mason and Dixon line.

King Baggot, who plays Kildare, and the director, Harry L. Franklin, both hail from St. Louis, Mo., where Director Franklin received his first theatrical training in St. Louis under the tutelage of Col. John D. Hopkins, while King Baggot frequently returned to St. Louis in stock companies and road productions. He and Franklin kept track of each other's careers, but their trails never crossed until the Metro production of "Kildare of Storm."

Jere Looney, who prepared the screen version of the story for the use of Miss Stevens, is also a Southerner. Mr. Looney hails from "furthest south" of any of those identified with the production, as he was born in Shreveport, La., and his knowledge of the South enabled him to retain the spirit of Miss Kelly's novel in adapting it to the screen. Another Southerner in the cast is Edwards Davies, who has the important role of Calhorne. He was minister before he decided to change his profession for that of the stage. He first starred in vaudeville acts throughout the country.

An interesting coincidence is that one member of the cast in "Kildare of Storm," King Baggot, founded the Screen Club, the first club in the world entirely devoted to motion picture players, and that Edwards Davies, another member, is president of the Green Room Club, one of the oldest and best known of the theatrical organizations.

Still another member of the "Kildare of Storm" company to call the Southern home is P. Thad Volkman, who is assisting Harry Franklin in directing the production. Mr. Volkman comes from San Antonio, Texas, and has traveled extensively through all the Southern states. He was a newspaper man before being identified with the screen. Mr. Volkman has been connected with Metro almost since the firm began making pictures, and has been associated with several Metro stars and directors.

George Spoor's "Young America" Has Been Completed

PHOTOGRAPHIC work on both interior and exterior scenes in "Young America," the new George K. Spoor feature taken from the Cohan and Harris success written by Fred setEmail, has practically been completed.

Director Arthur Berthelet starts work immediately on editing the film, and it shortly will be ready for release. Inquiries already are coming to Essanay in regard to the release of the picture and as to when it can be booked. Exhibitors who have seen the play on the stage or know personally of its qualities are particularly anxious to show it.

Besides carrying an unusually strong and timely plot the picture is attractive photographically, the most elaborate care having been taken with the interior settings and the exteriors selected both from the point of their suitableness and beauty.

The cast was specially picked from several cities for the various parts, mostly from New York and Chicago, so that each character is the best adapted to the role taken that could be found. It is believed that the play as a whole will be an unusually strong one.

Niles Welch Signs With Famous Players-Lasky

NILES WELCH, one of the more talented and experienced of the younger screen actors, has signed a four-year contract with the Famous Players-Lasky Corporation under the terms of which he will appear as a featured player in support of Paramount and Arcaft stars. In making this announcement, Vice-President Jesse L. Lasky said: "Ever since the success of Mr. Welch when he played the leading juvenile role opposite Marguerite Clark in 'Miss George Washington,' at which time we received innumerable letters from exhibitors and admirers of his work, many of whom suggested that he ought to be featured regularly in Paramount pictures, I have been trying to engage him. I am much gratified at finally having secured his signature to a four-year contract, as I consider Niles Welch one of the most promising juveniles on the screen."

Mr. Welch was born in Hartford, Conn., and received his early education in France and England, his parents having spent the greater share of their time in Europe during that period of his life. He attended St. Paul's School at Concord, N. H., and entered Sheffield Scientific School, Yale University, with the class of 1909. From there he went to Columbia University, where he was prominent in all student activities, including football and rowing. Also he was active in varsity theatricals, and after leaving college he played in stock for three years. His first motion picture engagement was with Vitagraph, with which company he was identified for a year. He then appeared for a year in Metro productions, and since has been seen in Paramount, World, Universal, Pathe, Select, and Goldwyn pictures.
French Army Takes Picture of Celebrating Americans

THE title of a two-reel production scheduled for immediate release by Pathe is “Fourth of July in France.” It was photographed by the cinematographic division of the French Army, and was obtained by Pathe from the French Pictorial Service.

The motion pictures making up this subject have just been received from France, and are full of absorbing interest in every detail for the reason that they show Uncle Sam’s boys at the Independence Day celebration in the land of the lilies.

A brief resume of the interesting scenes in this film show the unusual character of the production. We see our boys on parade at the main square of a little Alsatian town. This town the Sammers rescued from the grasp of the Hun, and they are being showered with flowers and good wishes by the Alsatians who long were under the iron heel of the German Government.

The scenes shift to Paris, where all the Allied countries joined together in the celebration of Uncle Sam’s Fourth of July. We see President Poincare accompanied by General Joffre, the Governor General of Paris, Ambassador Sharp, and other dignitaries assembled to review the parade along the Paris boulevard held in honor of the United States and her Independence Day.

And down the Avenue President Wilson, formerly Tressdans Avenue, renamed by the French in honor of our President, we see Allied soldiers marching midst the fluttering flags of the Allied governments in which the stars and stripes predominated.

In this two-reel production many interior pictures carrying intense human interest are presented.

As a box-office attraction there can be no question as to its value. The newspapers of the land gave the celebration of the Fourth in France the widest publicity. Joined with the intense interest of the public in our soldiers in France is also a widespread pride in the recognition by our brave ally of America’s greatest holiday. The “Fourth of July in France” is certain to attract the widest attention.

“Inside the Lines” (Word).

The current release on Word program of the five-reel feature, “Inside the Lines,” with Lewis S. Stone as the star, is still a big box-office winner in the legitimate theatres. A revival of this Broadway success was made in Boston, and, though it had a long run there during its first visit to that city, it is now in its twelfth week. So pronounced is the success it is now meeting with that plans are being formulated for several companies to tour it in the coming season. The timeliness of this picture is best illustrated by the recent disclosures of the activities of German authorities from Wilhelmstrasse.

They spent over thirty million dollars in perfecting an organization to disseminate propaganda in this country by buying up a large number of daily papers scattered throughout the United States.

Inside the Lines” is the best of all the plays shown to date that illustrate the methods of the German Government in insidiously sowing the seed of doubt and discontent to nullify the aims of our Government to bring this war to a successful termination.

Real Western Atmosphere

For Farrar’s “Hell Cat”

W ITH the first episodes of Goldwyn’s production of “The Hell Cat,” nearing completion in Cody, Wyoming, Geraldine Farrar and her company are preparing to travel further toward the heart of the West for the remaining scenes of Willard Mack’s drama. The daily program of the international celebrity has been one calculated to tax the endurance of anyone but herself. Arising at 6 in the morning, she rides on the pony placed at her disposal by the citizens of Cody to the Hargreaves Ranch on Cottonwood Creek, about five miles from the town, where she is joined by Reginald Barker, her director, and the other members of her company in time to shoot the first scene at 7.30. Work continues until the same hour in the evening, so brilliant is the sun.

The ranch is typical of that section of the country and includes everything to be found on the place of a well-to-do sheep raiser, although it was found necessary to add much more than the place at first afforded. For the burning of the ranchhouse a duplicate interior of that building has been erected on the place. After the fire scenes are photographed Geraldine Farrar and her associates will forsake Cody for a fifty-mile pilgrimage into the cattle country.

Arrangements have been made with Winthrop Holley Brooks, owner of Valley Ranch, one of the show places of the country, whereby the place is turned over to Goldwyn for as many days as are required to stage the action demanded by the play. Valley Ranch is entirely different from the simpler outfit on Cottonwood Creek, and boasts of every modern improvement. There Geraldine Farrar will have her own electrically lighted log cabin and the remainder of the company will be quartered in tent houses.

Besides Milton Sills and Tom Santschi, together with other members of the company, the cast will be further strengthened by ten champion riders of Wyoming, local celebrities, most of them, because of the accidents they have survived. Their daring exploits are taken as a matter of course. They will also live at Valley Ranch. Geraldine Farrar insists that every member of the company supporting her dice at one great table in the ranch-house.

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Metro Gets Rights to "The Man Who Stayed at Home"

METHO has acquired the American motion picture rights to "The Man Who Stayed at Home," the patriotic drama which has delighted theatre audiences in this country and in England. "The Man Who Stayed at Home" will be produced under the personal supervision of Maxwell Karger. The identity of those playing the roles of Christopher Brent and Miriam Lee, taken on the New York speaking stage by Albert Brown and Katharine Kaelred, will be announced later. The play completed a long run at the Forty-eighth Street Theatre, New York, some few weeks ago. The record of "The Man Who Stayed at Home" has been eventful. It was produced at the Ambassador's theatre, London, where it had a run of two years. It was written by Lochem Worrall and J. E. Harold Terry in collaboration. Under the title of "The White Feather" it had a brief engagement in New York shortly after the beginning of the European war, but war problems were not at that time sufficiently understood in this country and the play was withdrawn.

After America's entry into the great struggle it was produced under its present title by Henry Jewett with the Copley Square Stock Company, in Boston, having the usual run, for a stock company, of thirty weeks. William Moore Patch, managing director of the Fort Pitt Theatre, has recognized the drawing power the play would have to a country awakened and secured the national stage rights, showing the play at his own theatre for seventeen consecutive weeks. Later the play awakened New York and continued its season well into midsummer. The coming season it will be sent on tour throughout the United States. A notable cast will be engaged to interpret the play for the screen, and it will be produced as a multiple-reel feature under the guidance of a director appointed for the purpose. "The Man Who Stayed at Home" will be the eighth patriotic feature production issued by Metro, the others being "To Hell With the Kaiser," starring Lawrence Grant and Olive Tell, which has just completed a successful Broadway run; "Leat We Forget," with the heroine of the Lustiania, Rita Jolivet; "My Own United States," starring Arnold Daly; "The Slackers," with Emily Stevens; Mabel Taliesin in "Draft 1917;" "The Legion of Death," starring Edith Storey, and "Her Boy," co-starring Effie Shannon and Niles Welch.

Walsh Spends Six Months Making "The Prussian Cur"

An idea of the thoroughness of R. A. Walsh, the Fox director, may be obtained from the statement of the Fox Film Corporation that Mr. Walsh spent twenty-seven weeks filming "The Prussian Cur," the production which enabled him to complete the most picturesque scenes of the Prussian army system in this country.

When Mr. Walsh began on the production he was faced with a stupendous job. He had to duplicate the United States Senate chamber, the German Embassy at Washington, the Kaiser's Palace at Potsdam and other historical settings which require, not only extensive preparations but also the greatest fidelity to detail. How closely were facts adhered to in this production is shown by the fact that the real furniture which was used in Ambassador von Bernstorff's office in the German Embassy at Washington is used for a setting in "The Prussian Cur."
Scene from "The Death Dance" (Select).

Select Presents Quartet of Attractions for August

SELECT announces it will release during August four productions. The latest attractions of Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge are included.

"The Savage Woman," about which so much has already been written, is the Clara Kimball Young production for the month. This picture was originally scheduled to be released at the end of July, but such is the magnitude of this production that it was found impossible to complete and release on time. The picture was presented to the public before the early weeks of August. Produced by Clara Kimball Young and her own company at Hollywood, "The Savage Woman" will undoubtedly take rank as one of the major accomplishments of this star.

Probably the second of the Select releases during August will be "The Death Dance," Alice Brady's next picture. This is a ripping story of New York life in which Miss Brady is seen in the role of a breezy modern girl who determinedly follows a course of clean living and upright conduct in the face of many enemies. Where she is credited to Marie Eve, the photoplay being prepared by Paul West—the last work which this veteran did for the screen until his recent retirement. The cast includes Helen Montrose, H. E. Herbert, Harland Tucker, Clara Doris, Edna Mae Cooper, Lewis Wiloughby, and Jane Reckley.

Many Inquiries Coming on Johnson Travel Pictures

ARRANGEMENTS are now being made through which the Martin Johnson travel pictures, "Among the Canalal Islands of the South Pacific," will be shown as a feature attraction in many of the leading and higher class motion picture houses throughout the country.

That these pictures have struck a popular chord is manifested in the larger audience that has been received by Mr. Johnson not only from the amusement houses, but from educational and scientific institutions as well.

With the view of supplying the latter demand a series of short subjects will be made from part of the 50,000 feet of negative which Mr. Johnson took on his expedition, part of which will be shown at universities and educational institutions, as well as to religious societies showing the missionary work which is now being accomplished in these regions.

Alice Howell Puts on "Hey, Doctor!"

From Julius Stern, the president of the Century Comedy Company, comes the information that Alice Howell is about to appear in another of her characteristic vehicles which has been given the title of "Hey Doctor!" In this burlesque Miss Howell returns to the type of characterization which is peculiarly her own and appears as Rosie Ratte. In the cast supporting her are Russ Powell as Dr. I. O. Lotta, Eddie Barry as the janitor who loves Rosie, Billy Armstrong as Billy the Butcher, Edith, Kelly as Jassband Jennie, and Neal Burnus as her sweetheart.

Keeney Soon to Release Third Subject, "Marriage"

THE Frank A. Keeney Pictures Corporation has now released two pictures through the William L. Sherry Service, "A Romance of the Underworld" and "Out of the Night," and will shortly release a third, "Marriage." Reports from the Sherry exchanges continue to tell of the success of the Keeney pictures. In many houses they have been drawing larger audiences than any of the popular Charlie Chaplin films, which are the latest of the summer season. All of these Keeney pictures star Catherine Calvert and are directed by James Kimble.

The tentative title of the fourth Keeney picture, "The Girl With a Past," has been handed to the Sherry exchanges by the late Paul Armstrong, who wrote the well-known drama from which the picture is made. "A Romance of the Underworld," is adapted.

Keeney's present plan is to resume production with Miss Calvert early in the fall. No definite announcement has been made as to when he will take up production with Jewel Carmen, who recently signed a contract for an extended term of service with Mr. Keeney. It was understood that Mr. Keeney would begin at once with Miss Carmen were it not for legal entanglements, William Fox claiming her services under a previous contract.

"Marriage," a Keeney release, is of especial interest because it was written by Guy Bolton, who is the author of "Topper," "The Big Gay Canary," "Oh! Lady! Lady!" This is Mr. Bolton's maiden effort for the screen and bids fair to make him popular as a movie fan.

Good Reports on Kenyon Releases

Reports from the various exchanges of the William L. Sherry Service, which is distributing all of the pictures of Doris Kenyon as the head of her own company, have been uniformly good. Among the first of the Kenyon releases, "The Street of Seven Stars" is making a hit with the public. It is a sweet and sentimental story of love and adventure with a few thrilling incidents. The screen adaptation is from the novel of the same name by Robert Rinehart, which was published in the Saturday Evening Post.

The second of the Kenyon pictures, "The Inn of the Blue Moon," is to be released from the Universal exchange. It is the story of twin sisters, one of whom is raised in the social advantages of the Catskills and grows up almost as a wild girl, while the other is reared in luxury in the environment of New York's fast society set. The striking resemblance between the two sisters leads to numerous cases of mistaken identity. Real life courtroom scenes can't tell them apart, and some of the mix-ups are very amusing.

"Bawled Out" (Universal)

Alice Howell in "Bawled Out," a two-reel comedy, is in the latest offering featuring this star which comes from the Century Comedy Company. According to Universal office sources, it is the best Alice Howell comedy released to date. Featuring so popular an aggregation of screen comedians as Eddie Butterworth, Vin Moore and Helen Gibson in support, it is sure to succeed. Universal regards it as being out of the ordiary.
Fox Planning Campaign
For “The Strange Woman”

Plans for an elaborate campaign are maturing in the Fox Film Corporation for the exploitation of “The Strange Woman,” the screen adaptation of William J. Harbuth's famous stage play, which will be one of the early Gladys Brockwell releases under the William Fox Victory Pictures banner.

The purchase of the motion picture rights to this play, stated an official of the Fox Film Corporation this week, is in direct line with the Fox corporation's policy to buy only the best novels and stage plays for picturization by their studios.

“The Strange Woman” in its original version was one of the most successful plays in recent years. It played the season on Broadway and toured the principal cities of the country. It is our purpose to capitalize this appeal. We think “The Strange Woman” is one of the best stories that has ever been put on the screen, and that the film will be well received with it. Miss Brockwell has already begun work at Hollywood, Cal., under the direction of Edward LeSaint, who will undoubtedly be released early in September.

To give the exhibitors of the country the full benefit of this picture, the picture establishment in its stage form we have devised several novel publicity and advertising aids.

“Green Eyes” for Dorothy Dalton.

A picturesque and carefully dramatic story of the Old South is presented in “Green Eyes,” the next Paramount picture starring Shirley Mason and Ernest Truex, which has just been completed at the Eastern studios of the Paramount Pictures Corporation. The story is described as a comedy of the training camps, and will be released under the trade name of “Come On In”—for it is apparent from the outset that the picture not only has a slogan, but carries the strong patriotic message as well. “Come on in—the war is fine!”

World’s “The Road to France” is a Romance of Ships

A BRIDGE of ships is The Road to France, declares E. N. Hurley, chairman of the United States Shipping Board, and against the background of present war activities in American shipyards World Pictures announces the picturization of a tense love story bearing the title of “The Road to France” and starring Carlyle Blackwell and Evelyn Greely. This super-special will be released on the regular World program on Sept. 9.

As a fitting foreword to the picture Mr. Hurley appears in the introductory scenes and explains the importance of ships and shipbuilding to the glorious future of our country. The launchings of a large number of ships on July Fourth are shown, together with views of notables who were present, these including Judge E. H. Gary and Mrs. Gary. The latter is seen christening the ship “Liberty” as she slides from the ways.

In the introductory scenes Chairman Hurley says: “Eight months ago the entire working force in the shipbuilding plants of the United States totaled 45,000 men. To-day there are 350,000 men working in the yards and 250,000 cutting timber in the forests and sawmills, besides untold thousands fabricating plates and frames in the steel mills of the country. German efficiency, that was forty years developing, will be answered by us in one day by the bridge of ships that will make ‘The Road to France’.

That this picture will arouse tremendous interest was evidenced by the expressions of appreciation and approbation made by the privileged few who were present at a private showing of the new motion picture, when screened at the private projection room in the home office of World Pictures a few days ago.

The scenic environment of this film embodies the most interesting section of the nation's activities leading to a successful termination of the war world. It shows the evolution of a steel cargo carrier from the launching of the first oiler to the christening of the ship as it takes to the water. Intertwined in the picturization of the construction of the ships is the thrilling patriotic fervor which will strike a responsive chord in the heart of every American. Here is propaganda of a sort that is most earnestly desired by our country. It is a mental tonic that should and no doubt will stimulate every soul who has daughter of “Columbia” to do even bigger things that democracy may survive and make this world of ours a safe place.

Scene from “Shifting Sands” (Triangle).

Stewart and Gloria Swanson
Triangle Features August 11

The United States-Mexican frontier forms the background of “Cactus Crandall,” the novelized production offering Roy Stewart, and scheduled as the first release on the Triangle program for the week of August 11. A timely production which strikes a patriotic keynote is “Shifting Sands,” the second release for the week, starring Miss Swanson.

“Cactus Crandall” was written by Roy Stewart himself, and he plays the hero, Cactus Bob Crandall, in this production, which is described as a Western thriller. The girl, Helen, is interpreted by Marion Marvin, who makes her first appearance upon the screen in this production.

George Elwood Jenks scenarized this play, and, according to the report, Director Cliff Smith has furnished the production with entirely new sets which picture the environment of the Mexican territory with pictureque reality. Steve Round is the cameraman. Charles T. Day wrote “Shifting Sands,” which offers Gloria Swanson as the second release of August 4. It is described as a story of love and sacrifice in which the heroine finally wins happiness through her patriotism.

Miss Swanson plays the part of an artist, Marcia Grey, who cares for her invalid sister. She is unjustly convicted and sent to prison by a man whose advances she scorned. Upon her release she finds love and happiness. But after her marriage she is again molested by the man who caused her imprisonment. He attempts to force her to betray herself and her country, but the Secret Service interferes, and her former sacrifices are not in vain.

Joe King portrays John Stanford, a rich tenement worker, in love with Marcia. Harvey Clarke, Lillian Langdon, and Arthur Milllett are members of the supporting cast.

This is the first Triangle production directed by Albert Parker, who recently arrived at Culver City. Pliny Horn photographed and Katherine Carr wrote the scenario.

Outing-Chester Shows Beavers.

“A Dam Catastrophe,” seventh of the Outing-Chester travel pictures released by Mutual, displays a colony of beavers in active operation. The busy little animals, all unconscious of the proximity of a cameraman, are shown cutting down trees on the bank of a swift-running stream in the Northern forest, their long, sharp teeth shining in the sunlight as they gnaw into the hard wood.

The close-ups of Mr. and Mrs. Beaver are probably more intimate pictures of these picturesque little folk than have ever been made before. Every hair in their long whiskers can be counted if the spectator desires.

This release constitutes also an intimate touch of the wilderness. The picture portrays forty miles from any human habitation, except those occupied by Tepee Indians, with whom the photographer made his home while stalking the beaver.

Stanton to Make “Eyes of the Soul.”

Having just completed “Why America Will Win,” the great patriotic picture of victory which is based on the life of General Pershing, Richard Stanton will begin work soon on another big production. This picture bears the title of “Eyes of the Soul” and it will be done by an all-star cast.

Outing-Chester Shows Beavers.
"Mickey" Orchestration Made by H. Sylvester Krouse

Follow the announcement that the Mack Sennett production, "Mickey," has been released, and a box office attraction, offered to state and buyers, several sales of foreign territory are reported, including England, Spain, Portugal, and Brazil. Rights to New York have also been secured by Magnet Film Exchange, 71 Bowery, and have been listed, and Jules Burnstein, manager of this exchange, is very enthusiastic over this production, and predicts it will not a few of the best in town in second and third time to see it, and that this picture will prove to be the biggest box office attraction that ever entered a picture motion picture screen.

The music score for "Mickey" is being played by H. Sylvester Krouse, who has written several ballet scores, suits for musical comedies, and has been a concert pianist. He is a representative of the strongest, too, and Mr. Krouse is also arranging a complete piano score so that the music may be heard in the main lobby of a piano and possibly one or two additional instruments will not be handicapped.

"Suspicion" Is Title of
Hoffman's First Release

"Suspicion," the first release of M. H. Hoffman since his secession from Foursquare, has been edited, cut and titled, and the first completed print will shortly be ready for viewing. Mr. Hoffman in an interview given last week at Mount Sinai Hospital, "will, of course, speak for itself with the few words that he is to have. It is an advisory to me to judge what I naturally consider to be its many great merits as a production, its position in the picture industry, and I think it is much better than any previous picture." Mr. Bedding chose a powerful theme for his play "Suspicion" is a war-time offering, but there is not a single piece of War stuff in the picture. It is a story of the present day and hour, and many of the scenes are laid in Washington. The picture will, I think, make a world-wide appeal.

"Mr. Bedding and I are old associates in producer work, but I have reserved New York and New England for my own offices. I am confident that by reason of the strength of its story 'Suspicion' will be quite as popular with exhibitors and the public as its predecessor, 'The Letter/' Red in Germany.' The topic of 'Suspicion' is literally in the air, everybody is talking or thinking about it, and it is likely to have a great deal of space to it, and the future of civilization and democracy depend upon the forces and influences which are dealt with in 'Suspicion.' Yet the picture does not preach, it entertains, while it thrills and excites.

"Suspicion" will be probably followed by many other big offerings, but at present I and my force are concentrating upon this picture.

Madame Petrova Finishes
Extensive W. S. S. Tour

On July 25, Madame Oiga Petrova returned to New York, having completed her country-wide tour in the interest of the War Savings Stamp movement. On June 1st she visited twenty-five of the principal cities, as follows: Atlanta, New York, Houston, Dallas, Fort Worth, Minneapolis, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Duluth, Chicago, St. Louis, Indianapolis, Newark, Louisville, Cleveland, and Pittsburgh, in a little more than a month.

The amount, $200,000, which she promised Government officials that she would raise, was actually received, and Hittland figures for the entire tour indicate that the total sales of War Savings and Thrift Stamps on this tour were $200,000.

In each city she appeared in one of the leading motion picture theaters, giving, in addition to a war talk, recitations and a rendition of a patriotic ballad, "Freedom for All Forever," Co-incident with her personal appearance her latest film, "Tempered Steel," was shown. In each place visited she was greeted by enthusiastic crowds, many of them being received by the mayor, other officials, and special military escortors. At some points War Savings and Thrift Stamps, to the number of thousands, were given to boys of 18 and over, and public squares and parks to accommodate the crowds could not gain access to these lances because of the crush she led a parade of the naval squadron.

Madame Petrova's return to New York was timed so as to allow her to view "The Tiger Woman," her fifth special production directed by Ralph Ince, and which will be released in the near future.

Modern Secures New Jersey Rights to Gaumont Topicals

A contract has been closed through Mr. Jans, the New Jersey agent, disposing of the northern New Jersey rights to the Gaumont News and Gaumont Topicals.

Herman F. Jans, president of the Modern Film Company, and also president of the New Jersey Metro Film exchange, recently organized the Modern Film Company for the purpose of handling independent or state rights, separate and apart from the New Jersey Metro organization. All independent attractions hereafter released by a company through the Metro office have been transferred to the new organization. Gaumont News and Graphic releases are the flag productions purchased since the inauguration of the new plan of operation.

Mr. Jans is said to have submitted three of the early issues to five exhibitors in many different localities in his territory, and was guided by their judgment.

Sawyer Secures Several Locations

Arthur H. Sawyer returned to New York this week following a trip to Atlantic City. The purpose of his visit being to survey the possibilities of locations for future productions of "Attractours," the story of which calls for several scenes along the Atlantic coastline, together with a spectacular effect to be staged on the water. Mr. Sawyer reported that he has discovered several ideal scenic locations, and all arrangements whereby the places in question have been secured through option, and will be used exclusively in the initial Ralph Ince production.
THE MOVING PICTURE WORLD

August 17, 1918

Will Soon Begin Work on First Anna Case Picture

A NNA CASE, the well known grand opera prima donna and star of the concert stage, will on August 12 begin work in the first production in which she will be featured by the International Film Corporation. This picture was previously announced as being titled "The Golden Hope." However, so many changes have been made in the story that Director Julius Steiger is endeavoring to select a more appropriate title, which will be announced later together with detailed information as to the type of story.

In addition to beauty, Miss Case is said to possess remarkable dramatic ability, and to have achieved success entirely through her own efforts. Possessed of a beautiful voice, her parents unfortunately were not in position to allow her to have it cultivated; so she started on her own initiative and fought her way, rung by rung, up the ladder of fame, being engaged successfully at different times in selling newspapers, driving the station hack in her home town, singing in the church choir, then small concerts, making records for phonographs, etc., of all of which helped to pay for her musical education until, by long, hard, and conscientious work, she reached the goal.

Irving M. Lesser Joins the Navy

Irving M. Lesser, manager of the Los Angeles office of Rol L. Lesser's All Star Feature Distributors, Inc., has enlisted in the navy, and Lewis Hyman has been transferred from the San Francisco office to Los Angeles to take Irving Lesser's place.

This necessitated changes in the organization of Mr. Lesser's San Francisco office, so Mr. Carney had been promoted to Mr. Hyman's place, and W. G. Holbom is now in charge of the booking of the official U.S. war films which are being distributed under authority of the State Council of Defense of California.

No Impossible Situation in Gaumont's New Serial

THAT a motion picture serial need not depend on improbable situations or the interjection of magical agents or impossible wonders is claimed to be proven by the success attending the showing of the early episodes of the Gaumont Company's new photo-serial, "The Hand of Vengeance." The interest depends primarily on the story. Starting with a tense situation which merges into another even more dramatic the attention of the spectator is gripped before the first few hundred feet have been screened. Then follows a succession of startling but natural situations—thrilling adventures, exciting dangers, marvelous escapes which are said to be entirely devoid of padding, and which keep the interest at high tension. And even then there will be many persons disappointed because of the fact that the majority of those who took part in this play are now fighting real battles in France, which makes it impossible to show further daring escapades of the delightful adventurer who is featured in this serial.

"The Hand of Vengeance" is said to be a clean and entirely wholesome photo-serial, and one which will delight any class of theatregoers. It is a mystery story, an exciting story, a heart-interest story, a love story, a romance—all in one. And above all it is claimed to hold the interest and suspend, cleverly portrayed by competent actors, and having beautiful photography.

The entire serial is now complete in ten two-reel episodes, artistic posters and publicity books have been prepared, and exhibitors will be able to see it complete before booking.

Several Sales Announced on "Mothers of Liberty"

MONOPOL PICTURES COMPANY, 1476 Broadway, New York, announces the following sales in territory on the feature production, "Mothers of Liberty," produced by the Royal Cinema Corporation: New England states to Major Films Company, 10 Fliedmont street, Boston; New York City and Northern New Jersey to Mothers of Liberty Picture Company, 145 West 45th street, New York; New York outside of New York City to Doo-Lee Film Company, 445 Warren street, Syracuse; Eastern Pennsylvania and Southern New Jersey, to Electric Theatre Supply Company, 13th and Vine streets, Philadelphia; Western Pennsylvania and West Virginia, to Quality Film Company, 414 Ferry street, Pittsburgh; Ohio, Kentucky and Michigan, to Standard Film Service Company, 318 Sloan Building, Cleveland.


No one has ever claimed that a sales force under the leadership of Lynn S. Card, is now at work, and a statement regarding the future production will be made in the near future.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

ARMOUR FILM CORPORATION announces the release of "The Sunset Princess": To Princess Film Corporation, for Upper New York State and Al Poison for New York City and Long Island. To Frim­ont Film Corporation, Boston, for New England states. To Harris P. Wolfberg Attractions, Pittsburgh; to Eastern Pennsyl­vania and West Virginia, and to Quar­ter Exchange, Atlanta, for the Southern states.

Sale of rights to the "Missus, "My Husband's Friend," to Princess Film Corporation, for Upper New York State, is announced by the Arrow Film Corporation.

An article in this department, there is published a list embracing a majority of the territory of the United States, which has been disposed of by Monopole Picture Company in their series of "Heroes of Liberty.

Ernest Shippman announces the sale of rights to all Canadian east of Fort William, for "Berlin Via America" to Thomas C. Conway, Montreal.

W. H. Productions Company announce the sale of rights covering series of Pappy Arnold, the reissue of "The Grey", to the Film Distributing Company for South Carolina, Georgia, Alabama and Tennessee.

Winnifred Kingston in Sherman Film

In the film version of "The Light of Western Stars," which is being produced by Harry L. Sherman, based on the Grey's successful novel of the same title, the leading feminine role, "Majesty Hammond," is portrayed by Winnifred Kingston. Miss Kingston plays opposite Dustin Farnum, who, along with Eugene Stewart, is the featured member of the cast.
Install Auto Service to Quicken Shipping

J. A. Koerpel, President of the Northwest Film Board of Trade, Establishes Motor Truck Transportation System Between Seattle and Portland to Overcome Express Delay in Sending Films—Will Open Other Routes if Work of Forwarming Companies Is Not Improved.

By S. J. Anderson, East Seattle, Wash.

SEATTLE—The Northwest Film Board of Trade is taking up the express problem out of Seattle, and J. A. Koerpel, the president, is arranging for a motor truck express to look after the towns where most trouble is being experienced, viz.; those between Seattle and Portland. If the consolidated express companies do not improve the service to the north and east other motor truck routes will be established along those lines as far north as the Canadian line and at least as far east as the central part of the state. In establishing this motor truck service for the shipment of films, Mr. Koerpel is not making an untired experiment, for he established a similar service between Washington, D. C., and Baltimore when he was stationed in that city as World manager, and it is still being used. To Have National Premier in Seattle. “Salome” featuring Theda Bara, will have its national premier showing in Seattle at the Orpheum theatre on August 3. One of the reasons for the decision to show the big super-feature first in Seattle was the fact that Theda Bara’s last big super-feature, “Cleopatra,” opened in bigger business in Seattle than in any other city considering the length of the engagement.

Rex Enjoys Record-Breaking Business. The middle of summer is not usually thought of by exhibitors as a time for record breaking runs of motion pictures, and John Hamrick, manager of the Rex theatre, Seattle, certainly never thought that the record made with Chaplin’s “Carmen” on the Sunday after a hot July Sunday, but that’s exactly what happened on July 21 and what’s more, Monday’s business continued to smash records. It’s “The Finger of Justice” that’s gone into the wrecking business at the Rex, and it has been continuing all week at such a rate that Mr. Hamrick has arranged to hold it over for another week. In spite of the fact that he has booked it for second and third runs at his two other houses. The lobby display was considered so good by Miss Grace Marbury Sanderson, author-manager of the production, that she has had eight dozen photographs made of it to send the other first run exhibitors throughout the territory. The picture is already booked up to the eighth run in Seattle. In the Washington territory it is booked up tight to October. Miss Sanderson, who has established her Northwest headquarters at 1016 Third avenue, will leave next week to cover Montana.

Metzger Now With Jewel Productions. G. A. Metzger, who has given up the Northwest managership of Universal to accept the general managership of Jewel productions, has sent out letters of farewell, and offering his personal services while in New York to help his exhibitor friends in the Northwest. A similar letter from him was also published in his house organ, “Zeel Stuff,” which is published in the Portland office. Mr. Metzger’s letter was followed shortly by one of greeting from Sol Hauns, who is succeeding him as former chief. Mr. Hauns has for some time been acting as Mr. Metzger’s assistant in the capacity of manager of Bluebird productions in the Northwest.

Pathé Office Now in New Quarters. The Seattle Pathé office was moved this week from its old location in the Central building to the new building just completed for it at 2113 Third avenue.

Exchange Personal. H. B. Wright, formerly an exhibitor and owner of state rights features in British Columbia and other parts of Western Canada, has joined the sales force of the Seattle Select office. Another new name on the list of Select salesmen is that of R. A. Butsler.

J. E. Madsen, who was Mutual’s first manager in Seattle, got a furlough from Camp Lewis the other day and paid his many friends on film row a visit.

J. A. Koerpel, World manager, has just returned from a trip calling on exhibitors in Washington’s Death Valley, where he experienced temperatures which mounted as high as 114 degrees in the shade.

A. G. Kelchhey, booker at the Seattle General office, went into training this week at Camp Lewis, and his place has been taken by L. T. Ruffner, who was shipped in to replace Paramount staff.

Alex Singelow is leaving this week on his first trip through the Washington territory for Klein.

Jack Rantz and His Bride Are Back. Jack Rantz and his bride, who was Miss Virginia Keltner, of the Seattle Artcraft-Paramount office, returned to Bremerton this week from their honeymoon in California. Mr. Rantz operates the Rilco and Dream theatres in Bremerton.

Spokane News Letter

By S. Clark Patchen, R. 18111 Eleventh Avenue, Spokane, Wash.

J. W. Allender Incorporates. O’KANE—Incorporation papers for the Washington Motion Picture corporation of Spokane, Wash., have been filed with the secretary of state at Olympia, the capital city, by Mr. O’Kane, J. G. Madaux and Beulah Allender, all of Spokane. The corporate object is to buy, lease, propel or otherwise manage in plays, operas, songs and moving pictures. Mr. Allender said the incorporation was for the special purpose of operating the Lyric and the Majestic theatres at present.

Lewis Popular in Spokane.

When the Liberty theatre presented Mitchel Lewis, who is connected with the American Picture corporation of Spokane in “The Bar Sinister,” there was a large attendance throughout the three days of the picture. Lewis has won his spurs here in “The Barrier” and “The Sign Invisible.”

Spokane Brevities. Pictures showing the various means of conserving and using fuel, both for homes and business establishments, were shown in the Chamber of Commerce room on July 23 by M. E. Brown, fuel expert of the Northern Pacific Railway Company. Even the sweepings are used and all coal is sifted from the ashes.

A Pledge to Save is a Pledge to Fight

BUY W. S. S.
FILMS FORM BASIS OF POST'S ENTERTAINMENT

Metro’s “To Hell with the Kaiser,” and Pathe’s “Kicking the Germ Out of Germany” Main Features of Kansas City Newspaper’s Show at Convention

HALL—THOUSANDS UNABLE TO GAIN ADMISSION.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Raymond Called to Fight.

C. E. Raymond, shipping clerk for the World Film Corporation, has been called to the colors. Mr. Raymond is replaced by Mr. Leon Blum, of Paramount, and also with Kleine-Eisdon.

Universal Notes.

Leo Doty, booking clerk, has been called to the army. Mr. Recob is taking his place.

D. B. Lederman, special representative from the New York office, is again in Kansas City looking over the system which he installed a week or ten days ago. From Kansas City, Mr. Lederman will go to Minneapolis, St. Paul, and Des Moines, Iowa.

V. A. Klingberg has been added to the Universal force as special attractions sales manager in the Kansas territory. Mr. Klingberg was formerly with the Universal and also with Paramount for some time.

Exhibitors Who Visited Kansas City.

The following are some of the exhibitors from the near-by territory who paid their respects to the Kansas City exchange last week, in addition to E. Van Weying, Fastime theatre, Ottawa, Kansas; H. V. Vardon, Maple theatre, Independence, Mo.; Lee Gunnison, Vaudeville theatres, Atchison, Kansas; Mrs. Mollington, Gen. Charles Barron, Augusta, Kansas; C. Holmes, Emporia; S. L. Drucker, Liberty theatre, Sand Springs, Okla.

AMONG THE THEATERS.

Fischer, Okla.—The Main street theatre has changed hands. R. Beas and W. H. Daly, of Pittsburg, Kan., have purchased the theatre from Mr. Vining, James Roper, and J. Blades.

Dwight, Kan.—The Dwight Amusement Company is building a new airdomo.

Atwood, Kan.—Hereafter the Electric theatre will be under the management and personal supervision of H. C. Bertram, superintendent of city schools.

The Dallas Opera House Association will remodel brick opera house at a cost of $16,000, Watson Co., contractors.

Akrum, Ida.—M. B. Ryan recently bought the Majestic theatre of John Lemeke and has given it a complete face-lift.

Necedah, Wis.—Frank Nowack has leased the hall here, and will put in a moving picture theatre.

Red Cloud, Neb.—Geo. J. Warren has again come into control of the Tepee theatre here, as well as the Orpheum.

Sheldon, Iowa.—The Strand theatre is to be remodelled at once. Mr. Long is owner of the building.

Wheatland, Iowa.—The moving picture theatre here has been reopened.

Atchison, Ia.—The Majestic theatre has been bought the moving picture business here and has taken possession.

Anchorage, Ia.—The Gem theatre has been leased by Miss Beulah Stewart to J. F. Wortham of Centerville.

International, Ia.—Devereaux & Tippel have opened their new playhouse for business.

The Y. M. C. A. is erecting an open-air theatre at Tallaferro field. An open-air stage with seats for several hundred and movable scenery booth are being erected.

Junction City, Kan.—The Junction City American has added a modern $18,000 theatre, 21x110 feet. C. D. Turnbull, architect.

Tulsa, Tex.—W. M. Givens, of Lockney, has purchased the Olympia theatre from H. H. Townsend.

Del Rio, Tex.—A theatre building is to be erected by W. Box, San Antonio.
Ohio Operators Present New Wage Scale

Becomes Effective August 19—Increases Earnings from 62½ Cents an Hour to 80 Cents—Provision Made for Special Entertainments and Overtime Work.

By M. A. Malaney, 667 Belmont

CLEVELAND—Motion Picture Operator-Exhibitors of Northern Ohio at their meeting on August 14th, Monday submitted a new wage scale to exhibitors, to go into effect on August 19, and will give the exhibitors a raise from 62½c, an hour to 80c an hour. Here is the scale:

Section 1.—All night shows within our jurisdiction shall pay at the rate of $2.50 per hour, for five hours, with an additional 25% commission and a minimum of one matinee a week. Should the said matinee run continuous, the operator shall be paid the same rate. All extra matinees shall be paid for at the rate of $3.50 each and shall not exceed four hours.

Section 2.—All theatres running ten hours a day shall employ two operators, each working six hours per day, and each to receive $23 per week.

Section 3.—All theatres running twelve hours a day shall employ two operators, each working 6 hours per day, and each to receive $32 per week.

Section 4.—All theatres running 14 hours per day shall employ two operators, each working 7 hours per day, and each to receive $37 per week.

Section 5.—All theatres running 16 hours per day shall employ two operators, each working 8 hours per day, and each to receive $41.50 per week.

Section 6.—All theatres running a daily matinee shall be charged a minimum performance, the matinee not to exceed four, and the evening performance not to exceed four hours, $14.50 per week.

Section 7.—Special entertainments shall be paid for on the basis of $2, each and shall not exceed four hours. $3 shall be charged for setting up machine and $3 for taking down.

Section 8.—Overtime in connection with downtown theatres shall be computed by adding the total overtime per week, and charged pro rata.

Section 9.—Overtime in connection with all other theatres shall be charged at the rate of $1 per hour or fraction thereof.

Section 10.—All operators engaged for road shows shall be charged at the same rate as required by the International Alliance at the time he is engaged.

Section 11.—Overtimes shall not be permitted to carry film, banners, posters, etc., to or from theatre or film exchange, either with or without pay.

Section 12.—Eastern standard time shall be recognized in accordance with this scale.

Charles V. Burton, well known cameraman of Cleveland, is in Salt Lake City taking pictures of the potash fields for Uncle Sam. This work is preliminary to Burton's entering the active service. He has applied for a commission in the observation department of the aviation division.

E. J. Smith, manager of the Universal exchange, has just returned from vacations in the Adirondacks and other eastern points.

Fighting Sunday Closing in Ohio.

The Sunday closing bill in Ohio will receive another blow when the exhibitors of Columbus close at 11 o'clock at the Deshler Hotel on August 1 in an effort to provide ways and means for legalizing the closing of the road shows. From two to three thousand operators have signed the meeting has been sent forth to every one connected with the film industry. Cleveland has the initial meeting of exhibitors in Columbus last month decided to form themselves into a regular organization, to execute their plans intelligently, and to that end organized under the name of the Ohio State Screen League, with officers as follows: Henry H. Lustig, president; Fred Desberg, secretary. An executive committee was also elected, and consists of the following representatives: Lewis B. Burton, J. W. Smith; W. C..vari; C. W. Cline, Akron; Harry W. Cress, Piqua; Joseph Perlstein, Toledo, and J. H. Buxton, Cincinnati. The meeting was held in conjunction with the officers of the league.

Mr. Harry W. Burton, president of the Ohio State Screen League is not affiliated with any other motion picture organization, and has power to act only in reference to the local chapter.

At a recent meeting in New York of the Sunday closing committee of the N. A. M. P., which decided to send representatives to Columbus to present their case at the mass meeting in Columbus, the following recommendations were made:

Petra Sells $16,000 W. S. S.

Mme. Petra's two appearances at the Stillman theatre last Friday netted the U. S. Government just $1000 in war saving stamps. The popular screen star made a short address in the afternoon and evening, accompanying her talk with a few well selected songs.

Mr. and Mrs. Mark Greenbaum of the Alhambra theatre have just returned from an enjoyable visit to Camp Sherman, Chilllicothe, where their son, Jack, is stationed. They have mailed the good word that Jack will be in Cleveland for the opening of the Alhambra on August 15.

Fox Preparing for Big Sales Drive.

The Fox Film Company's Cleveland office is showing a great deal of activity preparatory to the big sales drive that will be carried on throughout the country early in the fall. In anticipation of the drive he is enlarging his sales force considerably this week.

They are H. E. Smith, for the past five years owner and manager of the Toledo Film Exchange in Toledo, and C. H. Woodley, a prominent exhibitor from Illinois.

Sunday Closing Receives Setback.

Sunday closing in Ohio was given a blow last week when the grand jury refused to indict two moving picture owners for violating the Sunday closing laws on Sunday. They were recently arrested for keeping open on Sunday after the closing hour and had concealed the shows to continue operating.

Parsons Treats Newspaper Men.

"Smiling Bill" Parsons, of Capitol conception, got a lift through Goldwyn, visited Cleveland July 22 and certainly let the city know he was there. He went to two orphan asylums and others to a fine luncheon at the Hollenden Hotel, and in the afternoon went to two orphan dramas and distributed a box of candy to every child. At 3 and 9 p.m., Mr. Parsons appeared in both shows, delivering a little speech where he delivered a talk on Thrift Stamps. At 6 p.m. he was the guest of honor at the Cleveland Yacht club. Moving pictures were made of these events by the Plain Dealer Screen Magazine.

Gordon Square Has Film Repertoire.

The Gordon Square theatre, Cleveland, has a program of choice stock, making up the film repertoire, something new in this section, if not in the country.

It is planned to have a week for each popular star, and run their best pictures, changing daily.

Fighting Tubio Short Items.

Manager Lefebv' of the Cleveland Parex office, is looking for two good road men.

Goldman, of the Monarch theater, Cleveland, has become financially interested in two theaters in Newcastle, Pa.

Ohio News Letter

By J. L. Shipley, 616 Locust St., Des Moines, Ia.

Two Exchangers Called to Colors.

DE S MOINES—Two exchange men were called to the colors last week. The Iowa exhibitors answered the call to arms this week. Orrin C. (Lafe) Clarke, assistant manager of the Palace and the Lyric, enlisted in the U. S. Navy and with the Des Moines contingent went to Camp Pike, Arkansas. It was a coincidence that the Kalee manager of the Yale, was the first local film man to go into the army.

M. J. Frisch Back from Meeting.

Manager M. J. Frisch of the Universal office returned from the general meeting of Universal branch managers and high offices in Chicago. Mr. Frisch stated that plans for the coming year reveal some unusual productions for distribution throughout the state, and the business booming in the face of the hot weather and usual off season.

Draft Board Summons Harry Watts.

Harry Watts, for a time acting as manager of the Palace for several weeks past, hastened to his home in Omaha in another capacity last week. Mr. Watts joined the draft board there. Manager Dan C. Burgum of the Garden will also supervise the Palace in the absence of Mr. Watts. Former manager of the Star, and experienced in theatricals generally, as house manager, J. L. Shipley is handling publicity for both theaters.

Epidemic Closes Picture Theatres.

An epidemic of influenza has gone through the picture business in Dubuque, all theatres having been closed by order of the board of health, which has resulted from the disease, and the theater managers state that it may be several weeks before they will be able to operate their houses, and they are permitted to reopen.

Mitchell Supervises Music at Palace.

Norris E. Mitchell, who has been musical director at the Garden for several years, has been given the supervision of the Palace orchestra added to his duties as well. Mr. Mitchell promises to bring the house up to his usual standard. He continues to direct personally at the Garden.

Witnesses Sell Their Lyric Theater.

Cecil Witmer, manager of the Casino, announces that owing to his brother, H. H. Witmer, being ill, they have sold their Lyric theater at Valley Junction to Ed Lyons.

Authorities Close the Twin-Star.

Declaring it to be a violation of the state law, the Twin-Star theater of Ames was ordered closed Sunday by the Chief of Police. The picture being shown was "Furnishing the Crusaders," the film having been secured upon the request of soldiers of the visiting 315th Battalion as an act of appreciation of Gerbracht Sisters, who are operating the house while their brother, Joe, is fighting in the service. The city council was in the city, and the case has gone over until his return. Interest is high in Ames, and the majority seem to favor an open-Sunday town.

Dress Lobby for "Uncle Tom's Cabin.""Uncle Tom's Cabin" packed and jammed the Dress Lobby last week, as Manager Burgum fixed the lobby up appropriately, surrounding the box office with Carpets and draperies. The40000 pictures, being the story of slavery, furnishing a background. A great deal of interest attached to Mrs. Priestley Morrison in the role of Eliza. The Clamps, Mrs. Morrison having been a stock favorite here for several years, and it being her debut in pictures. A special children's matinee on Saturday attracted more than two thousand children.
Rochester News Letter
By L. E. Skelfington, 61 Main Street, Rochester, N. Y.

Columbia Takes Over the Baker.

ROCHESTER—The Baker theatre has been taken over by the Columbia Picture Corporation, which will move its burlesque into it from the Corinthian next season.

 Authorities Seize Park Theatre.

A peculiar situation has arisen in Bath in connection with the Royal, which is partly owned by a trust and the National hotel were owned and conducted by William P. Murphy. A while ago, Miss Adeline, the last of the Baker’s Variety, paid the property, and the municipal authorities immediately seized the property. They then learned that Miss Adeline said that Murphy had started a suit in the Supreme Court, alleging that the authorities had no legal right to lay taxes, and the city officials claim that they did not guarantee the lease.

Crawford Walls Adjudged Bankrupt.

Crawford Walls, manager of the Wright theatre at Waterloo, has been adjudged bankrupt and the affairs of the theatre frozen by the hands of referees in Bankruptcy Charles A. Hawley, of Seneca Falls.

McVey Takes Pictures of Draftsman.

One of the most progressive motion picture theatre managers in Central New York is Manager McVey, of the Morgan theatre in Auburn. He has drafted men from Auburn and Cayuga county left Auburn one morning last week, to work in a large man power, and took some splendid views. They were shown two days after being shot. One of the faces which appears in the parade coming down James street.

Rialto Books Metro Film for Week.

“Till Hell with the Kaiser” is receiving some big box office response in this locality and has been booked for a week solid at the Rialto and the Family theatres.

Kentucky News Letter
By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Theatres Aid Home Warfare Campaign.

LOUISVILLE—Louisville motion picture theatre owners, trade and stock car companies, etc., have joined in a campaign for the week of April 1 to 10 to collect a complete fund of $377,000 for the Louisville Federation of Social Agencies. Lee Gold- berg, motion picture chairman for Kentsucky for war work, has arranged with a number of theatres to use slides carrying the appeal for “Our Share for Home Warfare.” The theatres to aid in the campaign are the Alamo, Ideal, Hilltop, Cherokee, Victory, Palace, West Broadway, Ariston, Crown, Hippodrome, Majestic, Rivoli, Press, Strand, Cal- sius, Empire, Fox, Parkway, Anderson, Orpheum, Shelby, Rex, East Broadway, and Walnut.

Adjust Labor Differences.

Paducah—Moving picture theatres in this city which have been listed as unfair to organize labor are back on the job. The differences between the three theatres and the International Alliance of Theatrical and Stage Employees have been worked through arbitration by a committee composed of Commissioner J. L. Woolridge; President J. H. D. Eatman, of the Central Labor Union, and owners of the Kozy, Arcade, and Star theatres. The operators of the theatres went on strike on May 10, and the strike had been in effect since that time.

The MOVING PICTURE WORLD

Brek Company Takes Quarters in Film Row

San Francisco Supply Concern Opens Beautifully Appointed Salesrooms and Offices in Fireproof Building at Golden Gate Avenue and Jones Street.

—Formerly at 70 Turk Street, the Old Film Center.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The Brek Photoplay Supply Company, which succeeded to the business of George Brek and Son in 1918, has moved from the quarters that have long been occupied at 70 Turk street to a handsomely equipped suite of rooms at 355 Golden Gate avenue and Jones street. This store is in a fireproof building erected exclusively for the purpose of the supply companies, and this concern was the first to lease space. It occupies a space twenty- five feet by fifty, both first and second floors, with a full basement, in addition to a mezzanine floor, where the offices are located. A large shop will form part of the equipment, and it is planned to manufacture many specialties for use in connection with projection. The Brek Photoplay Supply Company has long handled Simplex machines of several makes, and is now exclusively made distributor for the entire Pacific Coast. Sales in the local field have been quite satisfactory, and it is expected that this concern will show a gain in sales.

This concern has always handled a large line of the theatre supplies, and this will be added to his stock, as well as suitable quarters could be secured. Tom Maguire, manager of the firm, was for years an employee of the Theatrical Supply Company, and has a wide knowledge of the needs of the theatre owners.

Peerless Buys Arbuckle Films.

The Peerless Film Service has purchased twenty-four one-reel Arbuckle comedies for exclusive distribution, with an agreement to booking the Chaplin reissues it controls. Complaints are made that others having old Chaplin pictures are using them as suitable quarters could be secured. Tom Maguire, manager of the firm, was for years an employee of the Theatrical Supply Company, and has a wide knowledge of the needs of the theatre owners.

Rodeo Helps Red Cross.

G. E. Madsen, who handles the Bell theatre and the Strand in Eureka, has worked hard to make the recent rodeo a success, and reports that about $3,000 was cleared at the Red Cross gate. Moving pictures were taken, and are being shown at theatres in the Livermore Valley.

Nick Turner Returns to T. & D.

Nick Turner, for some time manager of the T. & D. theatre at San Jose, Cal., and who left to assume the management of the Strand theatre at Grass Valley, which he purchased, has again joined the staff of managers of the Turner & Dahnken Circuit, and has been placed in charge of the Berkeley house. Harry Oviatt, who was in charge here for several weeks, has assumed charge of the house at San Jose.

Bluebird Man Joins Marines.

Joe Goldberg, for the past year in charge of the Bluebird office at San Francisco, has joined the Marine Corps. He recently completed a long road trip for the Universal, and enlisted upon his return.

Kinema Engages Orpheum Theatre.

The management of the Kinema theatre at Oakland some time ago secured book- ing for its series of features, including “Hearts of the World,” intending to show them both at this house. It was later de- termined to show the series here, following its engagement at the Columbia theatre in San Francisco, and an opportunity was presented of securing the Oakland Orpheum for the presentation of “Hearts of the World.” The new arrange- ment is a very advantageous one, since this house has much greater capacity than the Kinema, with better facilities for the installation of the augmented orchestral equipment, and with more for the reservation of the reserved seats.

Notables Speak in Theatre Tea Room.

M. Maurice Saensen, managing director of the French High Commission in the United States, spoke recently at a reception tendered in the Tea room on the mezzanine floor of the California theatre. Lieutenant Paul Verdier, of this city, who has served with the French army the past four years, also spoke and approved the theatre management to exhibit a reel of pictures, the property of the French Government, showing the “Blue Devils” and some submarine views.

Made in San Francisco Picture Shown.

The first complete “Made in San Francisco” picture, “The American,” produced by the Fil Am Feature Film Company under the direction of H. E. Wallis who also plays the leading role, was shown recently for a week at the Theatre St. Francis. Others who participated in the production were Clarence E. Hogan, Barbara MacLennan, Sophie Christenson, Francis Sights, and William Goldsmith. The concern plans to erect a large studio here.

San Francisco Brevities.

The Paul Smith Pictures Company has given up its offices at 120 Golden Gate avenue.

George Chamberlain, of the Independent Film Exchange, has disposed of most of his film, and has left for Texas to handle his Sonat & Evans production.

J. W. Datto, formerly road man for the General Film Company out of the local office, has resigned to accept the management of the Vallejo theatre at Vallejo, Cal. He succeeded B. H. Courts, who has gone to Hanford to manage the house owned by his brother, Claude Langley.

H. E. Lols, manager of the larger branches of the Western Triangle Distributors, has made a trip early in the month to Salt Lake City to take charge of the new manag- er.

Hubby Hillyard, formerly with Edward H. Kemp, is now in training at Camp Kearny, Cal.

Bill Burke, of the Rialto theatre, recently made a business trip to Seattle.

The Grand theatre, one of the oldest houses in the Mission district, has been sold by Sam Levin to Mahoney Bros., and will be conducted under the management of Charles Mahoney.

Otto Roeder has moved from the old Columbia theatre to the Bay View theatre on Railroad avenue.

George Breck, E. L. Gilmore, and L. M. Kaye are engaged in business as the Vitaphone Company.

J. Hellman and C. E. Burns have disposed of the New Piedmont theatre at Oakland to the J. S. Kimball Company.

Texas Brief Items.

George L. Barry, of the Billy Barry Enterprises, has come to town, and is discussing Dallas film exchange men last week for the first time in three years. He came here to see the possibility of importing one of the new Dallas skycrapers.

Two veteran Texas League ball players are making a big success as moving pic- ture exhibitors. They are “Boston” Campbell and “Babe” Peoples, of Delphos, Tex. They are joint proprietors of the Arcade theatre.
Equitable Exchange Newest in Kansas City

C. W. Harden, an Old Time Picture Man, Is Manager and Chief Promoter—W. H. Bell, Secretary and Treasurer—Offices Located in Ozark Building—Will Handle Billy West Comedies and State Right Features.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

The Equitable Film Corporation is the latest exchange to be added to Kansas City's list. The manager of the company and chief promoter is a man who is popular and well known in Kansas City film circles—C. W. Harden. Mr. Harden was first introduced to the Kansas City film world as manager of the local Fox office. Later he had charge of the Metro, where he remained until last August. From the Metro he went to the E. & H. Company as manager of the E. & H. Company, which he established in Atlanta, Ga. A short time ago he sold his interest in that concern, is the third back to Kansas City to affiliate himself with the owners of the Camp-Bell Film Company, forming the Equitable Film Corporation. The corporation is capitalized for $25,000, taking over all of the assets of the Camp-Bell Company with Mr. Harden in charge. W. H. Bell, who is also an old-time film man, has been manager.

C. W. Harden.

ager of the Paramount office in St. Louis previous to his Kansas City experience, has been appointed secretary and treasurer of the company. J. M. Campbell, president of the company, is a prominent insurance man of Kansas City, being particularly well known in financial circles. Billy West comedies and a number of big state right pictures will be handled. The corporation expects to become the largest independent buyer in the middle west. The offices of the company are located in the Ozark Building, the center of the film industry in Kansas City.

Owing to the prominence and popularity of Mr. Harden and Mr. Bell, who have had such long experience in this territory in the film business, the success of the company is already anticipated.

The unlimiting financial resources of Mr. Campbell and his associates, so combined means a really big local proposition.

Gregory Joins the Army.

Charles Gregory, salesman covering the Iowa territory for Goldwyn, leaves August 5 to join the national army. Mr. Gregory, who has been with Goldwyn since the opening of the office, first as usher, then booker, and from that position he was elevated, from the Kansas City office to go into the service. The other two are C. Robertson, salesman, and T. F. Wilson, shipping clerk, who entered the national army as well.

Bokley Unveiling His Theatre.

Hugo Bokley has completed plans for a 50x37 ft. addition to his moving picture theatre at 1615-17 East 13th street. The addition will be one story high and put on at the rear of the present building.

Newman Purchases Big Pipe Organ.

Work on the Newman theatre at 12th and Main is being pushed as rapidly as possible. Mr. Newman has just purchased what is probably the largest pipe organ in the west from the Austin Organ Company. The instrument has eighty-nine stops and four manuals. The top manual is equipped with material procurable and the organ is designed to take the place of an entire orchestra. Mr. Newman's idea in this is that he wished to be fully equipped in case war conditions should cut down on the number of musicians.

Triangle Releases Pensive Censor.

The city censor held a private showing last week of "The Gathering," "Beyond the Shadows," featuring William Desmond, and the "Golden Fleece," featuring John Q. Menches. These were passed as very good.

Campbell Returns for Conference.

J. M. Campbell, of the Camp-Bell Company, has returned to Kansas City from his summer vacation in the Rockies, to hold an important conference with W. H. Bell in regard to plans for expansion in view of the coming winter. The exchange is new and one of the leading independent distributors in the Missouri and Kansas fields.

Woods Goes to the Army.

W. E. Woods, booker for the Pathe, has been called into military service, and will report for service in a week or ten days. D. W. Day, formerly booker with the Vitascope, took charge of the booking department of Pathe in Mr. Woods' place.

With Missouri Exhibitors.

Will Leucht, of the Savoy Theatre, St. Joseph, Missouri, has enlisted in the navy and expects to leave for the Great Lakes Naval Training School immediately.

Sam Harding, owner of the new Liberty theatre, Kansas City, has been in Omaha, Neb., on a brief business trip during the past week. Mr. Harding expects to return within a few days. A $750 upright piano has been purchased for the orchestra at the Liberty.

H. B. S. D. Hardy, of the Empress Theatre, St. Joseph, Mo., was in Kansas City recently. Dr. Wertenberger is remodeling and redecorating his house for the fall season.

W. E. Scoville, of the Idle Hour theatre, Kansas City, has just returned from a motor trip through Colorado. Work has already been started on the extension to the theatre, the addition being in the shape of an entrance on Grand avenue.

Junction City, Kan.—Work of remodeling the Columbian theatre is almost completed.

Jamestown, Mo.—C. E. Long is now manager of the moving picture show at this place.

Morely, Mo.—A portion of the new $10,000 building being erected by Black & Son will be occupied by the Morley moving picture show.

The new Victory theatre has been opened to the public.

Detroit News Letter

Perry Selling Hodkinson Productions.

Detroit—Charles W. Perry, for three years with Pathé in Detroit, part of the time as manager of the Boston Pathe office, has returned to Detroit as special sales representative for the W. H. Hodkinson Corporation. He will devote his entire time to selling Paralta and Plaza Plays, making the headquarters of the Detroit office of the General Film Company.

Pierce Now with Liberty Theatres.

The numerous friends of Howard O. Pierce, for several years publicly manage the Palatka, Jacksonville, and Winter Park theatres, has been named winter as manager of the Butterfield houses in Flint, and recently manager of the Liberty House in Louisville, has been appointed assistant director of the Liberty Theatres of the United States, making his headquarters at Washington. Howard has a brother who has been with the Marines since the outbreak of the war.

Gordon Sholes “The Hushed Hour.”

Harry O. G tobacco, president of the Broadway-Strand theatre, and manager for Clara Kimball Young, was in Detroit on Friday, where he saw Mr. Sholes’ new picture, his first feature, “The Hushed Hour,” with Blanche Sweet and House Peters. Those who view the film are offered a rare one-ship big picture worthy of playing in the best houses.

Exhibitors’ Board Decides on Dues.

On Tuesday, July 23, a meeting of the exhibitors of the National and American Exhibitors’ Association, of Michigan, was held at the Hotel Tuller, Detroit. It was a short meeting, with complaints being discussed on which there will be a report later. The board decided to maintain the same per barrel, or $12 per barrel, the fiscal year starting July 1.

The board of the Exhibitors’ Booking Corporation, of Michigan, also held a brief meeting, enabling stockholders to pay for their stock and to complete the Michigan unit so that it can be properly associated with the Affiliated Distributors’ Corporation—the national body. Charles Seaman, of Grand Rapids, national director, attended the meeting, and reported the recent New York conference.

Detroit Brevities.

Jake S. Simmons, manager of the Your theatre, Detroit, has been appointed manager of the Globe theatre by Warren & Schade.

Leon Schlesinger, general sales representative for the Manxman Corporation, was in Detroit July 25 and 26, representing the “Manxman” with John H. Kunsy for one week at the Washington theatre—week of August 11. The corporation is making a hurried trip to the principal cities to place the “Manxman,” and reported that business was very good.

Jack Mowat, of the new Lincoln Square theatre, Detroit, seating 2,000 people, announced plans for the “Manxman” with John H. Kunsy, for one week at the Washington theatre—week of August 11. The corporation is making a hurried trip to the principal cities to place the “Manxman,” and reported that business was very good.

W. A. Haynes, an attorney, has become affiliated with the film business by becoming manager and resident manager of the Detroit for the Dawn Masterplay Company.

James Rutherford, for three years with the Million Dollar theatre in Detroit as house manager and publicity manager, and for 22 years in every branch of the amusement business in New York, was recently appointed manager of the Bijou theatre, Bay City, for the Butterfield interests.

The National Distributing Corporation, of New York, has established Detroit offices at 269 Film building in charge of Jerome M. Allenbury, who formerly managed the Academy of Music, New York City.

The Dawn Masterplay Company of Detroit, has established offices in Chicago and Canada distributors for the Spanish Original Vod-Vall Movies, and offices are to be opened at once in New York and Philadelphia.
Remodeled Empress Theatre Reopens.

The Empress theatre, Calgary, Alberta, is now almost as good as a brand new theatre, and opened to the public Friday, July 19, after considerable alterations and improvements had been made in the place. The theatre was closed for a number of weeks with a view to using it as a reserved section during the coming winter, and six hundred feet of new ceiling were installed in the whole vicinity. A brand new ventilating system was installed, the new equipment including six exhaust fans in the roof and two ventilating tunnels over the screen. An extra exit has also been installed at one of the doors, and the whole interior has been redecorated in artistic fashion. The lighting system was also remodelled and a new reflect effect. The seating arrangement on the main floor of the house was also altered somewhat.

Y. M. C. A. Entertains.

The Y. M. C. A. has arranged to present a series of Fox Standard Pictures at the Princess theatre, Brownsburg, Quebec. The plan is to show the pictures of the Dominion Cartridge Company. The plan was arranged at the suggestion of the company, which will include nearly all the adults of the town.

Aloz Joins Staff of U. B. O.

J. H. Aloz, formerly manager of the Auditorium theatre in Leamington, Ontario, has joined the staff of the United Booking offices, filling the position recently vacated by Mr. P. L. Durrell. Mr. Aloz owns a farm at Hampton, Mass, and it was his desire to be closer to his property that helped him to decide on his move to Gotham City.

Keeps Tabs on Condition of Films.

Manager T. E. Kennedy, of the Lyceum theatre, Wingham, Ontario, follows a practice that not everyone has the ability to change quite a bit. He uses a special printed form on which he keeps data concerning the condition of every film that is used in his theatre. The operator looks after the filling in of these report forms and the headings include scratches, perforations, torn edges, misframes and general condition. He sends these reports to the interested party or the company. The exchange appreciates his efforts in this connection.

Among the Southwest Theatres.

Orange, Tex.—Contract for the construction of a theatre has been signed for a motion picture show has been let to the E. W. Brown estate.

Brooksville, Fla.—Mike Signal has sold the De Luxe theater to Mr. Larsen, of Oklahoma City, who will take charge immediately.

Hollis, Okla.—J. K. Lunn has purchased the LeGrande theater. Mr. and Mrs. Marvin Moyer are now operating the theater for Mr. Lunn.

Cement, Okla.—G. F. Cutshall has bought the theatre and theatre equipment for a farm at Hampton, Mass, and it was his desire to be closer to his property that helped him to decide on his move to Gotham City.

Regal to Handle Metro’s “Kaiser.”

Formal announcement has been made by Regal, Inc., that it has an exclusive contract to handle the film, which has been released in Canada for Screen Classics productions during the coming two months. The picture will be in sixty-six features, the first of which will be “Hell with the Kaiser.”

Monarch to Release Goldwyn Pictures.

Specific details as to the manner in which Goldwyn releases are to be handled throughout Canada in the future are now available. The Goldwyn Productions will be released by the Monarch Film Company, Limited, a branch of the Famous Players Film Service, Limited, and the first release will be in September.

In addition to the Goldwyn business the Monarch Film Company, Limited, is distributing Select Pictures in the Dominion. Select pictures are controlled by Jules and J. J. Allen under the firm name of Select Pictures Corporation, Limited.

The general manager of the Monarch Film Company is Phil Kaufman, who was the Toronto manager of the Famous Players chain for a number of years and who was later associated with Regal Films, Limited. His office will be in the company’s new building, 21 Dundas street East, Toronto, although the general offices will be located in the new building in the Theatre building. The Monarch theatre in the Theatre building will also be distinct from the branch of the Famous Players chain in that city. The address of the Monarch’s Montreal branch is 186 St. Catherine street.

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TORONTO.—The Regal and Regent people, of Toronto officially known as the Famous Players Film Co., Limited, and the Regent Films, Limited, and the Regent theatre, enjoyed a Sunday outing at Whitby. On July 22, for the purpose of entertaining the several hundred convalescent soldiers in the Whitby hospital, the regal people have arranged a number of shows including the “Blue Laws” of Ontario. They had a big day. Eighty of them made the trip in fifteen automobiles, played and sang, and then returned home feeling both good and sore, the latter state resulting from a number of leg and arm muscles after a strenuous baseball game. A picture show was provided in the theatre of the hospital, the attractions being “My Four Years in Germany” and Chaplin’s “A Dog’s Life.” Seven members of the Regent entertainers also provided the music for the presentation.

The “Film Nine” played “The Cripplers” a scene long known by many, and one that was 42 down to 24 or 5 to 1—we forget which—in favor of the ex-soldiers, despite the fact that J. P. Brown, the Regent Regent interest, officiated as an umpire. Only five innings were played.

Mr. Bickell, manager of the picture show and the stage manager for the vaudeville performance which was also staged, in other words, he worked while the rest played.

The soldiers provided a healthy meal for the troops. It had been known as a “square meal” before the war, practically every employee of the two companies mingled in the most democratic fashion. Announcement was made by Mr. Bickell that they would all move to the Whitby hospital within another few weeks. One of the treats promised for the coming occasion was a recital by the entire “Regent Famous Orchestra” for the soldiers.

Impress Paper Under Special License.

Toronto exchanges report that they are now having no difficulty in importing all the still photographs and display paper for the coming season. A new privilege is required. A short time ago an order-in-council was passed which prohibited the importation of any colour postcards or pictures. For a time the Canadian Customs refused to pass the photos for mov- inger pictures, but the new privilege on the paper and other accessories is coming into the country under special license.

Bailie Does Street Car Advertising.

W. Bailie, of Toronto, president of the Moving Picture Exhibitors Protective Association of Ontario, has acquired complete control of the Kum Bum theatre, 1912 Dufferin court road, from his old pal. Mr. Bailie has been on a wave company for a one-sheet advertising board on the front of ten trolleys that are run through his neighborhood every ten minutes. In addition to this advertising he distributes 5,000 programmes each week, and also uses 150 window cards in the various stores.

Convert Club Into Picture Theatre.

The Goldwyn theatre at Antigonish, N. S., has been converted into a new and modern moving picture theatre to accommodate 1,100. Associated with Mr. Goldwyn is a prominent local citizen. The theatre is to be known as the New Empire theatre.

Byerle Goes to Kansas City.

Tom Byerle, one of the best known film executives in the country, has departed for another country, namely the United States. Byerle received a tempting offer to head the Famous Players Players branch in Kansas City so he drove out of the Toronto office of the Specialty Press. Tom Byerle, a native of Quebec, was a prominent exchange man of Montreal for a number of years.

Donates Use of Film to Red Cross.

President E. W. O'neill of the Specialty Press, has donated the use of a colored scenic reel for the Red Cross Society in St. John's, Quebec, for a recent collection in aid of the news National, Mr. O'neill made a similar donation last year.
Serkowich Commissioned Navy Lieutenant

Prominent Cincinnati Film Man Will Be Attached to Staff of Commodore Eaton—Resigns from His Motion Picture Connections.

By Kenneth C. Crain, 307 First

CINCINNATI.—The definite announcement that H. Serkowich, secretary-treasurer and member of the Chamber of Commerce and of the Associated Film Exchanges of the Cincinnati circuit, has been commissioned as a lieutenant in the Navy Department, has also been made public.

He has been commissioned as lieutenant, senior grade, and will be attached to the staff of Commodore Eaton, who is inspector of munitions and materials for the navy in the Cincinnati district. This makes it probable that the Lieutenant Serkowich will be kept on duty in or around Cincinnati, especially as it was his work as assistant to a school for ruffian boys and his aid in speeding up the manufacture of navy supplies in this section which brought him this honor.

H. Serkowich is a successful conductor of a volunteer navy recruiting campaign, that brought him more favorable attention. However, his experience in actual sea duty, gained several years ago in the merchant service, as well as his work as a wireless man, may cause him to be assigned to duty on the water, and it was thought that this would be most beneficial to him, as he is required to pass the usual rigid physical and mental examinations for the rank in the navy, without going through all tests with trying colors.

Pittsburgh News Letter

Minerva Theatre Being Remodeled.

The Minerva Theatre on Fifth avenue is the latest downtown theatre to remodel. Work is well under way, Mr. Stewart, the manager, says, and in a few weeks the new and improved house will be ready for inspection and for the summer season.

The theatre will have two entrances and will extend from Fifth avenue to Fourth. The front will have a capacity of approximately 1,000 seats, which is a great improvement over the present capacity of about 600. The new entrance of this house is ideal, being directly across from the Arcade and in the same square with the New Grand.

Mr. Stewart has contracted for the Sherley releases, which he will play a week, commencing with the “Romance of Underworld” and the “Exonerators.”

Avalon Theatre to Open August 1.

The new theatre next to the Hotel Henry, at 127 Fifth avenue, will be opened as the “Avalon” about the first of August, and is the latest addition to the downtown theatres. It will have a capacity of about 400, and has been furnished with the most modern equipment. This theatre is a square away from the main artery of moving picture traffic, but the city is growing out, and the trend of the street is up this way.

Wisconsin Film Man Returns to Fold.

An old-time exhibitor who has been out of the business for about four years has returned to the fold. He is the owner of the Avalon theatre from J. E. Stewart. The new exhibitor’s name is Wise. The name may be significant in showing why he returned at this particular time. The Avalon is a neighborhood theatre which is prospering as a modern house of limited capacity.

Brown to Open House in Brookville.

Brookville, Pa., the center of a thriving agricultural section, got its first taste of a magnificent new theatre costing approximately $50,000. The theatre will be ready for opening about August 15. It is being built by the Brown Broth- ers, of that place. The lobby is being modeled after that of the Warner theatre in Pittsburgh. The town is at present without a picture house, the old store-room theatre having burned several months ago.

Rex Theatre Changes Hands.

The Rex theatre of Uninton has changed hands again, being taken over by D. J. Shimm. Mr. Wagnon has been put in charge of the Rex. The new owners are non-union men being employed on reinforced concrete work.

Wood Takes Over Theatre at Clymer.

Frank Wood, who has the Grand theatre in Indiana, Pa., has recently taken over the two theatres at Clymer, in the mining district near Indiana, and will operate them on a policy which will con-
BALTIMORE.—The latest recruit for Uncle Sam's forces from Baltimore film circles is J. J. Payette, who is well known to Baltimore and Washington territories. Mr. Payette has been associated with a number of film concerns for several years, and before joining the army was connected with Goldwyn. He is now a member of the army and has been sent to Camp Humphrys, Va.

O. D. (Nick) Weems, who is one of the foremost film men of the Baltimore and Maryland circuits, has been selected by Mr. Payette as the Baltimore representative of the moving picture men's welfare fund. Mr. Weems was salesman for Mutual, then became Baltimore branch manager for that company. Later on he went with Paramount-Arctura, from which association he now comes to Goldwyn. Mr. Weems is well known, and one of the most popular film men in Baltimore.

Pictures At Camp Purnell.

At the new convalescent camp which was opened about two weeks ago on the Severa River and named Camp Purnell the motion picture men of the city brought the wounded patients from General Hospital No. 2, Port McHenry, into shape again. A picture was shown twice weekly in the large recreation hall.

Depkin a Busy Man.

Bernard Depkin, Jr., supervising manager for the Movietone News of Maryland, is busy with his many interests, is right up to his neck in business these days. He has again taken over the management of the Maryland Theatre Light near Cross street, and for a couple of weeks has been running a daily change of pictures.

On Saturday, July 27, Mr. Depkin took a run down to Atlantic City, N. J., to look over his Anita theatre in that city, and reports that while the season for the well known summer resort has not been a smashing one still he has been making out very well. Mr. Depkin is being run with N. E. Bowden, a Baltimorean, as the house manager.

Schanze Hailed to Court.

Frederick W. Schanze, proprietor of Schanze's theatre, Pennsylvania and North avenues, who had an unsuccessful attempt to have his property acquired by the city, as the same corner, was given a hearing before Justice Brendel in the Northwestern Police Court on a charge of the Child Labor Bureau on a charge of violating the child labor law of Maryland. It was shown that the two boys in question merely hung about the store to make money by acting as errand boys. They were fined in Thrift Stamps. The case was dismissed.

Exhibitors' League to Hold Picnic.

The Maryland Exhibitors' League is now busily making preparations for the holding of a lively picnic on August 10 for all motion picture fans in the Monumental City who care to attend. Frank A. Hornig, president, and Louis A. DeHoff, secretary, met recently in New York to arrange for the appearance at the picnic of about 25 film stars who are to be their guests for the occasion.

The affair is to be held at Monumental Park, and, according to the arrangements now in the hands of Mr. Hornig, it will be informal. Many interesting features in the way of athletic games and old fashioned sports will be provided for the occasion. The Dinner will be served in the park. It will be an all day affair. More than a dozen names of guests for the occasion will be entertained in a true Maryland fashion by the members of the league.

Business Excellent in Galveston.

DALLAS.—The moving picture business is booming at Galveston, Tex., with the construction of shipyards and the use of the Gulf as a major port for United States marines and units of the United States Navy and air national service.

Business had fallen off considerably when the Government war activities commenced, according to the report of the Bell Enterprises, controlling Galveston theatres, which visited Dallas during the week in July. Lack of custom excursions rates on the railroads was the cause of the temporary summer decline in the Galveston theatre attendance.

Huley Entertains Patriotic Bodies.

Two Dallas patriotic societies, the Dallas Home Guard and the Anti-Young Dog Club, are guests of local newspapers during the week of E. H. Huley's Hippodrome theatre to "Pershing's Crusaders," which is the week end feature at the theatre mentioned.

The Dallas Home Guard, five hundred strong, came down to see the picture and cheered the patriotic picture to the echo.

The Anti-Young Dog Clubs are composed of men who once ran down to run down slackers and spreaders of German propaganda. The organization was modeled after a story carried in the Saturday Evening Post, and now the Dallas clubs have a membership of several hundred enthusiasts.

The youngest staged a big street parade carrying patriotic banners and ended the festivities with a full night of a special patriotic performance which they enjoyed vastly. The Old Mill was decked out with flags and the stars and the flags of the allied nations for the occasion.

A novel feature was introduced by Manager Herschel Stewart in securing photographs from the Columbia company and having General Pershing's address to America rendered before each performance. The stunt was productive of much patriotic enthusiasm.

Sol Davis Back from El Paso.

Sol Davis, assistant salesman of the General, in back from El Paso, where he went with John A. Stavos, personal representative of the W. W. Hodkinson Corporation, to look over conditions in the border country and in New Mexico.

Mr. Davis reports that owing to troop movements from border cities, and El Paso in particular, that business has fallen off. The exhibitors say, however, that such a condition will only be temporary as more soldiers are expected for training. El Paso is out for a canvass which will increase the already large condition.

Authorities Examining Projectors.

Dallas city commissioners, in conjunction with the chief of the fire department, are now interesting themselves during the past few days in various types of motion picture projection equipment.

In particular they have been investigating the reliability of various machines with the idea that they may be safely used in churches, auditoriums, etc., without a fireproof booth. At present every machine must be put up in a metal booth, but it is possible that this ordinance will be amended.

Huley Returns from New York Meeting.

Returning from the First National Exhibitors directors' meeting in New York, E. H. Huley brings back some gratifying news regarding coming releases to First National franchise holders in Texas. In particular he is enthusiastic over the fighting scenes in "I'lly's Fuming Front."

Swayne Building 1,000 Seat House.

Week Swayne of Ada, Oklahoma, propriétaire of the Ada, Oklahoma theatre and pictures, in that city, has started to build a new theatre for pictures only. This theatre will have a seating capacity of over 1,000.

General Film Offices to Move.

"Smiling" Jimmy Kolly of the General is busy with plans for the establishment of new offices for the General Film Company here. He will move from his quarters at 2017 Commerce street to a two-story building on the near future and expects a formal opening about August 15. The new General office will be a two-story affair and the company now occupies and handsome film exchange quarters in the southwest.

Follows Policy of New York Rivoli.

The new Rivoli theatre of Dallas is the first of the new local houses here to adopt a short reel program. The new program is copying the Rivoli theatre of New York City, and during the last week of July presented the same bill as show at that place house during the last week in June. The short reel program while rather a novelty to Dallas picture fans is proving popular. The opening program was "Sisters of the Golden Circle" and an O. Henry picture, "Faro Nell's Return," both of which have been "The Preacher's Son," a Judge Brown story.

Keeyes Joins Aviation Corps.

A. A. Keeyes, proprietor of the Texas theatre, Quanah, has joined the colors and is now a flying cadet at Love Aviation Field at Dallas. E. Rodriguez, whom he left as manager of his theatre, was here to see him a few days ago.

Texans Exhibitors Visiting Dallas.

Among Texas moving picture exhibitors visiting Dallas during the last week in July were Jake Abrams, Crown theatre, Houston; W. F. Sonneman, Rex and Nickel theatre, Amarillo; R. A. Davis, manager of R. B. W. theatre, Corsicana; F. G. Alexander, Elks theatre, Marshall; William Phipps, Monogram theatre, Childress; Joe Davison, Waxahachie Amusement Co., Waxahachie; R. V. Barnes, Mission theatre, Sulphur Springs; Sam Nantos, Liberty, San Angelo.

Hodkinson Plan Going Big.

James Kelly, of the General Film Company, reports a wonderful response of Texas moving picture exhibitors to the Hodkinson co-operation plan offer. He says that 75 per cent. of the Texas exhibitors will avail themselves of the offer before the end of the summer season. Among those already signing up are J. E. Hegman, Austin; Hugo Plath, Temple; W. R. Swain, Ennis; E. B. Wells; J. F. Green, Cleburne; Fuerz and Belton, Jacksonville; D. F. Prall, Longview; L. E. DeHoff, Marshall; W. J. Lytle, San Antonio; J. B. Wilson, Sherman; N. Lewis, Tyler; R. C. Moore, Vernon; D. A. Cates, Corinth; D. A. Johnson, Wichita Falls; J. Hamilton, El Paso; L. M. Hervey, El Paso; S. Turk, El Paso; J. H. C. Blenden, Amarillo.

During the last week in July five Dallas theatres were showing Hodkinson pictures, these being the Elks, Texas, Imperial, Queen, Bluebird, Hippodrome, Rex and Colonial. Eight Dallas theatres have signed for Hodkinson service.
Form Committee to Raise Funds for Soldiers


By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

Washington, D. C.—Oscar A. Miller of the Local of the Amalgamated Clothing Workers, is chairman of the committee of the Washington Exchange Managers' Association which is being formed to raise a fund to purchase a large number of player-pianos for Y. M. C. A. huts throughout the country. The committee is under the direction of the Walter Reed General (Army) Hospital and its purpose is to assist in improving the conditions of soldiers. The committee has also been formed to assist the disabled veterans in learning how to examine and rewind films.

Not all that is going on in the trade journals published in the interest of the motion picture industry. It is also being written about by the members of the committee of the Washington Exchange Managers' Association. The committee has been formed to raise a fund to purchase a large number of player-pianos for Y. M. C. A. huts throughout the country. The committee is under the direction of the Walter Reed General (Army) Hospital and its purpose is to assist in improving the conditions of soldiers. The committee has also been formed to assist the disabled veterans in learning how to examine and rewind films.

Enhance Interest in Gaumont Serial.

Interest in this territory in the Gaumont serial, "The Hand of Vengeance," which is being sold by Sydney B. Lust, who is handling the films, by an offer of ten dollars to the person in each town in which the film is shown offering the best solution of the following question:

A man is standing in the street, waiting for his own horse, which he had left to the care of a stranger. The stranger asks him for his horse, but he refuses. The stranger then begins to threaten him, but to no avail. He finally says, "You shall have your horse if you will give me this money." The man refuses again.

Answers should be sent to the committee, which will announce the winner.

Crane in New Offices.

Harry M. Crandall, who has been located in new offices in the Metropolitan Theatre building on P street, near Tenth street, has taken quarters in the house at Ninth and E streets. Northwest. The interior of the Metropolitan Theatre is still far from completion, for work upon it has been badly hampered by the railroad embasures. However, Mr. Crandall hopes to be able to have a formal opening on October 1st.

The new offices are spacious and well equipped. The desk and office furniture are of mahogany. Private rooms have been provided also for hotel manager, Mr. Crandall's associate in many activities, and George Crouch, who is in charge of the accounting department of the enter prise. Mr. Crandall is also an artist, and will paint a mural in the new Metropolitan, and an office has been set aside for him also.

Select Exchange Doings.

Ed McMahon, formerly of the Chicago Times, has become manager of the Paramount-Artcraft, has been associated with Vivian Whittaker, and will head the office in New York and in New Jersey. Carl Bohn, formerly bookkeeper at the exchange, has gone on the road, and has covered Baltimore and Western Maryland.

W. L. Parker, formerly assistant manager of the exchange, has gone to be in charge of the exchange in New York.
Critical Reviews and Comments
Upon Current Productions

"A WOMAN'S FOOL"
Universal Special Features Harry Carey in 'Owen Wister Story'
Reviewed by Margaret I. MacDonald.

A STORY of western type if it is well produced is pleasing to the majority of people. "A Woman's Fool," the Universal five-part adaptation of the Owen Wister story, "Lin MeLean," has its good points and its bad points, the chief among the latter being a lack of good construction. Harry Carey is the featured center of the story and plays attractively in the title role. Mollie Malone is mentioned as the feminine lead, but is not permitted to enter the picture until the fourth reel, which seems rather an oversight on the part of the director. Betty Schade, playing what might be termed the second feminine lead, has the screen almost from the beginning. Others of the cast are M. K. Wilson, Ed Jones, Vester Pegg, William Carroll and Roy Clark.

The story concerns Lin MeLean, a product of the west, who one day collected what was coming to him from the boss and started off for Denver to look around. Before he arrived at Denver, however, he met and fell in love with Katy, a "buisniss" girl who is disinclined to have a husband living and a little son, deserted by both father and mother. In his efforts to replace the husband and also to win love again with a good and beautiful girl. The first woman, following him, breaks in on the family party, causes the young wife to desert, and finally tries to poison herself. The close of the picture finds the happy wife and the child of the other woman. The picture contains some good comedy touches.

"OH! WHAT A DAY"
Jester Issues a New Twede Dan Comedy But It’s a Close House Only.
Reviewed by Walter K. Hill.

ON MARQUIS wrote a full column about a man who ran his Ford through the length of Kansas on stomach bitters. Twede Dan shows how a man may run a regular automobile many miles on straight bounce, when gasoline is more expensive than the tangle-foot. "Oh! What a Day" was only a comedy dream, but patrons of Jester comedies will get the full effect of Twede Dan and Babette's mirth-provoking antics the dream notwithstanding and nevertheless. The fun is divided into two sections, as the comedy is divided into reels. In the early scenes Twede Dan and his "pals" are shown motoring toward the seaside, and the last half of the comedy pictures the fun they have when they get to the bathing beach. The idea of a "drunken" automobile is well conveyed, but there are no end of funny outcomes of the motor's " jag." At the seaside the comedy element is exaggerated by chases and "clinchers" in the bath-houses and in the plunge. While it may seem impossible to get new comedy out of an old horse, he starts in to nothing. Intervals Twede Dan has done just this with fine effect. "Oh! What a Day" is a whole lot funnier than a majority of the screen comedies extant and will provoke gales of laughter wherever it may be shown.

IN THIS ISSUE.
A Woman's Fool (Universal).
All Man (Vitagraph).
Oh! What A Day (Jester).
Doing Their Bit (Fox).
Her Husband's Honor (Mutual).
Alias Mary Brown (Triangle).
The Price of Applause (Triangle).
Springtime A La Carte (General Film).
Friend Husband (Goldwyn).
The Eyes of Julia Deep (Pathe).
Merely Players (World).
Winning Grandma (Pathe).
A Pair of Cupids (Metro).

"ALL MAN"
Blue Ribbon Vitagraph Number Offers Curious Study of Criminality.
Reviewed by Robert C. McIlvray.

This five-reel Blue Ribbon subject feature Harry Mowry in the role of John Olsen, a workman in whose veins the blood of the Vikings is said to flow. The story was written by Donn Byrne and directed by Paul Scardon.

This is chiefly interesting as a study of criminality, and there is almost too much of this for the average observer, we fear. The leading character, John Olsen, scarcely comes up to the mark as a hero in any sense of the word; his course under temptation from the first reveals nothing but weakness. He once tries to reform, it is true, but at the next breath of threatening trouble he falls in with what may be termed another crime. The character never arouses full sympathy and, in spite of the title, the hero exhibits pitiful weakness and not strength. But the fault is with the plot itself rather than with the character.

Olsen at first has a responsible position in an iron foundry, but is tempted by a socialistic agitator to help blow up the safe. The job is done, but Olsen's leg is broken by the fall of the safe door, and he is taken to the home of Belle Foliot, a woman crook. By the time he recovers they are in love. They plan several thefts together and Olsen is apprehended and sent up for five years. On his release he decides to reform, but as Belle will not do so, he marries a "drowning mill" and takes up farming. The detective who sent him up lets out his secret. His wife, a typical "lady" who has appeared on the scene, saves him from this. Olsen then decides to get a divorce and it is intimated that he and Belle will start life anew.

"DOING THEIR BIT"
The Lee Kiddies Have Responsible Roles in Spy-Plot Full of Thrills.
Reviewed by Walter K. Hill.

DIRECTOR KENEAN BIEL, is understood to have written "Doing Their Bit" especially for Fox's "Baby Grands." Such being the case we are led to believe that the author-director considered that such inconsistencies as appear in the presentation of the girl and her role would be overlooked because of the youthfulness of the little ones who undertake many exceedingly mature accomplishments. So be it, then, and, such being the case, "Doing Their Bit" will almost please and satisfy the host of theatergoers who have come to admire these clever children because of their individual and combined artistry.

The story starts in Ireland and finishes off in New York, where the kiddies have come to make their home with a rich uncle who is becoming daily richer through the manufacture of munitions. Two agents of Hun "kultur" are on the ship that bring the little ones here, and Jane is the one to identify the spy who signals to U-boats. The German diplomats make their way into society, play upon the weaknesses of the munition manufacturer and, by the act of stealing the design of an essential piece of machinery by the "Baby Grands."

In the plot are touches of patriotic color drawn through the contrast in the action of two "society" chaps who shirk volunteering, while a rugged Irish youth volunteers to join the army at the outbreak of war. "Society" gets a bad "showing

Headed your way
**THE MOVING PICTURE WORLD**

**August 17, 1918**

**"SPRINGTIME A LA CARTE"**

Delightful Little O. Henry Story Produced by Broadway Star Feature Company.

Reviewed by Louis Reeves Harrison.

I

It is safe to say that we may expect a bright surprise and some intellligent subtleties in the O. Henry comedies as long as they remain in the hands of Norman McElravy. 

**"FRIEND HUSBAND"**

Goldwyn Presents Madge Kennedy in a Comedy by Louis Zellner.

Reviewed by Louis Reeves Harrison.

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Let there be no doubt that Madge Kennedy is a命中注定的 star in her charming co-dramatic role. She is both of them, in her amiable, endearing, simple, and unpretentious ways. She is a wonderful actress, and in the role of the reviews of the reviews, the reviews of the reviews, we must applaud her for her unselfish and methodical manner of handling the parts.

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**"HER HUSBAND'S HONOR"**

Mutual Features Edna Goodrich in Excellent Drama by Mabel Heikes Justice.

Reviewed by Margaret L. MacDonald.

I

All the stories presented for screen dramatization were as full of interesting incident and consistent action as "Her Husband's Honor," by Mabel Heikes Justice, the path of the producer would be easy. Edna Goodrich plays the feminine lead with ease and charm, and David Powell playing opposite her, depicts well the role allotted to him. Thomas Tom-mamato gets a fine opportunity to show what he can do, and takes advantage of it. The role of Davenport, the crooked contractor, is well played, and also that of his wife by Barabara Allen. The production was ably directed by Burton King.

**"THE PRICE OF APPLAUSE"**

Triangle Number Features Jack Livingston in Absorbing Story.

Reviewed by Robert C. McElravy.

This is one of the most interesting war pictures recently offered. It follows the adventures of a Village poet whose mother was a German, and who had a strenuous time learning to be a good American. The play, adapted by Doris Schroeder from a story in the Saturday Evening Post by Nina Wilcox Putnam and Norman Jacomson, turns up some valuable character work, and moreover depicts some soul struggles and peculiar mental plights that have had their parallels in real life.

Jack Livingston makes a flesh and blood character out of Karl Le Harron, the Greenwich Village poet who lived upon applause as an orchid subsists upon the nectar of the air. He was a bore, and most of the way through it, his sympathies were with Germany. But applause was to be obtained by siding with America, so he makes a bluff that he will go to France for this country. His friend, Marcelcar, takes him up, and offers to go along. Marcelcar even insists, and Karl finally goes, though he is a coward at heart and really does not want to fight.

There are some weird and realistic scenes on the battle-field at night. The skulking Karl exchanges identification tags with a dead German, and assumes the latter's uniform. He then allows himself to be captured by some American soldiers. Marcelcar, thinking Karl dead, has his poems published, and they make a sensation. The author is shot, and the story is continued. Meanwhile, the war goes on, and eventually the author comes to life again in the estimation of the world and claims the applause due him. It can be seen that the story is a very strong one, and the climax itself is satisfying.

Clare Anderson plays the feminine role and is excellent. At the beginning of the war, the world was aghast over the peace talk in Europe, and the shock of this brings on his mother's death. Dick appeals to the rich and wiser, with every measure of "suite" death, but when this is refused he speci-

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**"ALIAS MARY BROWN"**

Triangle Offering Features Pauline Starke in Crook Story.

Reviewed by Robert C. McElravy.

While Pauline Starke appears as the girl heroine of this story, the principal events really centre more about Dick Browning, the hero of "Alias Mary Brown" from Farguson. The plight of the hero at the beginning is a very interesting one, but in his later career he becomes a crooked 'villain' and falls in with a band of crooks and robbers. The play makes up particularly well in the feminine role, and this rather adds to the uncon-

ningering charm of the story.

The offering is one that will get over with almost any audience, but is not not-

able for any special novelty of presenta-

tion or elevation of thought. Even while the hero reforms at the close and returns the stolen goods the feeling remains that this course was not justified.

The story was written by E. Magnus Pedronet, and directed by H. D'Eblu. Others in the cast are Walter Belasco, Dick Rosson, A. N. Millett, Eugene Burr, Albert L. Lee, F. Thompson, and Sidney De Gray.

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**Grab**

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on an island which has become the secret hiding place of burglars. Struggle, husband shot in the arm in which he immediately offers her help, and all’s well that ends in an embrace.

“THE MOVING PICTURE WORLD”

August 17, 1918

THE MOVING PICTURE WORLD

1017

THE EYES OF JULIA DEEP

Mary Miles Minter is Charming in
Pleasant Drama Which Finishes Off
with Lively Comedy.

Reviewed by Walter K. Hill.

THIRTY reels of engaging drama furnish the basis of two reels of lively comedy that comprises the feature in which Mary Miles Minter appears to fine advantage. The eyes of Miss Minter play a large part in “The Eyes of Julia Deep,” and we have two convincing close-up shots in proof. Julia had "some" eyes.

Miss Minter is refreshingly natural and artistic in her faithful impersonation of the star role. She embodies this typical ideas of what motion picture actresses may best represent—youthful grace and charm, blessed with an intelligent face, rich in expression and the dominating ability to go along about her business of acting for motion pictures just like a regular human being who is both clever and pretty.

It takes three acts to tell the story of the drama, and to get things into five-reel shape there is supplied two rather superuous reels of comedy that stretches credulity without becoming entirely inconsistent. In the comedy reels there are dances, fast food, a family, etc., that is likely to garner laughter as the tribute of most moving picture audiences.

“The Eyes of Julia” rages along at lively pace in the early sections, and to the praise of whoever is responsible Miss Minter gets her spritual and physical self through the completed entertainment, without falling victim to any assault squads or avenging vomics. The entire process of presenting “The Eyes of Julia” leaves a clean and wholesome memory of a pleasing entertainment with Miss Minter’s personal charm the chief of many delightful.

Allen Forrest as Miss Minter’s leading man played a fine and manly part in human fashion, despite his extra allowance of good looks. Lottie Driscoll was particularly effective in the comedy section, and George Periolus was entirely adequate to the requirements.

Comments

General Film Company.

AMON AND THE ARCHER—This interesting O. Henry picture in two reels shows how wealth ingeniously applied proves a valuable aid to cupid in promoting a love affair. Edward Earle and Agnes Ayres are the featured players. Reviewed at length in our last issue.

Christie Film Corporation.

THIS WAY OUT (Christie).—A rather amusing comedy featuring Ethel Lynne and Bobby Vernon. The story treats of the return of A,& young wife who is determined upon return her mother to come to settle in her home immediately after she is married.

What do you know about...
The husband, disagreeing with his wife, resorts to extreme measures to ensure his mother-in-law to vacate.

**Fox Film Corporation.**

DOING THEIR BIT, Aug. 4.—The Lee Kiddles put it all over a couple of German spies in The Border Legion, which starts its story in Ireland and ends in America where two little waifs find happiness in a little orphanage. The children are called upon to perform some very mature and responsible actions in forward positions and are quite successful. The Baby Grand's are clever kids, who need only proper scenarios to gain play to their confusion. The way in which their Bit will please a majority of screen devotees.

**The Seventy-Five Mile Gun** (Fox).—Mutt and Jeff cartoon of timely interest, showing how the comic characters con- nived to put out of commission the big guns. They succeed ingeniously to make Parian babies at long distance. The idea is ingeniously worked out, with a connected story. In the end the whole German army is "frustrated" by cheese and beer. This is one of the best of Mutt and Jeff comedies thus far shown.

**The Burial Alarm** (Fox).—Mutt and Jeff comedy, principally employing scenes in police court where Jeff is on trial for homicide and Mutt is on trial for drunkenness and in so low-legged that he cannot continue his business. The Judge eventually releases them from jail after an inquisition of their own house where all the trouble started $16,000. When the judge himself is shown to be the landlord it sends everyone to prison, on a changed decision, for life. The customary incidents in a comedy court room are called upon to provide the fun. Very good indeed.

**Greater Vitagraph, Inc.**

ALL MAN (Vitagraph), Aug. 5.—A five-reel production by Robert Byrne and directed by Paul Scardon. This features Harry Morey and Betty Blythe as unique characters very interesting, but the plot rather disappointing. Reviewed at length elsewhere.

**The Path Of Thieves** (Vitagraph), Chapter V of "A Fight for Millions." This witnesses the safe landing of Jean after her parachute jump from the cliff into the brine. Maud and her trevels are later carried off by Lawless and Smoky, but they are forced to leave her, owing to close pur- sual by the police. There are very fine Lawless later steals the bible containing the proofs of Jean's birth, and lands with it to a mountain cot in which he is hiding.

**Goldwyn Pictures Corporation.**

BACK TO THE WOODS (Goldwyn), July 23. A five-reel Mabel Normand produc- tion in which she herself does excellen work, but which provides her an insuffi- cient part. A plot for the pictures was published in last week's issue.

**Jester Comedy Company.**

OH! WHAT A DAY (Jester Comedy).—Tweedt and Mokan's new silent, intensely amusing comedy, employing some "new stuff" in motorizing and bath- rome and in pictures. This Jester comedy is one of the best of the newer style of entertainments in its class, and should please all devotees of comedies.

**Metro Pictures Corporation.**

A SUCCESSFUL ADVENTURE, July 15.—This is of the same order of produc- tion, which is in five reels, is due to the delightful personality of the star, May Allard. The story does not lack consistency. The photography is ex- cellent, there are several pretty scenes, and the character work on the part of several members of the cast. Reviewed at length in our last issue.

**Miscellaneous.**

THE BORDER LEGION (T. Hayes Hunter).—A five part adaptation of Zane Grey's novel of the same name featuring Lillian Gish and Francis X. Bushman. The heroine is not favorized by the camera, and while the story, in which Hobart Bosworth plays a veteran soldier to good advantage, has failed in its dignity, the feminine element has not been satisfactorily presented. The production is a splendid one and a review was published in last week's issue.

**Mutual Film Corporation.**

SCREEN TELEGRAM No. 42.—To a large extent this issue is composed of interest- ing War propaganda, showing American artillery moving up to the bat- tle front, the sending up of an observa- tion balloon, and an artillery corps in action. Novel use of place min- ing methods for recovery of lead fired by infielders. Good effects and practice, and several other timely subjects are pictured.

SCREEN TELEGRAM No. 41.—Several scenes of the new production at Paris Island, S.C., are shown. There is an un- usual diversity of subjects in this issue, including scenes of Fort Jackson, treating soldiers, Yasuer students training to be nurses, Long Branch horse show, in- cluding letters from the Coast, Men of St. Anthony; and expert life-saver who has but one arm, launching of another in Long Branch, Hins, and California girls in sylvan dances.

A CORIAL ON THE ORONOCO (out- ling-tester).—A full review of this in- teresting British production showing the Picture Educator of our issue of April 13. The trip along the Orinoco river, viewing the jungle, and winding black- granite and into the gold regions of El Callao. Further on we come across the Guarangan tribe, who make hammocks of a fibre obtained from the palm. The Moriche and the Moragbo Indians are pictured.

WHAT WILL FATHER SAY? (Strand).—Cullen Landis and Elizer Field are the principal actors in this issue of the Strand comedies. The plot of the story is consistent and amusing. A young couple marries in secret and travels to the dis- pleasure of the young man's father. One day he decided to visit them in their new home, but upon his return found the newly-weds take advantage of the furnitures of an apartment across the hall. The landlord left a note of for the day. The occupant, return early than she had said, causes a lively skirmish in the replacement of the furniture.

HER HUSBAND'S HONOR (Goodrich). Aug. 4.—This five-reel production featur- ing June Walker and Arthur V. Johnson, is based on an excel- lent story written by Mabel Helges Jus- tice. David Powell plays opposite her, doing good work. Others of the cast are Thomas Tomaninnate and Barbara Allen. A full review will be found elsewhere.

**Pathé Exchange, Inc.**

OFFICIAL WAR REVIEW, No. 5 (Pathé), Aug. 4.—A five number, full of interesting scenes, showing how convoying transports, a close-up of a British battleship, King George visiting the troops on shipboard, a trip to the lines in Har- ris and an attack on the western front, with tanks in action as well as men.

THE GHOST OF THE RANCHO (Pathé).—A well-executed one-reel com- edy-drama, by Arthur Henry Gooden, fea- turing Bryant Washburn and Rhea.<br>Reviewed at length in last week's issue. California near the Mexican border and contains a combination of humor and thrill, pulling together some fine perfor- 

**Ride and Gloom (Holom-Pathé).—A successful comedy, featuring Harold Lloyd and Bebe Daniels as a young married couple. Their first experiences after the ceremony on the Pullman car are very laughable. The number is a riot of good fun.**

**VENEZUELA** (Pathé-Post Film), Aug. 15.—Another War subject, this time inter- esting South American country, turns up some real novelties in the way of archi- tecture and dress. The Brown bullet tests, the best travel numbers we have seen recently. The manufacture of pottery makes a good change for the viewers.

**FOURTH OF JULY IN FRANCE** (Pathé).—Two reels of film showing the splendid manner in which the French Re- public celebrates their national independen- ceg. Scenes in an Alatian village opens the film and comprises the most of the footage. It is rather up with the parade in Paris in which our boys accompanied by French cavalry and In and working in the public squares, took part. A review will be found elsewhere.

**Triangle Film Corporation.**

THE PRICE OF APPLAUSE (Triangle), Aug. 4.—A strong five-reel subject, adapt- ed by Doris Schroeder from a story by Nina Wilcox Putnam and Norman Jacob- son, directed by Thomas H. Infron. The character of the hero, a Greenwich Village poet of German sympathies, is handled with a great deal of dra- ma. The story makes a very unusual, Reviewed at length elsewhere.

**ALIAS MARY BROWN** (Triangle), Aug. 4.—A five-reel story, dealing with Magnus Ingleton and directed by H D'Eli. This features Pauline Starke and Margaret Storey. The plot concerns a young man who turns thief in order to revenge himself upon the men said to be responsible for the death of his wife. The plot is a rather conventional offering of the crook type, not entirely bad for a comedy presentation. Reviewed at length elsewhere.

**Universal Film Company.**

FOOLS AND FIRES (1-KO), Aug. 7.—A two-reel comedy featuring Eddie Hardy, Eva Novak and James Donnelly. The latter is chief of the fire department and his daugh- ter is besought by three suitors. The chief's house gets on fire and there is some wild and hilarious moments. This follows along familiar lines, but is full of good comic action and should go well.

**The Brass Bullet** (Universal Special), Aug. 17.—Episode No. 2. After Rosal- ind jumps from Spring Gilbert's yacht to safety, the hero is being pursued by the forces Jack to take her to Pleasure Island, where Homer Joe and Mrs. Strange come to his rescue. Very funny, it will make the inheritance also. A mysterious hand shoots Joy while he is trying to kill Mrs. Strange who/enrages the chief, his wife, this is well cor- ntrived and entertaining.

**GIVE HER GAS** (Lyson-Moran), Aug. 15.—This laughable automobile comedy will appeal to all who have driven or ridden in "divers." Lee Moran and his fam- ily try to have Eddie and his wife riding in their new car. There are some forceful and won- derful accidents on the trip, which winds up disastrously. This makes a good sub- jection.

**A Woman's Fool** (Universal Special), Aug. 17.—Hardy Carey plays an attractive role for once in a romantic role in which is an adaptation of the Owen Winter story, "Lim McLean." The picture contains some good adventures and has the construction of the production is at fault. A full review will be found elsewhere.

**World Pictures Corporation.**

THE BELOVED BLACKMAILER (World- Picture), Aug. 12.—A five-reel subject, directed by O. H. Desmond. Carlyle Blackwell and Evelyn Greesley play the lovers, in a light comedy type of story. From all accounts it is a moderately amusing picture. Reviewed in last week's issue.

**Help your Government and yourself at the same time—buy War Savings Stamps.**
IN JUDGMENT OF
Metro Presents Anna Q. Nilsson and Franklyn Farnum in the Story of One Girl of the Third Generation.

Cast.
Mary Manners.........Anna Q. Nilsson
John O'Neill.........Judge Brainard
Bob Brainard.........Edward Alexander
Mr. Manners..........Andrew Vail
Mr. Manners..........Harry Northrup
Mrs. Manners.........Spottiswoode Aitken
Mrs. Manners.........Katherine Griffith

Directed by Wills S. Davis.

The Story: Mary, a debutante, possesses the power of mind reading. One day, at a lonely spot in the country, she is attacked by a robber and saved by a stranger, whom she promptly calls by name and whom she invites to a lawn party. This stranger, John, is seen by Judge Brainard, who desires that his son, Robert, marry Mary. Robert becomes jealous of John and demands of the judge that he tell him just who John is. The judge confesses that John is his son by a former marriage. A former friend of John's, learning of the judge's confession and the fact that he is to settle a sum of money on John, goes to John to sign a check and goes to blackmail the judge. In a scuffle this man is hurled over a cliff. John, who has appeared on the scene, is accused of murder and convicted, when the judge confesses that he is the murderer and that John is his son, and all ends happily as John wins Mary.

Feature Anna Q. Nilsson as Mary Manners and Franklyn Farnum as John O'Neill.

Crime and Intrigue Exposed by Rare Gift of Occult Powers.
Brave Girl Fights Against Misfortune to Help Her Friends.
Sensational Incidents Furnish Surprising Thrills in Photoplay.

Advertising Aids: You can work best with the appeal to the interest the average person takes in fortune telling and kindred arts. Ask "Are you the seventh son of a seventh son, or a daughter of the third generation?" and "Do you see things?" Using these and similar inquiriies as introductions to advertising stories telling the basis of this play, get dealers who sell dream books, ouija boards and fortune telling cards to work in with you on window display. Dress the box office with astronomical signs and symbols and announce, "We do not tell fortunes in the lobby. Go inside and see Mary Manners."


Released August 12.

"THE BIRD OF PREY"
William Fox Presents Gladys Brockwell in the Tale of a Lawless Land and a Woman Who Won Her Own Self-Respect and the Respect of the Man She Loved.

Cast.
Adèle Durant........Gladys Brockwell
Robert Bradley.......Herbert Heyes
Nick Brown...........L. C. Shumway
Pedro Vasquez.........Willard Louis

Directed by Edward J. Lesaint.

The Story: When the man who is infatuated with Adèle Durante, fearing disgrace, kills himself in her presence, his friend, Robert Bradley, threatens to denounce her as a murderess unless she submits to his wishes. Bradley takes her to a lonely part of Mexico and leaves her at a disreputable dance hall, where she becomes one of the leaders of a band of brigands who plot to kill the American owner of Mexican mine. Adèle hurries to warn her countryman and discovers him to be Bradley. In a fierce struggle that ensues she Overpowers him, the persuades her to flee with his party to the United States. The couple are pursued by the band, and the band leader threatens to kill the women and children unless Adèle comes to his cabin. To save them she consents, but when Pedro tries to embrace her she fights him off until Bradley arrives and rescues her. When Bradley learns of her noble sacrifice, respect is awakened and love follows. Final Gracees: Gladys Brockwell as Adèle Durant and Herbert Heyes as Robert Bradley.

Program and Advertising Phrases: Pic- ture the Way an Unknown Girl Fought Her Way to Respect and Redemption.

Outlaws of Society Craves Revenge and Finds True Love.
American Girl Leads Mexican Outlaws on Tour of Vengeance.
Five Furious Fights Keep Interest at Keen Tension.

Thrilling Story of a Bandit Queen's Battle for Vengeance.

How True Love Quenched a Bandit Queen's Thirst.

Advertising Angles: If your patrons like vivid stories of action, here is one to suit the most exciting. Play up the numerous fights, including the sword duel between the villain and the heroine. Get a couple of old cavalry swords and use them for a window display, asking the girls if they think they could protect themselves with one of the weapons and urging them to see Miss Brockwell do it. For a novelty, print up imitation tickets "good for one trip to Mexico and return" when presented at your house with the price of admission.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x25. Announcement slide. Cuts, maps, and press sheets (cuts are made on special order at rate of 20 cents per color, maps and press sheets are mailed gratis).

Released August 11.

"OUT OF THE NIGHT"
Frank A. Keeney Presents the Distinguished Dramatic Star, Catherine Calvert, and a Cast of Favorites in a Striking Story of Today.

Cast.
Rosalie Lane.........Catherine Calvert
Bob Storrow..........Herbert Rawlins
Richard Storrow.....Frederick Esmelton
Humphrey Treadwell....L. B. Calvert
Ralph Evans..........Harry C. Myers
Adelaide Storrow.....Ida Darling
Madge Kirving........Dessie Binson
Elise Storrow........Edie Stuart
Jim Nash.............Harry Lee
Cashier..............Dan Malley

Directed by James Kirkwood.

The Story: Rosalie, employed at the Treadwell mills, is refused a loan when her sister dies from overwork. To obtain money she goes on the street. In a fight with a ruffian she is saved by Bob Storrow, son of one of the owners of the mill. Later she is selected as a model for a picture for the Masculine Home, of which Storrow and Treadwell are trustees. She denounces Treadwell and tells her story. Storrow is the guilty party, and fearing...
to confess takes her to his home as a governess. Bob reappears and asks her to marry him. She writes a confession, slips it under the window, and calls to him.

Learning of Morrow's guilt she denounces him and finds Bob did not get her confession. She saves the few leaves, but Bob finds her, tells her she knew her story from the first and takes her in his arms while his father, thoroughly penitent, gives them a blessing.

**Feature** Catherine Calvert as Rosalie Lane and Herbert Rawlinson as Bob Stone;

Program and Advertising Phrases: Beautiful Catherine Calvert, Supported by Herbert Rawlinson in a Two-screen Entertainement.

**Subtle Villainy of Crafty Plotter Foiled by Girl'sorgetown.**

Oddly Contrived Photoplot Sustained Interest Through the Stages of the Story. Mr. Daze is a well known writer for the stage, and his name should have some advertising value in the production of this melodrama. Mr. Daze is a renowned story-teller, and, in soap advertisements, he can put it well the day before and in the lobby. Hold the test in the lobby and not allow the lobby to go to the test until the conclusion of the performance.

**Advertising Aids:**
- Two designs, each one, and three sheets, one six-sheet. 
- Lobby display, a design for the lobby, two sizes (extra, 50x25, 50x20, (color felt printing). 
- Advertising cuts, each one, two and three column cuts. 
- One, two and three column wide cut. 

**“SHIFTING SANDS”**

Triangle Presents Gloria Swanson in a Thrilling Story by Charles T. Daze, Dealing with the German Spy System in a New Manner.

**Cast**
- Mabel Grey
- Gloria Swanson
- John Stanford
- Joe King
- Von Holtz
- Harvey Clark
- Nightingale
- Mrs. Stanford
- Lilian Landon
- Willis
- Directed by Albert Parker

The story of the double agents support her sister and hers by selling pot boilers. She applies to a mission for aid in financing an operation for her sister, but is told they are interested in fallen women. A young German, Von Holtz, offers to supply her financial needs if she will become his mistress, and persuades her to accept a loan. Having done so he denounces her to the police as a thief and solicitor when she again returns to his first proposition. She is railroaded through to the penitentiary. On her release she finds her sister and her mother estranged. She uses her former occupations, when she becomes interested in the Salvation Army. She attracts the attention of Stanford, a wealthy welfare worker, who marries her. Some years later the war has broken out, and young Stanford is entranced with her. More papers to be carried to England. Von Holtz, now a spy, gains entrance to the camp and accuses Stanford of treason, to annunciate Marcia on her police record if she does not procure the papers for him. She apparently consents, but leads the spy into a trap, and proves her husband's love by delivering the papers with a letter from her and her husband.

**Feature** Gloria Swanson as Marcia Grey and Joe King as John Stanford.

Program and Advertising Phrases: Sensational Photoplay Revealing Intrigue and Plots Against Unfortunate Herr Storrow's.


Advertises: One design each, one, and three sheets, one six-sheet. 
- Lobby display, 11x14 and 22x28.
- Photographic Slides.
- Electric and mat. Triangular Display, One sheet.

Released August 11.

**“THE BELOVED BLACKMAILER”**


**Cast**
- Bobby Briggs
- Carlyle Blackwell
- Miss Fortune
- Mrs. Briggs
- Isabelle Herpin
- Cornie Norris
- Evelyn Greeley
- Dazey
- Joe King
- Spike Brown
- Jack Drummer
- Wesley Martin
- Rex McEachern

Directed by Dell Henderson

**The Story**

Bobby Briggs is the pampered pet of a doting mother and a fond father; but he is growing tired of being kept up in cotton wool. His father and George Norris disagree; and Briggs starts to hammer Norris' stools. Cornie Norris, his daughter, comes to Bobby to beg his intervention, but Bobby is palpably afraid of his father. Still Bobby is drawn down the stairs and arrange with his former trainer at college for a fake kidnap, to be followed by a real one. Briggs' health foretells the plan. Cornie also designs to kidnap Bobby, and the astute trainer gets a drunkard to do his dirty work. Bobby gets his manhood back, and Briggs has to let up on Norris to be assured his son's safety, and Mrs. Norris, more than any other character, has a hard time of it. 

**Feature** Carlyle Blackwell as Bobby Briggs and Evelyn Greeley as Cornie Norris.


**Cast**
- Carlyle Blackwell as the heroine;
- Richard Bar helm as the hero;
- Joe King as the villain.

**Advertising Aids:**
- Two styles each one, and three sheets. 
- Lobby display, 5x10, 11x14 and 22x28.
- Two-column heralds. 

Released August 12.

**“WILD PRIMROSE”**

Vitagraph Presents Gladys Leslie and a Cast of Favorites in the Story of a Rough Diamond Who Was Not as Rough as She Had Painted Herself.

**Cast**
- Primrose...
- Gladys Leslie
- Jack... Richard Bar helm
- Mrs. Leslie...
- J. Standish...
- Claude Gillingwater
- Emily...
- Ann Warrington
- Bob...
- Arthur Lewis
- Newton...
- Higelow Cooper

Directed by Fred Thompson

**The Story**

Miss Leslie, a young girl, who has been brought up by her uncle, receives a letter from her father who described her mother many years before. Angered, she goes to her father disguised as a wild, untutored mountain girl, and discovers her destiny. Why she had the love of her father and his ward, Jack. With many misgivings her father gives her a ball in her honor, and throws off her disguise; she appears in her true personality. A crooked business associate deserting her, she becomes a vampire whom Jack has married while intoxicated appears on the scene. Primrose, however, rises to the emergency, as her uncle has just reported that oil has been discovered on her farm, and the vampire turns out to be her rival. Primrose's father's secretary. This smooths the path of romance for Primrose and Jack.

**Feature** Gladys Leslie as Primrose and Richard Bar helm as Jack.


**Advertising Aids:**
- Photo-play with Sensational Outcome.
- Girl, Misjudged, Heaps Kindness Upon Her. 
- Photoplay of Hitting Photoplay Ends in Sensational Developments.

**Advertising Aids:**
- Mysto-play, Feature - Advertising}

**Advertising Angles:**
- The strongest appeal can be made to the presentation of the cast, which includes many favorites of the screen and stage. The story can be built on the character of the heroine, particularly novel, and emphasis can be
KIZOMAR

(Trade Mark Registered)

Story Written for the Screen by

THOMAS BEDDING

HE'S gone across—
YOU "come across"

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

ONE soldier—
$1.00 a Month—
$1.00 a Month Keeps a Soldier Supplied—
WILL YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Address all communications
I.H. MALAMENT
280 Madison Avenue
New York City

"FEODORA"

Adolph Zukor Presents the Distinguished Player Pauline Frederick in Victorien Sardou's World-Famous Drama, Made Popular by Sarah Bernhardt and Fanny Davenport.

Princess Fedora............Pauline Frederick
Gretch, a Police Official ....Alfred Hickman
Loris Ivanoff ...............Jere Austin
Gen. Zariskens, Chief of Police.............W. L. Abingdon
Count Vladimir Androvitch ..................Wilmuth Merkky
Directed by Edouard Jose.

The Story: Princess Fedora is a Russian of wealth and beauty. She is betrothed to Count Vladimir, and is in love with Ivanoff because of an affair between Vladimir and Mme. Ivanoff. Pauline Frederick's character, Fedora, swears vengeance upon Ivanoff, whom she loves. Learning the truth, she finds that Ivanoff was justified, and that she loves him. Previously she had caused the arrest of his brother, who is drowned in his dungeon, and the aristocrat kills his mother. Ivanoff swears vengeance, and attempts to strangle his wife when she is in her guilty party. She eludes him, and, taking poison, dies at his feet as the police enter the room.

Feature Pauline Frederick as Princess Fedora and Wilmuth Merkky as Count Vladimir Androvitch.

Program and Advertising Phrases: Victorien Sardou's Greatest Drama of Sardou's Great Drama Provides Pauline Frederick with a Tremendous Drama of Intrigue and Violent Vengeance. Sardou's Great Drama Provides Pauline Frederick with a Tremendous Drama of Intrigue and Violent Vengeance.

"OUR BOYS IN FRANCE TOBACCO FUND" 19 West 44th Street, New York City

Endorsed by

The Secretary of War
Lemass Abbott
The Secretary of the Navy
Ralph W. Ingersoll
The American Red Cross
Theodore Roosevelt
American Legion
Alton B. Parker
Cardinal Gibbons
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do this, I'm for tobacco. (Check below how you desire to contribute.)

[Replies:]
$1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
$2.00. I will adopt two soldiers and send you $2.00 a month to supply them with "smokes" for the duration of the war.
$5.00. I will adopt five soldiers and send you $5.00 a month to supply them with "smokes" for the duration of the war.
$10.00. I will adopt ten soldiers and send you $10.00 a month to supply them with "smokes" for the duration of the war.
$25.00. I will adopt twenty soldiers and send you $25.00 a month to supply them with "smokes" for the duration of the war.
$1.00. I will contribute in the proportion of $1.00 for American soldiers. This does not obligate me to contribute more.
NAME
ADDRESS

August 17, 1918
THE MOVING PICTURE WORLD

senses, and determines to make good. Through the aid of his sweetheart and a chance he succeeds in capturing a gang of bad men, and the exciting complications everything turns out all right, including a love affair.

Feature Bryant Washburn as Jeffery Wall and Rhea Mitchell as Mary Drew.

Program and Advertising Phrases: Love and Adventure Amid Hugged Scenes on the Mexican Border.

If You Never Believed in Ghosts See This Photographic Specter. Star of the "Slender" Series Has the Best Play of His Career.

Excitement on Mexican Border Intensified by Gripping Love Interest.

Exciting Scenes and Incidents Intensifying Heart Interest.

Photoplot of Complications and Surprises Fraud on Sensations.

Advertising Angles: Play up the star where he is popular, a vengeance, and this is one of the best action stories in which he has been seen of late. Capitalize on the ghost. Ask your patrons if they believe in ghosts, and tell that here you have photographs of the ghost of the ranch. You might parade a ghost of the ranch through the streets with the advertisement lettered on his grave clothes. In your newspaper, work the idea and work into many striking appeals.

Advertising Aids: One one-sheet, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts. Released August 11.

"THE GHOST OF THE RANCHO"

Pathe Presents the General Favorite, Bryant Washburn, in the Story of a Society Man Who Led a Posse of Ghosts.

Cast
Jeffrey Wall.................Bryant Washburn
Mary Drew..................Rhea Mitchell

Directed by William Worthington.

Given to the two distinct personalities Miss Leslie presents.

“COALS OF FIRE”

Thomas H. Ince Presents Enid Bennett, the Charming Australian Star, in an Original Story of the Daughter of a Tavern Keeper in a Temperance Town.

Cal.

Nell Bradley.................Enid Bennett
Rev. Charles Alden...........Fred Niblo
James Bradley................James MacDowell
Ben Cline.............Ben Charles
Amy Robinson...........Virginia Sothern
Steve Morrow..............J. P. Lockney
Charles Hendy..............Donald MacDonald

Directed by Victor L. Schertzinger.

The Story: Nell, the daughter of a liquor seller in a temperance town, is looked upon as a sexual object by the populace. A minister asks her for lemonade, but she gives him whisky. She apologizes, and he is attracted to her. A bond salesman takes a girl to Nell’s father’s place and she is intoxicated. Nell, realizing the girl’s plight, agrees to marry her father’s bartender if he will help her rescue the girl. The bartender is the salesman, who is saved by the preacher, and who revives Nell, thinking she is responsible for the girl’s condition. He tells the truth, sends Nell to school, and on her return a few years later finds him waiting for her.

Feature: Enid Bennett as Nell Bradley and Fred Niblo as Rev. Charles Alden.

Program and Advertising Phrases: Good for Evolving Suspense and Atmospheres During Progress of Thrilling Drama.

Crisp and Intriguing Follow Attempt of Minister to Reform Community.

Strange Retribution Follows Villainous Warning to Government. Social Outcast Redeems Herself by Forgiving Her Persecutors.

Getting Even with Society in Revenge for Society’s Sins.

Novelty in Photoplay Provides Unusual Screen Enticement.

Advertising Angles: Hook up with the present movement for prohibition by announcing this and saying nothing else. "The girl who couldn’t go wrong when she tried." Get a disputable looking dog and have a man lead it through the streets, the man to wear a placard, “Give a dog a bad name, then kill him.” Enid Bennett is “COALS OF FIRE.”

Every time you buy anything people work for you. Save labor and materials for the use of the Government.

“HEREDITY”

World-Pictures Presents Barbara Castleton, in a Story of a Love That Lasted.

Cal.

Nedda Trevor (child)........Madge Evans
Nedda Trevor (grown)........Barbara Castleton
Nedda’s Mother.............Jennie Ellison
Nedda’s Grandmother........Anne Warrington
Edgar..................Jack Drummer
Paul Winslow.............John Bowers
Jill Black..................Joe Smiley
Frank Graves.............Geo. MacQuarrie

Directed by William F. S. Earle.

The Story: Little Nedda Trevor, knocked down by an automobile, is urged by her insatiable stepfather to pretend injuries as the basis for a damage suit, but instead she determines to warn the egg driver of the attempt to blackmail him. She never forgets the incident. Years later Nedda has grown into a beautiful woman. Her employer, Graves, seeks to win her hand, but she feels that marriage would be a mockery without love, and she comes of the blood of the Trevors, and her mother has instilled a belief in loyalty to self. Her stepfather murders her mother in a drunken passion, and Nedda is accused of the crime. She appeals to Graves, who replies that marriage is the price of his assistance. Nedda still refuses, but Paul Winslow, her childhood ideal, again finds her, and clears her of the hideous charge through her stepfather’s confession, and the childish romance blossoms into a happy marriage.

Feature: Madge Evans and Barbara Castleton, and John Bowers as Paul Winslow.

Program and Advertising Phrases: May Courage, Faith and Honesty Be Inherited?

Strange Crime Revealed in Tensely Interesting Mystery Plot.


Story of a Childhood Love That Lived to Happy Fruition.

Blood and Breeding Tells in a Story of Adoration and Sacrifice.

Happy Outcome of a Struggle for Love and Contentment.

Advertising Angles: Play up the twin stars in all announcements, and for a lobby display use their portraits together with a card, “Two stars for one price.” If you can borrow a really curious antique ring mount this or display it in a case for a window display, explain that “HEREDITY” is shown in Nedda’s adherence to her ideals just as her stepfather’s loyalty won the ring of a king. You might use the circumstantial evidence angle for a minor point, but the more certain appeal will be the mention of the stars.

Advertising Aids: Two styles each one, three and six sheets. Free advance when writing to advertisers kindly mention The Moving Picture World.
The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes. EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone: St. Nicholas 2444

TransVermont

Automatically supplies only such voltage as are required. No waste of current in ballast.

HERTNER ELECTRIC CO.
W. 11th St., Cleveland, Ohio

SPECIAL ROLL TICKETS

Your own special tickets for your colored, accurately numbered rolls, for sale.

Guaranteed. Coupon tickets 50c each. Drawings at 5,000 1.50. Prompt shipment. Cash with the order. Get the samples. Send for list of prices on letter or post card. Stock tickets 5,000 to 25,000, fifteen cents per thousand. Ten cents, 100,000 nine cents.

PRICES

Five Thousand...........$1.25
Ten Thousand.............2.50
Fifteen Thousand.........3.75
Twenty-five Thousand.....5.00
Fifty Thousand...........7.50
One Hundred Thousand...10.00


"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Greetings:
Now that you have acquired equipment in our new theatre here in New Orleans, and have had time to take this method of expression, we request you to assume responsibility of the manner of conducting your business with you, also as to the character of your goods.

We have, with our experience, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifth theatre is evidence that we are pleased with your goods; for they are the most attractive, durable and practical that we have yet found.

We wish you good luck in the prosecution of your work.

JOSIAH PEARCE & SONS,
J. E. PEARCE.
New Orleans, La.

We manufacture the frames in various finishes and woods of various descriptions.


ESTABLISHED 1882

Write for our latest Catalogue:
717-19 Sycamore Street, Cincinnati, O. and 26 Washington Street, Chicago, III. Canadian Representative—J. T. Malone, Rialto Theatre, Montreal, Canada.


Released August 5.

"ALL MAN"

Vitagraph Presents Harry Morey and Betty Blythe in a Blue Ribbon Feature That Presents Many Interesting Angles in a New Fashion.

Cast:

John Olsen..........Harry Morey
Belle Follet........Betty Blythe
Lieut. Dielman.....Bob Gaillard
Marco Paroni.......George Majoron
Morris Sachs.......Carleton King
Rian..................

Directed by Paul Scardon.

The Story: John Olsen, brought up with no well defined idea of right and wrong, joins two fellow workmen in crashing the safe of the factory in which he has been employed. Their success leads them to other jobs, and John takes a delight in the adventures that befall him, until he meets with an accident, and be taken to the home of Belle Follet, whose husband is doing a life sentence. On his recovery she joins the gang, and John permits himself to be captured in a moment of danger to save her escape. On his release from prison he decides to go straight, but Belle is not willing to share a hundredweight. He is a colorless dull who deserts her when she learns of his past life, and way is left paved for his legal marriage to Belle, who determines to go straight with "her man."

Feature Harry Morey as John Olsen and Betty Blythe as Belle Follet.

Program and Advertising Phrases: One of Perfection Evening Post's Best Stories, "Fiddler's Green," Translated to the Screen.

Gripping Crime-plot Revealed in Swift-moving scenes and Incidents.

Vitagraph's Blue Ribbon Feature Tells Fascinating Crime Story.

Moral Purpose Revealed in Gripping Story of Criminal Intrigue.

Crock Play Leads to Fine Moral Purpose in Happy Ending.

Clever Photographt Moraals Psycholgy of Criminal Conduct.

Advertising Angles: Here is a crook story differing from the usual run of crime plots. Advertise it as such, and ask if John really was responsible for his misdeeds or whether it was not society which was to blame. Play up the fact that this story is developed from "Fiddler's Green," a story in the Post Evening Post. Perhaps your book store has bound copies and will be willing to share advertising space with you. For a lobby display get a property or second-hand safe, with a card reading, 'This safe doesn't look much like one of those, but its fall brought two lovely hearts together in All Man.' See how it worked out (date)." Advertise an "All Man" matinee at ten cents, and add that women can enjoy as they are willing to pay fifteen. Advertise the double bill deal for each one, three and six sheets. Window cards.

"CACTUS CRANDALL"

Triangle Presents Roy Stewart in His Own Play of a Man Who Went to Hunt Steers and Brought Back a Wife.

Cost:

Cactus Crandall.............Roy Stewart
Helen........................Marion Marvin
Carret......................Pete Morrison
The Father.................Wil. Ellengford
Mondan.....................Joe Rickson

Directed by Cliff Smith.

The Story: Bob Crandall, a ranchman, misses 500 head of stock and goes across the border to find them. He runs into a nest of bandits and rustlers. Helen Ware is kept in a saloon, and her father is in jail on a false charge. Cactus finds a friend, a Texas Ranger, who is looking for a chance to get Ware out, but he refuses to leave without her father. Cactus arranges to take care of Helen, and the ranger gets Ware out of jail. Cactus shoots the saloon and rescues Helen, taking her to his ranch, but he returns to get into the fight, and Mendoza circles the melee and captures Helen a second time. Once more Cactus comes to the rescue, and this time Mendoza is killed. Back at the ranch again, Cactus finds the steers accounted for, but he is not sorry for what might have been a useless adventure.

Feature Roy Stewart as Cactus Crandall and Marion Marvin as Helen Ware.


Advertising Angles: Play up the fact of the star's authorship in the play, particularly if he is a local favorite. Try, "Did you ever sit on a cactus?" and add that Mendoza did and got Iead poisoning. Make capital of the fact that Cactus has

We have for sale Twenty Million Dollar Mysteries, Twenty Million Dollar Mysteries, and Million Dollar Mysteries. 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

EASTERN U.S.
THE FILM EXCHANGE
326 West 46th St., New York City

WE NEVER DISAPPOINT

FILM LABORATORIES
INCORPORATED
220 W. 42Nd ST. NEW YORK

TELEPHONE BRYANT 5576

ALLAN A. LOWNES
GEN. MGR.
PORTER EQUIPS THEATRE FOR GRIFFITH’S

SUPREME TRIUMPH “HEARTS OF THE WORLD.” Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

to save his sweetheart twice to marry her once. Work the cue sheets for window displays.


PICTURE THEATRES PROJECTED.

MOBILE, ALA. — Recreation park has been opened, including moving picture theatre. A. B. Fassett is chairman Shipworkers’ Recreation Club. Mobile Amusement Company has been incorporated with $15,000 capital. Burton Mank is interested.

JACKSONVILLE, FLA. — Allamanda Building, 204 Jefferson street, has plans by H. L. Newhouse, 4620 Prairie avenue, Chicago, for building adding six stories. GARNDER, ILL. — Princess theatre has been taken over by William Dillon.

JEFFERSON CITY, MO. — Mayor L. E. Stetes has sold Majestic theatre to M. B. Ryan.

CLINTON, I. A. — Norman Samish has disposed of theatre property by F. D. Switzer, of Cedar Rapids.

LOVILLA, I. A. — C. E. Parker plans to erect moving picture theatre at Maple Camp.

MADRID, I. A. — Extensive improvements will be made to Mystic theatre, including an extension to rear of building. Seating capacity will also be increased.

MILCHER, I. A. — Dwight McCoy has sold Casino theatre to Garbett Brothers.

AYER, MASS. — Jewish Welfare Board plans erection of $15,000 theatre.

BOSTON, MASS. — Beacon theatre at 47-53 Tremont street has been taken over by Clinton B. Sherwood.

NEW BEDFORD, MASS. — Samuel T. Lee, 339 Summer street, has plans by Frank Clark, performers, & Chapman building, for theatre on Weld street.

NEW BEDFORD, MASS. — Joseph De Clair, 324 Carpenter street, has plans by Louis Destremps, 251 Union street, for moving picture theatre.

HOGHOLTCH, Mich. — Andrew Bram has sold Star theatre to John McCarthy, of Winona.

JOPLIN, MO. — Gruber Brothers, 6th and Minnesota streets, Kansas City, Kan., have plans by Carl Bolter & Brothers, 541 Ridge building, Kansas City, Mo., for two-story moving picture theatre, 100 by 155 feet, to cost $50,000.

KANSAS CITY, MO. — Sanford & Company have plans by Keene & Simpson for remodeling Columbia theatre at 15 N. 10th street.

BEERER, N. B. — Paul Wupp has plans by W. B. Maxwell, of McCague building, Omaha, for moving picture and hotel building.

NORTHFIELD, N. B. — Victor F. Beck is preparing plans for $5,000 moving picture theatre.

ROBLEDO, N. B. — Tepee and Orpheum theatres have been taken over by George Warren.

VANNUBON, N. J. — H. D. LeCato has plans by E. E. Seidel for two-story moving picture theatre and hall building, 40 by 55 feet, to cost $10,000.

HORNELL, N. Y. — Dr. George Conger- man has purchased business block on Main street occupied by Lyric theatre, and plans to remodel structure.

NEW YORK, N. Y. — Fleschman Construction Company has contract to erect three-story theatre, store, and office building at Broadway and 181st street, to cost $60,000.

PORT WASHINGTON, N. Y. — Frank C. Menendez is new manager Nassau theatre.

Cleveland, O. — Marshall & Fox, 721 N. Michigan avenue, Chicago, are preparing plans for alterations to Alhambra theatre, E. 16th street and Euclid avenue. Alhambra is to be constructed with seating capacity for 400 persons. Improvements will cost about $50,000.

MIDDLETOWN, O. — August Chifos is new manager new Grand theatre.

NORWALK, O. — Management of Gieger theatre has been taken over by F. H. Cary. Straight picture program has been adopted.

ZANESVILLE, O. — Schultz theatre has plans by Frederick W. Elliott, Chamber of Commerce building, Columbus, O., for remodeling theatre, to cost $15,000. House to reopen in early fall with straight picture program.

HOLLUTON, ORE. — O. J. Carlson has leased Houlton theatre.

PORTLAND, ORE. — Moving picture theatre has been established in school building by J. W. Eaglin.

NORFOLK, VA. — Armory hall has been converted into moving picture theatre, with seating capacity for 2,000 persons.

RICHMOND, VA. — Star of the theatre in 181st street, has been moved 11 blocks.

ISLE, WA. — G. H. Reizer has plans by F. W. Eade and George H. Reizer to erect $50,000 theatre at Second and Duryea streets, with seating capacity for 1,000 persons.

WASHINGTON, W. J. — John Hamrich has plans by John A. Creutzer, Leary building, for moving picture theatre at 115 Second avenue.

WASHINGTON, W. J. — Cobol Healy Investment Company has plans with Howells & Steckles for theatre building.

TACOMA, WASH. — Rialto theatre is nearing completion. House will have seating capacity for 1,600 persons, and cost about $18,000.

FOREST, CARE, MINN. — The Forest theatre has been sold by the Walker and Goodhue Co. and is now running under the management of L. E. Lackey, of Minneapolis.

HASTINGS, N. B. — E. C. Preston, of Superior, has purchased three film theatres here, the Plaza, Strand, and Wonderland.

OKLAHOMA, OKLA. — H. L. Melton is the new manager of the Jewel theatre, St. Francis, Kan. Mrs. Mae Bertram will hereafter be the manager of the Electric theatre.

HUGO, KAN. — The picture show has been purchased by Arthur Parrar, who will continue to run it.

ELLIS, KAN. — C. A. Kuhn has leased the building just south of the Photo Gallery, and has moved the Crystal theatre there.

JUSt OUT

BARGAIN LIST OF

M. P. CAMERAS

This list will save you 30% to 60% of your camera money. Write for it at once.

BASS CAMERA CO.

101 N. Dearborn St., Dept. 11, Chicago

GUARANTEED

MAILING LISTS

MOVING PICTURE THEATRES

Every State—total, 25,390; by States,$3.50

Per M. 1,500 film exchanges................. 5.00

313 manufacturers and studios......... 2.00

365 machine and supply dealers......... 2.00

Further particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

PHOTO-GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 Big Names. Write for specimens.

$5.00 per thousand in any quantity desired.

LARGE HAND-COLORED PICTURES

Size, 2x22 inches. Every prominent player, $7.50 each.

FAC-SIMILE OIL PAINTINGS, all sizes, from $1.00, up.

THE SEMI-PHOTO POST CARDS, $3.50 per thousand, of over 100 different names, 25½ c.

PHOTOGRAPHIC, size 5x7, of all the prominent players, 15 different names, 30c. each.

LARGE PICTURES, HAND-COLORED, size 11x14, all the prominent players, 50c. each.

SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.

SINGLE COLORED CUTS of every prominent player, 50¢ each.

KRAUS MFG. CO.

220 West 42d Street, New York

13th Floor, Candler Building
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<td>Aug. 5—A Nine O'clock Town (Charles Ray—Five Parts—Drama).</td>
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<td>Aug. 5—A Flash of Morocco (Douglas Fairbanks—Five Parts—Drama).</td>
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<td>July 8—Rorokus, the Yellowstone of the Antipodes in New Zealand (Scenic).</td>
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<td>July 15—Among the Maoris of New Zealand (Scenic).</td>
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Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
FOR SALE—Style "K" Wurlitzer organ, first class condition, cheap for cash. Address J. J. Hegman, Temple, Texas.

THEATERS FOR SALE OR RENT.

MOVING PICTURE theater, seating 240, only show in northwestern town of 1,200 population; reason for selling have other business. Address City Theater, Mansfield, Wash.

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DEBRIS CAMERA for sale, complete, with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit, Michigan.

200 FT. DAVSCO M. P. Camera, 50 MM, B & L Tessar lens, F3.5, with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885, 1027-1029 Madison St., Chicago, Illinois.


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CAMERA FOR SALE—Kocher M. P. camera, 2-in. B. & L. Tessar lens, F.3.5; Cooke 4.4 lens; mechanical tripod head-set rewinder; twin A. H. are lamp. Address "N. J.," care M. P. World, N. Y. City.

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List of Current Film Release Dates
ON UNIVERSAL, MUTUAL, GOLDWYN AND METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.
July 24—No. 34 (Topical)—03110.
July 31—No. 35 (Topical)—03110.
Aug. 7—No. 36 (Topical)—03112.
Aug. 14—No. 37 (Topical)—03118.

CENTURY COMEDY.
July 17—Choo Choo Love (Alice Howell—Two Parts)—00090.
July 24—Hag of the Doctor (Alice Howell—Two Parts)—00118.
Aug. 14—Dawed Out (Two Reels)—00137.

L-KO.
July 10—The Belles of Liberty (Two Parts—Comedy)—03100.
July 24—CLean Sweep (Merta Sterling—Two Parts—Comedy)—03100.
Aug. 7—Fools and Flies (Billy Armstrong—Two Parts—Comedy)—03125.

NESTOR.
July 15—The Pursuing Package (Harry Mann—Comedy)—00068.
July 20—Repeating the Honeyqueen (Ellesea Sedgwick—Comedy)—03108.
July 26—By the Side of the Road (Merta Sterling—Comedy)—03117.
Aug. 5—It Could Be Done (Lee Kolmar—Comedy)—00127.
Aug. 12—Don't Flirt (Marceo Moore—Comedy)—00147.

UNIVERSAL SPECIAL ATTRACTION.
July 27—No release this week.
Aug. 3—The Mortgaged Wife (Dorothea Philipps—Romance Drama)—00126.
Aug. 10—No release this week.
Aug. 17—A Woman's Pool (Harry Carey—Five Parts—Comedy Drama)—00147.
Aug. 17—How Charlie Captured the Kaiser (One Reel Cartoon)—00129.

UNIVERSAL SCREEN MAGAZINE.
July 20—Issue No. 80 (Educational)—00101.
July 27—Issue No. 81 (Educational)—00111.
Aug. 3—Issue No. 82 (Educational)—00129.
Aug. 10—Issue No. 83 (Educational)—00130.
Aug. 17—Issue No. 84 (Educational)—00142.

UNIVERSAL SPECIAL FEATURE.
July 27—The Lion's Paw (Episode No. 17, "The Danger Pit"—Two Parts—Drama)—00118.
Aug. 3—The Lion's Paw (Episode No. 18, "Triumph"—Two Parts—Drama)—00123.
Aug. 10—The Brass Bullet (Episode No. 1, "A Flying Start"—Two Parts—Drama)—00133.
Aug. 17—The Brass Bullet (Episode No. 2, "The Muffed Man"—Two Parts—Drama)—00145.

UNIVERSAL CURRENT EVENTS.
July 29—Issue No. 02 (Topical)—00102.
July 27—Issue No. 03 (Topical)—00112.
Aug. 3—Issue No. 04 (Topical)—00121.
Aug. 10—Issue No. 05 (Topical)—00121.
Aug. 17—Issue No. 06 (Topical)—00144.

METRO PICTURES CORPORATION.
May 27—Lead Me Your Name (Yorkie—Five Parts—Drama).
May 27—Pay My Way (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quacksands (Five Parts—Drama).
June 17—The House of Gold (Five Parts—Drama).
June 24—A Man's World (Five Parts—Drama).
July 1—Opposite a Devil (Viola Dana—Five Parts—Drama).
July 8—No Five Parts—Drama.
July 15—A Successful Adventure (May Allison—Five Parts—Drama).
July 22—The Demon (Edith Storey—Five Parts—Drama).
July 29—A Pair of Cups (Frazelle X. Mahn—Five Parts—Drama).
Aug. 5—The House of Mirh (All-star cast—Five Parts—Drama).
Aug. 12—Flowers of the Dust (Viola Dana—Five Parts—Drama).

SCREEN CLASSICS, INC. SPECIALS.
Last We Forgot (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dolltie (Emerald Production—Five Parts—Drama).
Tops of Fate (Seven Parts—Drama).
"LET THE Simplex TWINS BUILD UP YOUR PROFITS"

Far be it from us to claim that projection is the only thing that counts, but—

—when a mother says "I think my eyes of that child" she says a big mouthful about the preciousness of the eyes.

There is no profit in pleasing the mind with good subjects, the ears with sweet music, the nose with delicate perfume, or the body with comfortable seats, if you undo it all by offending the eyes.

Not only that, but besides keeping people away, you don't save a cent in operating expenses; for it has been abundantly proven that the eyes-soothing projection of the Simplex costs less.

All this gives us plenty of reason for urging you to let the Simplex Twins build up your profits.

A show worth more profits more Simplex Projectors are Profit Protectors.
List of Current Film Release Dates

GREATERTITRAPHRAPHER PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.
July 22—To the Blindest Bidder (Alice Joyce—Five Parts—Drama).
Aug. 5—All Man (Harry Morey—Five Parts—Drama).
Aug. 12—Wild Primrose (Gladys Leslie—Five Parts—Drama).

BIG V. COMEDIES.
July 22—Bathing Beauties and Big Boobs.
July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Dances and Danglers.
Aug. 12—Shines and Monster-shines.
Aug. 19—Dukes and Dollars.

DREW COMEDIES.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daley Chair.
Aug. 5—Miss Sticky-Meule-Kiss.
Aug. 12—Diplomatic Henry.
Aug. 19—By Might of His Right.

A Fight for Millions.
July 15—Episode No. 1 (“The Sane”)—Two Parts—Drama.
July 22—Episode No. 2 (“Flames of Peril”)—Two Parts—Drama.
July 29—Episode No. 3 (“The Select Stockade”)—Two Parts—Drama.
Aug. 5—Episode No. 4, “The Precipice of Horror”—Two Parts—Drama.
Aug. 12—Episode No. 5, “The Path of Thrills”—Two Parts—Drama.

VITAGRAPH SERIAL.
Aug. 19—Episode No. 6—“The Spell of Evil” (Two Parts—Drama).

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.
130 West Forty-sixth Street, New York City.
S. O. S.
His Vinegar Bath (Tom Bret Comedy). Twin Bedrooms (Tom Bret Comedy). Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.
Betzwood, Pa.
Sandy Burke (Louis Benenson). When East Meets West (Lady Tzen—Net—Dr.).

BLUEBIRD PHOTOPLAYS, INC.
Winner Takes All (Monroe Salisbury—Five Parts—Drama)—2316C.
Scandal Monkeys (Lois Weber—Five Parts—Drama)—2317C.
The Dream Lady (Five Parts—Drama)—2318C.
The Love Swindle (Five Parts—Drama)—2319C.
That Devil Face (Five Parts—Drama)—2320C.

CHRISTIE FILM CORPORATION.
Los Angeles, Cal.
July 1—I-Kids.
July 5—Efficiency.
July 15—Just Like Dad.
July 23—This Way Out.

COMMONWEALTH PICTURES CORP.
(Releasing Spencian’s Original “Val-a-Vu Novels”)
June 3—First release.
June 17—Second release.
July 1—Third release.
July 15—Fourth release.
July 28—Fifth release.

EDUCATIONAL FILMS CORP.
The Following Are One Reel Scenes.
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

DITMAR’S “Living Hook of Nature.”
June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

INTERNATIONAL CARTOON COMEDIES—Each Half Reel in Length.
July 1—Crabs Ina Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 14—A Heathen Death (Katzenjammer).

FIRST NATIONAL EXHIBITORS’ CIRCUIT.
Herbert Brenon’s Empty Pockets.
Herbert Brenon’s Fall of the Romanoffs (With Illoer).
Allimony (Josephine Whitell).
Passing’s Crusaders.
Shoulder Arms (Charlie Chaplin).

W. W. HODGKINSON CORP.
Releasing Pafafina and Plaz Productions.
July 8—Wedlock (Louise Glum).
July 22—Maid o’ the Storm (Bessie Barriscale).
Aug. 8—Barge for a Night (Warren Kerri- 
Sept. 19—A Lost Usto Herself (Louise Glum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 8—Cuddling Angler (Ruth Roland Doug-
Plaza Productions.
Aug. 26—Petitboats and Politics (Anita King). 
Sept. 9—At age Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Sou for Sale (Dorothy Phillips—Five Parts—Drama)—2320C.

The Gezer of Berlin (Century Production— Two Parts)—2341B.
The Ringing of the Lusitania (One Reel Pen Picture by Winner McCay)—2341G.
For Husbands Only (Drama).

MARTIN JOHNSON FILM CO., INC.
516 Camler Hlدن, New York.
Among the Cacao Islands of the South Pacific (Educational).

GEOGE KLEINE SYSTEM.
(Montgomery Flag One Reel Comedies. “Girls You Know”—Made by Edison.)
Apr. 24—A Good Spert.
May 8—The Starter.
May 22—The Spotted Girl.
June 5—The Looseme Girl.

Exanassy (Broncho Billy Series).
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Haito DiLuxe Productions.
June—The Unenchanted Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Ensnamy.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.
1457 Broadway, N. Y. C.

PYRAMID COMEDIES, INC.
220 West 424 Street, N. Y. C.
In and Out (Two Parts).
Horse Birds (Two Parts).
Love and Lunch (Two Parts).
Beauty and Boxing (Two Parts).
Camouflage Ball (Two Parts).
Lips of Spring (Two Parts—Drama).

SELECT PICTURES.
The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Rose (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels).
The Whirlpool (Alice Brady—Five Reels).
July—The Sandy Curtain (Norma Talmadge— Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Tal-
July—The Savage Woman (Clara Kimball Young— Six Reels—Drama).

Ensnamy.

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
720 Seventh Avenue, N. Y. C.
The Street of Seven Stars (Doris Keayon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Productions— Marriag (Keeney Production).

WORLD PICTURES.
July 15—The Golden Wall (Carly Blackwell— Five Parts—Drama).
July 22—Jean of the Woods (June Hividge— 
July 29—Neighbor (Mudge Evans—Five Parts—Drama).
Aug. 5—Hooded Harem (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Carly Blackwell—Five Parts—Drama).
Aug. 19—Merry Players (Kitty Gordon—Five Parts—Drama).

WORLD COMEDY RELEASE.
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Gay Tincher—Two Parts).
July 6—Ages of Agnes (Marie Dressler— 
Two Parts).
O. Soni Behave (Gay Tincher).

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Hampton Del Ruth
Editor and Supervising Director

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| GRAPHIC FILM CORPORATION | 729 Seventh Ave., N. Y. City. When Men Betray (Drama). |
| HILLER & WILK | Raffles, the Amateur Cracksman. (The Following Are Keystone-Mack Sennett Comedies.) |
| His First False Step. | Ambrose Cup of Woo. |
| The Following Are Normal Talmadge Productions. | The Devil’s Needle. The Social Secretary. Fifty Fifty. |
| IVAN FILM PRODUCTION | 130 West 46th Street, New York. Two Men and a Woman. Human Clay. Life or Honor. Conquered Hearts. |
| JESTER COMEDY CO. | 220 West 42d Street, New York. (Featuring Tweed-Dan.) May—The Wrong Flat (Two Parts). This is the Life (Two Parts). Oh What a Day. |
| KING BEE FILMS CORP. | 729 Seventh Avenue, N. Y. City. May 15—The Handy Man. June 1—Bright and Early. June 15—Straight and Narrow. |
| PIEDMONT PICTURES CORPORATION | 729 Seventh Avenue, N. Y. City. His Daughter Pays. |
| PIONEER FILM CORP. | 130 West 46th St., New York City. The Still Alarm (Selig Production). |
| HARRY RAYER | 1402 Broadway, New York. The Hand of the Hun (Four Parts—Novelty). The Master Crook. |
| ROMAYNE SUPER-FILM COMPANY | 221 Marsh-Strong Bldg., Los Angeles, Cal. Me and You. |
| SHERMAN PRODUCTIONS | The Light of Western Stars. |
| STEPHEN PICTURES CORPORATION | 729 Seventh Avenue, New York. When You and I Were Young (Five Parts—Drama). The Golden God (Five Parts—Drama). Peg of the Sea (Drama). |

| TRIDENT FILM CORP. | 1457 Broadway, New York City. The Servant in the House. The Siren in the House. |

| W. H. PRODUCTIONS | 71 West 22d Street, New York. (The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.) |
| MICKEY (Seven Parts). | The Two-Gun Man in the Bargain (Six Parts—Drama). |
| The Bandit and the Preacher (Five Parts—Drama). | The Hell Hound of Alaska (Five Parts—Drama). |
| (The Following Are Two-Reel Hart Productions. Released in Order Listed.) |
| (The Following Are Mack Sennett—Keystone Comedies, Each Two Reels in Length.) |
| (The Following Are Keystone-Sennett Comedies.) |
| SABIAN’S PIANO. | The Straight Road. |

| M. WEISSBERG | Wm. A. Brady Playhouse, 137 W. 46th Street, N. Y. City. Stolen Orders (Eight Reels—Drama). |

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
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A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of the theatre being or to be built.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York
Phone—Chelsea 3227

Addressing Multigraphing Printing Typewriting

Moving Picture Machine Patents My Specialty

PATENTS
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PATENT ATTORNEY

LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

Richardson's Motion Picture Hand Book

FOR MANAGERS and OPERATORS

Published by

THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines. Substantially Bound in Red Cloth, $4.00

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MOVING PICTURE WORLD
516 Fifth Ave. 917 Schiller Bldg. Wright & Callender Bldg.
New York City Chicago, Ill. Los Angeles, Cal.
Gundlach Projection Lenses
give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. We want an "legalized" censorship of moving pictures.

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

Please these slides shown repeatedly in any theatre cannot fail to influence public opinion in a locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.50 less.

ONE YEAR..............................................$3.00
SIX MONTHS..........................$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Please fill in the name of your Theatre...

IN ANSWERING ADVERTISEMENTS, PLEASE MENTION THE MOVING PICTURE WORLD.
First Year Milestone Passed
By
United Theatre Equipment Corporation

WHEN our forefathers planned, and later executed, the formation of the United States of America, many "know-it-alls" predicted disaster and trouble. To-day the U. S. A. stands the peer and leader among the nations of the world, due to the foresight and good judgment of those who have conducted the affairs of this wonderful republic.

The U. S. A. is composed of many units brought under one executive organization. It is an acknowledged fact that concentration of authority and executive power, when good judgment is exercised, brings about ECONOMY and EFFICIENCY.

We are glad to announce that United Theatre Equipment Corporation has passed through its first year's existence with flying colors, notwithstanding the dire predictions by some people.

We have passed through a year of unprecedented difficulties, not only on account of the multitude of details involved, but also on account of war conditions, which we had to face immediately after the formation of this company.

There is not an exhibitor or user of motion picture, electrical and similar apparatus and supplies who has been served by U. T. E. who will not gladly testify that we give 100% service and are 100% efficient.

The experience of those conducting the destiny of U. T. E. has brought about the satisfactory solution of the equipment business, and those exhibitors who take ad-
vantage of U. T. E. service will find much relief from annoyance, troubles and delays. Therefore, we are of material assistance in producing best screen results with the least expense.

Lucky is the exhibitor who can feel that, when he places an order for projectors or other equipment, he is done with that order. By this we mean that the moment the order is placed with us the exhibitor has put it UP TO US to produce the desired results, without worry or anxiety on his part.

We overcome all projection difficulties. We investigate all new apparatus and supplies and make thorough tests before offering such goods for sale. This means insurance to you, and we shall continue our careful discrimination, in order that we may always be able to deliver and install the most modern equipment for the projection and exhibition of motion pictures.

With our branches in all important cities where ample stocks of machines and supplies are carried, we are better able to take care of your wants than any other concern as yet established in the motion picture equipment business.

We thank you for past patronage and solicit your future business, which will have the same prompt and careful attention as in the past.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

UNITED THEATRE EQUIPMENT CORPORATION
Executive Offices: 1604 Broadway, New York
Largest Moving Picture Equipment House in the World
"I PUT THE PICTURE ON THE SCREEN"

Therefore YOU look to ME for results.
I must satisfy YOUR audience, which demands only the best, or I fail in service to YOU.
My reputation—the result of the closest association with the industry since its creation—is endorsed and sustained by the verdict of an audience of countless millions.
Throughout these years I have represented the best that expert knowledge had to offer; and nothing has ever surpassed my ability to serve YOU by “putting the picture on the screen” properly.
I am

Power’s 6B Cameragraph
Goldwyn Pictures are Booking Solid in The Greatest Theatres of America's Principal Cities and Towns.

This is a Goldwyn Year.
The biggest Laughing Fest of the Season!!
A Roaring Side-Splitting Burlesque Cartoon by the Famous Humorist PAT SULLIVAN

"HOW CHARLIE CAPTURED THE KAISER"

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

BOOK IT!

It's A Riot!

With the crazy Kaiser on the run, comes this knock-out comedy by the famous Pat Sullivan—"HOW CHARLIE CAPTURED THE KAISER." The rubber periscope—the elastic imperial mustache—the punctured Boche—the sausage cat—the Boche army of fat heads and sauerkrauts—and scores of other punches will set your town on end with laughter. Nothing like it on the market. It's distinctly an exclusive novelty that will go over big. IT'S A UNIVERSAL SPECIAL. Special Posters—You'll have to act quick. Here's a chance for a sure-fire clean-up.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York.
Believing that a great injustice has been done to the Essanay Company as well as yourselves by the Trade Paper advertising of one of your competitors in connection with the release of Charley Chaplin in "TRIPLE TROUBLE" I want to state actual facts in connection with the engagement of the picture at the Castle Theatre.

The Castle Theatre, ever since its opening, has been an exclusive first run house; we cater to the very best patronage in Chicago, consequently endeavor to use careful judgment in the selection of our program.

Never in the history of this theatre have we played anything but first run films.

I booked "TRIPLE TROUBLE" after witnessing a private screening and my judgment in its being a satisfactory box-office attraction in every way has been proven by the receipts.

The picture was booked originally for one week but owing to the very excellent business, and because of popular request, we have held it over for a second week's run, which is the first time this has been done in the history of the Castle Theatre.

"TRIPLE TROUBLE" PLAYED TO THE BIGGEST BUSINESS EVER DONE AT THE CASTLE THEATRE despite unusually hot weather conditions and gave complete satisfaction to my audiences. They thoroughly enjoyed it and the laughs were just as great as I have ever heard with any of Chaplin's pictures.

I am a stickler for fair play and in order that exhibitors operating first class picture houses may not be misled into believing that "TRIPLE TROUBLE" is not a brand new film in every sense of the word, never before shown - that it will give complete satisfaction to their audiences - that it will prove just as big a money getter as any of the Chaplins, I am going on record in this manner.

You have my permission to use this letter in any way you see fit and if further proof is desired you are at liberty to refer exhibitors direct to me.

Yours very truly,
(Signed) M.J. Weil
Manager, CASTLE AMUSEMENT COMPANY.
Made Successful by Individuality

Why has instant success marked every one of the superlative attractions listed here? Because every production in this group of unbeatable dramas is an individual in character — individual in price. And because every one of these great plays stands squarely on its own merits, this individuality makes the group name—Universal Special Attractions—your ONE BEST BET today.

See any one—you'll book them all.

HARRY CAREY in "HELL BENT"
DOROTHY PHILLIPS in "THE MORTGAGED WIFE"
HERBERT RAWLINSON in "SMASHING THROUGH"
PRISCILLA DEAN in "THE TWO-SOUL WOMAN"
MARY MAC LAREN in "THE MODEL'S CONFESSION"
MAE MURRAY in "THE BRIDE'S AWAKENING,
and "HER BODY IN BOND"
Book thru your nearest Universal Exchange, or
UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
1600 Broadway, New York
"The Largest Film Mfg. Concern in the Universe."
As big right now as your biggest feature each week and growing bigger in pulling power, UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS are your best money getters today.

Millions of people breathlessly await each week's war pictures to see, if they can, their own boys in the war—to see what our American armies and Navy are doing.

How can you run a show without these vital war weeklies and news in pictures of all the world's biggest doings? You're losing money if you're not showing them each week.

Your nearest Universal Exchange will give you more particulars, terms, prices, etc. Communicate with them NOW. Universal Film Mfg. Co., Carl Laemmle, Pres., 1690 Broadway, New York.
IN the year beginning September 1st, next, New York’s three great moving pictures theatres—The Rivoli, The Strand and The Rialto—will show 121 Paramount or Artcraft Pictures. That leaves 35 features to be chosen from the productions of all the rest of the industry put together.

“What do I care?” asks Lawrence, Kansas.

By the features in those three theatres, New York judges the moving picture industry—decides whether moving pictures are worth while, whether they are essential, whether they are wholesome entertainmen't, whether they should be supported or ignored.

“New York’s opinion means nothing in my young life,” declares Lawrence, Kansas.

S. L. Rothapfel and Harold Edel, in choosing programs for their theatres, have a tremendous responsibility on their shoulders. In those three theatres, a few blocks apart, is decided the destiny of the entire motion picture industry. What they show may not affect your theatre immediately, but, Lawrence, Kansas, these two men have the power to tear down or to build up the industry of which you are a part.

“Oh, say, that’s going too strong,” protests Lawrence, Kansas.

It is, is it? Read on, Lawrence, Kansas.

Suppose The Rivoli, The Strand and The Rialto showed questionable pictures or merely stupid pictures. It is these theatres that the greatest writers in the country attend. In these seats you find U. S. Senators and Representatives, club women, public officials from all parts of America—men and women who write and speak and make laws and whose influence is nation wide.

Within a very few weeks the influence of bad pictures would
Kansas, Care About It?

be felt in Washington, in Kansas City, in San Francisco. These people would be asking pertinent questions. The motion picture would be on the carpet everywhere.

Mr. Rothapfel and Mr. Edel realize their responsibilities. They have performed splendid service for the industry in keeping before the eyes, not only of New Yorkers, but of the hundreds of thousands of visitors from all over the country, the very best in motion pictures.

Perhaps, Lawrence, Kansas, you do profit directly by this. Doubtless your leading merchant, in his trips to New York, has attended these theatres and has returned with new respect for you and your theatre. Doubtless he has boasted about you, telling his friends, "Why, they show the same pictures in Lawrence that they do in New York, and they show them just about as soon, too."

But that is incidental.

The big thing is that what New York and its visitors think about motion pictures, is vital to every person connected with the industry. The leaders of America attend The Rivoli, The Strand and The Rialto and for the good of all of us they must see the best the industry affords.

Mr. Rothapfel and Mr. Edel, who realize the importance of their theatres to the industry, have chosen 121 Paramount or Artcraft Pictures for the year to come.

The way they rate the Famous Players-Lasky Corporation's productions is significant.

These men believe that the Famous Players-Lasky Corporation has earned the right to be the predominant representative of the motion picture industry in New York in the year to come.

Do you think they are right, Lawrence, Kansas? Of course you do. And you'll be guided to no small degree by what they do.

Thanks, Lawrence, Kansas, for your attention.
Smashing Box-Office Records to Smithereens!

D.W. GRIFFITH presents

"The Great Love"

Lillian Gish
George Fawcett

Robert Harron
George Siegmann

Henry Walthall
Maxfield Stanley

Rosemary Thelby
Gloria Hope

The Master Producer Has Done It Again!

The Strand in New York is "Besieged by crowds that stand for hours and stretch down the street and around the corner," the New York World says.

The New York Tribune says, "When we left the Strand the line which forms to the left had stretched down as far as 45th Street [The Strand is between 47th and 48th Streets] but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."

"The Great Love" means capacity business for a longer run than you ever gave any other picture.

FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZUKOR
Jesse L. Lasky
Cecil B. De Mille

NEW YORK
J. WARREN KERRIGAN

in his fourth Paralta Play

"A Burglar for a Night"

by

F. McGREW WILLIS

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Ernest Warde

In the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.
A Dependable Service for Dependable Pictures

Announcing the release of the Lillian Walker Series of eight happy pictures thru the W.W. Hodkinson Corp.

EXACTING in its requirements of quality, and unyielding in its adherence to the highest principles of business, the W. W. Hodkinson Corporation is setting new standards in the motion picture field that will make for the soundest development of every factor within the industry.

In announcing the release of the Lillian Walker series of pictures through this organization, therefore the producers of these pictures believe that they are not only offering exhibitors an additional guarantee of the consistent merit of their productions, but that they are associating themselves with a business force that is vital to the best interests of exhibitors.

Lillian Walker Pictures Corp.

501 Fifth Avenue New York City
Hodkinson Service to have new star series because

Hodkinson Service offers the only channel of distribution for the producer that assures him an equitable, fair and just presentation to the exhibitor and which satisfies the demand of the industry for a closer relationship between exhibitor and producer.

Mr. Lester Park, President of the Lillian Walker Pictures Corporation, says: "When we made our initial announcement in the trade press we had not decided on our distribution arrangements, but, after careful investigation, I was entirely satisfied that the W. W. Hodkinson Corporation offered the only distribution that would bring our product to the exhibitors on the fair and equitable basis we desire, and still allow us to be in the quality company our product deserves."

"I have been one of the few producers who has worked with the exhibitor toward solving his problems, and I believe that by placing the Lillian Walker Productions as I have I am helping to build a structure that will be mutually beneficial for all."

The above is one reason why Lillian Walker Productions will be released as part of Hodkinson Service.

HODKINSON SERVICE consisting of

Lillian Walker Productions, first picture, "Embarassment of Riches."

Jesse D. Hampton Productions. First release with J. Warren Kerrigan—"Prisoner of the Pines."


Plaza Pictures starring Kathleen Clifford and Anita King. Initial releases "Petticoats and Politics" with Miss King, and "Angel Child" with Miss Clifford.

Douglass Natural Color Pictures. First production, "Cupid Angling" with Ruth Roland.
House Programs

The use of House Programs is steadily increasing. A House Program permits individuality. It adds to the prestige of your house and enables you to advertise your entire program in a most satisfactory way.

Therefore, the suggestion below should find favor with all exhibitors. We are in a position to supply duplicates of this "coming" cover cut on "Petticoats and Politics" for use on House Programs. It offers you a particularly attractive design for your program, as well as effective advertising.

Every picture needs exploitation and advertising in every possible direction and, as it is our purpose to assist you in every way, we are always pleased to receive suggestions.

HODKINSON SERVICE
consisting of
Lillian Walker Productions, Jesse D. Hampton Productions, Paralta Plays, Plaza Pictures and Douglass Natural Color Pictures
At all General Film Exchanges

Put The Name of Your Theatre etc. Here

COMING!
ANITA KING "THE OUTDOOR GIRL"
in a swiftly moving Western Comedy Drama entitled-
Petticoats & Politics
PHT DATE OF SHOWING HERE

W.W. HODKINSON CORPORATION
527 FIFTH AVE. NEW YORK
UNITED STATES OFFICIAL WAR FILM

"To win the war our first need is ships"

President Wilson

The Colossal Energy of a Nation Aroused!

"OUR BRIDGE OF SHIPS"

The Epic of American Brains and Brawn Unleashed in the Building of Transport Fleets

A Picturization of the Mammoth Will to Conquer the U-Boat Menace. A Detailed, Dramatic Story of the Breathless Activity that Sends a Constant Flow of Ocean Carriers into the Path to Victory.

Presented by
Committee on Public Information
George Creel, Chairman
DIVISION OF FILMS
Charles S. Hart, Director
Distributed by General Film Company
Gloria Joy
A Child Actress of Exquisite Personality
Every Theatre Should Have This Series of Six Feature Dramas

The Locked Heart Miss Mischief Maker Little Miss Grown-Up
No Children Wanted The Midnight Burglar Wanted A Brother

Distributed Exclusively by General Film Company
25 West 45th Street, New York City
Over There and Over Here

Over there the valiant men of France, Great Britain, Italy, and the United States are wearing down the resistance of the Hun and forcing back his fighting line toward the Rhine.

Over here men, women and children watch with feverish interest the papers day by day to see what the last few hours have brought forth over there. Every item of news, each picture that bears upon the endless battle, is scanned with eager eyes.

You can show them what the motion picture camera is seeing over there—first hand, fascinating information, if you show

OFFICIAL WAR REVIEW

comprising the official war pictures of Great Britain, France, the United States and Italy, authentic and exclusive.

Presented by Committee on Public Information
George Creel, Chairman

Division of Films
Chas S. Hart, Director
Distributed by PATHÉ
The most striking feminine personality of the screen—

**IRENE CASTLE**

is the star of

**THE GIRL FROM BOHEMIA**

by Lois Zellner

Produced by ASTRA
Directed by Larry Mc Gill

Mrs. Castle is like no one else. Her willowy grace, her magnetism, her costumes, her adaptability to screen requirements make her a real box office star. "The Girl From Bohemia" is the story of a big town girl who takes a fall out the scandal slingers of a three train a day burg.

**COMING SOON**
THE FIRST OF PICTURES BIG SPECIAL FEATURES IS NOW ANNOUNCED!

By reason of its fascinating story, the superb acting, the charm of the star, the quality of the production and direction, and the picturesque mountain country where it was filmed.

HER MAN
starring
ELAINE HAMMERSTEIN

deserves extended runs in every first class house in the land!

THE STORY; adapted from Charles Neville Buck's gripping novel, 'The Battle Cry';

THE STAR; perfect in her part. She will be admired and praised by all who see her;

THE CAST; includes W. Lawson Butt who does tremendously impressive work. A cast of all-around excellence;

THE DIRECTOR, RALPH INCE; the picture bespeaks a master's genius;

ALTOGETHER A PICTURE TO BE PROUD OF!

Presented by Advanced Motion Picture Corp.

Distributed by
PATHE

RELEASED SEPTEMBER 8th
That's What They All Say—
"one of the screen's finest comedians"

HAROLD LLOYD

the star of the one reel Rolin comedies bearing his name.

Mr Lane, the photoplay critic of the Boston Evening Record,
is to be complimented upon the soundness of his judgment.

---

By TAMAR LANE

Everyone is quite ready and willing
to pin new words of praise on those
who have already won success and
distinction, but there is not the same
promptness and effort to praise those
who have not yet won a certain
degree of fame. With this thought in
view we take our Oliver in hand to
smear a few honeyed words on the
career and personality of Harold
Lloyd, one of the screen's finest com-
dians, and one whom we think
some day take his place alongside
Chaplin and Arbuckle as a wholesale
producer of laughs.

Even today Harold Lloyd is making
comedies which compare favorably
with those of Chaplin and Arbuckle.
Lloyd is featured in one reel comedies
which are made by the Rolin company
and distributed through Pathe. His
films are always laughable and consis-
tently good. We have yet to see a
poor one. Lloyd is a young man, ap-
parently about 25 and if managed
properly will some day make a big
name for himself in the screen world.
He is original in his work and imi-
tates no one either in make up or in
acting. He is unique as a slapstek
comedian for the reason that he wears
absolutely no trick make-up or char-
acter clothes. His only comedy ac-
cessory being a pair of horn-rimmed
glasses.
ROLL OF HONOR
THE NAME OF EVERY THEATRE WHICH EXHIBITS
PERSHING'S CRUSADERS
THE FIRST U. S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Scene Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this Roll, in the time of or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

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<td>Empress</td>
<td>Stratton, Colo.</td>
</tr>
<tr>
<td>Midway</td>
<td>Burlington, Colo.</td>
</tr>
<tr>
<td>Model</td>
<td>Louisville, Colo.</td>
</tr>
<tr>
<td>Nelson Hall</td>
<td>Niwot, Colo.</td>
</tr>
<tr>
<td>Hillyard Opera House</td>
<td>Southfield, South Dakota</td>
</tr>
<tr>
<td>Gospel</td>
<td>Vlasenburg, Colo.</td>
</tr>
<tr>
<td>Grand</td>
<td>Rock Springs, Wyo.</td>
</tr>
<tr>
<td>Liberty</td>
<td>Parma, Idaho</td>
</tr>
<tr>
<td>Arcade Photoplay</td>
<td>Gardnig, Idaho</td>
</tr>
<tr>
<td>Chrisman</td>
<td>Nuch, Colo.</td>
</tr>
<tr>
<td>Princess</td>
<td>Crested Butte, Colo.</td>
</tr>
<tr>
<td>Gem</td>
<td>Yuma, Colo.</td>
</tr>
<tr>
<td>Rex</td>
<td>St. Anthony, Idaho</td>
</tr>
<tr>
<td>Orpheum</td>
<td>Ridgetop, Colo.</td>
</tr>
<tr>
<td>Opera House</td>
<td>Gilman, Colo.</td>
</tr>
<tr>
<td>Bangh</td>
<td>Shoshone, Idaho</td>
</tr>
<tr>
<td>Elite</td>
<td>Limon, Colo.</td>
</tr>
<tr>
<td>Princess</td>
<td>Preston, Idaho</td>
</tr>
<tr>
<td>Isis</td>
<td>Preston, Idaho</td>
</tr>
<tr>
<td>East Colo. Amusement Co.</td>
<td>Hugo, Colo.</td>
</tr>
</tbody>
</table>

Elite        Wiggins, Colo.
Star          Victor, Idaho
Playhouse     Manzano, Colo.
Missoula      Clayenne, W. M.
I. O. O. F.   Las Animas, Colo.
Star          Fowler, Colo.
Elite         Tremonton, Utah
Meridian      Maple, Idaho
Orpheum       Gilwood Spgs., Colo.
Theatre       New Albany, Ohio
Star          Torebury, N. M.
Theatre       Big Bend, N. M.
Plaza         Tytone, N. M.
Opera House   Montpelier, Idaho
Columbia      Grac, Idaho
Seattle       Salon, Idaho
Burley        Idaho Falls, Idaho
Auditorium   American Falls, Idaho
Paramount Empress      Bingham, Utah
Corona        Los Vegas, N. M.
Pastime       Springer, N. M.
Rex           Raton, N. Mex.
Princess      Deming, N. M.
American      Salt Lake, Utah
Unique        Gunnison, Colo.
Columbia      Florence, Colo.
People        Boise, Colo.
Oklahoma      Ft. Worth, Texas
Love          Ft. Morgan, Colo.
Opera House   Mancos, Colo.
Rialto        Jerome, Idaho
Beaumont      Butte, Idaho
Gem           Somerset, Idaho
Burns         Colo. Springs, Colo.
Universal     Holyoke, Colo.
Emerald       Helena, Idaho
Grand         Pueblo, Colo.
Opheum        Steamboat Springs, Colo.
Wray          Wray, Colo.
Lyric or Empress       Ft. Collins, Colo.
Iris          Boulder, Colo.
Stirling      Great Falls, Mont.
West          Trinidad, Colo.
Alton         Ogden, Utah
Ogden         Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

Gould        Pe Ell, Wash.
Grand        Brand, Ore.
Marlow       Helena, Mont.
U. S. A.     Vancouver, Wash.
Glenside     Vinder, Wash.
Grand        Centralia, Wash.
Liberty      Chelhallo, Wash.
Bluebird     Anaconda, Mont.
Arinde       La Grande, Ore.
Grand        Wallace, Idaho
Majestic     Spokane, Wash.
Wenatchee    Wenatchee, Wash.
Columbia     Portland, Ore.
Rainier      McMinnville, Ore.
Taco         Taco, Wash.
Antlers      Roseburg, Wash.

Judith        Lewistown, Mont.
New Seeley    Pomeroy, Wash.
Ray          Olympia, Wash.
Eagle         North Rossvall, Wash.
Page         Medford, Ore.
Roffe         Albany, Ore.
Orpheum      Havre, Mont.
Empire       Everett, Wash.
Liberty      Lynden, Wash.
Orpheum      Snapshonist, Wash.
Bijou        Aberdeen, Wash.
Gallatin      Bozeman, Mont.
Liberty      Bellingham, Wash.
Strand        Seaside, Ore.
Sunset       Astoria, Ore.
Nelson       Orangeburg, Calif.
Liberty      Salem, Ore.
Oregon        Eugene, Ore.
Empire       Anacortes, Wash.
Victory       Tacoma, Wash.
Rialto        Everett, Wash.
Majestic      Corvallis, Ore.

Illinois

Bond          Pontiac, Ill.
Ideal         Lamont, Ill.
J & J         Hume, Ill.
Airline       Opaquesa, Ill.
Highland Park Quiny, Ill.
Yale          Shelyville, Ill.
Majestic      Du Quoin, Ill.
Illinois       Newman, Ill.
Opera House    Mt. Sterling, Ill.
Motion Pictur Chicago, Ill.
Village       Willimette, Ill.
Exchange      Wilmington, Ill.
Idaho Falls   Pocatello, Idaho
Strand        Farmingdale, Ill.
Royal         Minon, Idaho
Star          Idaho Falls, Idaho
Fox           Aurora, Ill.
Monogram      Chicago, Ill.
Cozy          Durand, Ill.
Lyceum        Wyoming, Ill.
Idle Hour      Reidsville, Ill.
Odd Fellows   Mt. Olive, Ill.
Princess      Galva, Ill.
New Star       Clinton, Ill.
Gem           Clinton, Ill.
Lyric         Clinton, Ill.
Aco           Olney, Ill.
Star          Lawsford, Idaho
Lawford       Tompkins, Idaho
Minsdale      Minsdale, Idaho
Erber's       E. St. Louis, Ill.
Washington    Granite City, Ill.
Grand         Granite City, Ill.
Lyric         St. Louis, Ill.
New Irving    Chicago, Ill.
Playhouse     Chicago, Ill.
Grand         Rockford, Ill.
Hoyburn       Evanston, Ill.
Orpheum       Champaign, Ill.
Oak Park      Oak Park, Ill.
Crescent      Cresc, Ill.
Chateau       Chicago, Ill.
Frolle        Chicago, Ill.
Minnesota—Wisconsin—S. D.

La Crosse, Wis. .......... La Crosse, Minn.

Majestic .......... Barron, Wis.

Majestic .......... Winona, Iowa, Minn.

Majestic .......... Shenandoah, Iowa

Majestic .......... Washington, Iowa

Majestic .......... Centerville, Iowa

Majestic .......... Defiance, Iowa

Majestic .......... Gunalda, Iowa

Majestic .......... Newton, Iowa

Majestic .......... Oskaloosa, Ia.


Majestic .......... Mason City, Ia.

Majestic .......... Cedar Rapids, Ia.

Palace .......... Waterloo, Ia.

Palace .......... Keokuk, Ia.

Palace .......... Davenport, Ia.


Palace .......... Muscatine, Ia.

Iris .......... Muscatine, Ia.

Phoenix .......... Neela, Ia.

Frayer .......... Spencer, Ia.

Casino .......... Melcher, Ia.

Progres .......... Spirit City, Ia.

Royal .......... Sibley, Ia.

Majestic .......... Fort Dodge, Ia.

Call .......... Algona, Ia.

Empress .......... Storm Lake, Ia.

Majestic .......... Central City, Neb.

Community .......... David City, Neb.

Starling .......... Superior, Neb.

Lyda .......... Grand Island, Neb.

Augusta .......... Norfolk, Neb.

Rex .......... Arkansas City, Kan.


Carroll .......... Hutchinson, Kan.

Bruce .......... Healdton, Okla.


Empress .......... Paola, Kan.

New Elks .......... Parsons, Kan.

Coffeyville .......... Coffeyville, Kan.

Orpheum .......... Leavenworth, Kan.

Cozy .......... Topeka, Kan.


Rex .......... Tower, Minn.

Auditorium .......... Croix Falls, Wis.

Idle Hour .......... Hoffman, Minn.

Unique .......... Sisseton, S. D.

Grand .......... Granville, Minn.

Crystal .......... Flandreau, S. D.

Grand .......... Aitkin, Minn.

Idle Hour .......... Browerville, Minn.

Ringling .......... Baraboo, Wis.

Strand .......... Whiteriver, Wis.

Cozy .......... Mentor, Wis.

Gem .......... Amery, Wis.

Palace .......... Kewaunee, Minn.

Shubert .......... Minneapolis, Minn.

Cozy .......... Twin Valley, Minn.

Lyric .......... Davenport, Minn.

Rex .......... La Crosse, Wis.

Wonderland .......... Windom, Minn.

Glain .......... Fertile, Minn.

Rialto .......... Detroit, Minn.

Odd Fellows Hall .......... Prescott, Wis.

Grand .......... Durand, Wis.

Gem .......... Washburn, Wis.

Grand Opera House .......... Rhinelander, Wis.

Toby .......... Y. M. C. A., Barksdale, Wis.

Blendo .......... Benton, Wis.

Crystal .......... Burlington, Wis.

Pastime .......... Beloit, Wis.

Princess .......... Bayfield, Wis.

Rex .......... Fondulac, Wis.

Rex .......... Park Falls, Wis.

Rex .......... Millinocket, Me.

Rex .......... Alago, Wis.

Rex .......... Glidden, Wis.

Garrick .......... Hawley, Minn.

Bijou .......... Red Wing, Minn.

Bijou .......... Raymond, S. D.

Quadrangle .......... Minneapolis, Minn.

Bijou .......... Sanborn, Minn.

Strand .......... Waterford, Minn.

Rex .......... Hemming, Minn.

Strand .......... Detroit, Minn.

Star .......... Lake Park, Minn.

Rex .......... Frazee, Minn.

Hall .......... Chisago City, Minn.

Unique .......... Nashwauk, Minn.

Orpheum .......... Minneapolis, Minn.

Orpheum .......... St. Paul, Minn.

Orpheum .......... Willmar, Minn.

Strand .......... Huron, S. D.

Lyric .......... Madison, S. D.

Amos .......... Wyckoff, Minn.

Empress .......... Rochester, Minn.

Regale .......... Salam, S. D.

Glam .......... Frederick, S. D.

Yankton .......... Yankton, S. D.

Unique .......... Bricelyn, Wis.

Gem .......... Caledonia, Minn.

Unique .......... Cameron, Minn.

Auditorium .......... Hall Lake, Wis.

Strand .......... Stevens Point, Wis.

Oriental .......... Harmony, Minn.

Strand .......... Parkers Prairie, Minn.

Scene .......... Elkton, S. D.

Colonial .......... Tracy, Minn.

Metropolitan .......... Mitchell, S. D.

Lyric .......... Redfield, S. D.

Lyric .......... Colby, Wis.

Dreamland .......... Rapid City, S. D.

Bun .......... Ivanhoe, Minn.

Grand .......... Herman, Minn.

Bijou .......... Faribault, Minn.

Fair Grounds .......... Fergus Falls, Minn.

Palace .......... Gettysburg, S. D.

Opera House .......... Cape Benton, Minn.

Rex .......... Belmont, Minn.

Palace Theatre .......... Antigo, Wis.

Daly .......... Grand Rapids, Wis.


Grand Opera House .......... Wausau, Wis.

Unique .......... Gilman Mills, Wis.

Crystal .......... Watertown, Minn.

Murray .......... Shayton, Minn.

Opera House .......... Rushford, Minn.

Unique .......... Aitkin, Minn.

Dirt Right .......... Hudson, Minn.

Opera House .......... River Falls, Wis.

Firemen’s Opera House .......... Portsmouth, Wis.

Grand .......... Lane, S. D.

Best .......... Brainerd, Minn.

Orpheum .......... Pelican Rapids, Minn.

Lyric .......... Crookston, Minn.

Scene .......... Tyler, Minn.

Unique .......... Litchfield, Minn.

Amazu .......... Grand Meadow, Minn.

Scene .......... Beltrami, Minn.

Moore .......... Shelly, Minn.

Lyric .......... Cornell, Wis.

Auditorium .......... Hillwater, Minn.

Orpheum .......... Menominee, Wis.

Idle Hour .......... Eureka, S. D.

Orpheum .......... Glenwood City, Wis.

Theatre .......... Royatlon, Minn.

Auditorium .......... Ft. Atkinson, Wis.

Orchard House .......... Spring Grove, Minn.

Majestic .......... Bangkok, Minn.

Waspaso .......... Faith, S. D.

Iverson .......... Hudson, S. D.

Opera House .......... White, S. D.

Opera House .......... Alexandria, S. D.

Cozy .......... Long Prairie, Minn.

Metropolitan .......... St. Mora, Minn.

Lyric .......... Pequot, Minn.

Grand .......... Mahtom, Minn.

Grand .......... Fairbault, Minn.

Opera House .......... New Ulm, Minn.

Grand .......... Crosby, Minn.

Cozy .......... Pine River, Minn.

Gem .......... Liske, Minn.

Rex .......... Hombold, Minn.

Barrymore .......... Marshall, Minn.

Broadway .......... Albert Lea, Minn.

Museum .......... Aitkin, Minn.

Strand .......... Fairmont, Minn.

Grand .......... Montgomery, Minn.

Princess .......... St. James, Minn.

Grand .......... Worthington, Minn.

Grand .......... Huron Lake, Minn.

White House .......... Shakopee, Minn.

New Turnerville .......... New Ulm, Minn.

Opera House .......... Springfield, Minn.

Crystal .......... Fulda, Minn.

Opera .......... Granite Falls, Minn.

Metro .......... Red Wing, Minn.

Kenney .......... Eagle Bend, Minn.

Grand Opera House .......... Del. Rps., S. D.

Mora Opera .......... St. Mora, Minn.

Rex .......... Clarissa, Minn.

Opera House .......... Foley, Minn.

Empress .......... Osakis, Minn.

New Opera .......... International Falls, Minn.

Howard .......... Alexandria, Minn.

Opera House .......... Marion, Wis.

Opera House .......... Stanley, Wis.

Ideal .......... Joplin, Wis.

Strand .......... Marinette, Wis.

Park Opera House .......... Cambridge, Wis.

Mikado .......... Manitowoc, Wis.


Appleton .......... Appleton, Wis.

Adler Opera House .......... Marshfield, Wis.

Grand .......... Madison, Wis.

Majestic .......... Sheboygan, Wis.

Bijou .......... Racine, Wis.

Rhode O. H. .......... Kenosha, Wis.

Cozy .......... Wagner, S. D.


Pleasant Hour .......... Brookings, S. D.

Jewel .......... Sioux Falls, S. D.

Fad .......... Brookings, S. D.

(Continued next page)
Missouri

* Royal  ...  Brackenbridge, Mo.
* Idle Hour  ...  Jamesport, Mo.
* Opera House  ...  Paris, Mo.
* Pratt's  ...  Fulton, Mo.
* Terry's  ...  Campbell, Mo.
* Royal  ...  Versailles, Mo.
* King Bee  ...  St. Louis, Mo.
* Park  ...  Gardenia, St. Louis, Mo.
* Cinderella  ...  St. Louis, Mo.
* Gem  ...  Grant City, Mo.
* Family  ...  St. Louis, Mo.
* Uncle Sam  ...  St. Louis, Mo.
* New Grand Central  ...  St. Louis, Mo.
* Woodland  ...  St. Louis, Mo.
* Empire  ...  Chillicothe, Mo.
* Auditorium  ...  Brayer, Mo.
* Gem  ...  Pilot Grove, Mo.
* Dorria  ...  Hayti, Mo.
* Central  ...  Carthage, Mo.
* Gem  ...  Macon, Mo.
* Idle Hour  ...  Festus, Mo.
* Grand  ...  Princeton, Mo.
* Grand  ...  Pulaski, Mo.
* Orpheum  ...  Mexico, Mo.
* Grand  ...  Moberly, Mo.
* Princess  ...  Kirksville, Mo.
* Orpheum  ...  Osage Beach, Mo.
* Bloomfield  ...  Bloomfield, Mo.
* Rigney  ...  Albany, Mo.
* Rex  ...  Ridgeway, Mo.
* McGregor  ...  Tri Amusement  ...  Hale, Mo.
* Alamo  ...  Fayette, Mo.
* Star  ...  Louisiana, Mo.
* Lyric  ...  Liberty, Mo.

Ohio

* Grand  ...  Canton, Ohio
* Opera House  ...  New Philadelphia, Ohio
* Opera House  ...  Madison, Ohio
* Opera House  ...  Cadiz, Ohio
* Knickerbocker  ...  Cleveland, Ohio
* Columbia  ...  Alliance, Ohio
* Gilger  ...  Nelsonville, Ohio
* Opera House  ...  Carrollton, Ohio
* Liberty & Gorden Sq.  ...  Cleveland, Ohio
* Strand  ...  Bellefontaine, Ohio
* Knickerbocker  ...  Conneaut, Ohio
* Robinson  ...  Reading, Ohio
* Opera House  ...  New Vienna, Ohio
* Opera House  ...  Fremont, Ohio
* Idle Hour  ...  Carterville, Ohio
* Wonderland  ...  Wanda City, Ohio
* Karolyn  ...  New London, Ohio
* Opera House  ...  Ashland, Ohio
* Gray  ...  Greenfield, Ohio
* Hippodrome  ...  Crestline, Ohio
* Sigma  ...  Tiffin, Ohio
* Grand  ...  Delphos, Ohio
* Liberty & Garden Sq.  ...  Cleveland, Ohio
* Strand  ...  Bellefontaine, Ohio
* La Grand  ...  Conneaut, Ohio
* Knickerbocker  ...  Fremont, Ohio
* Orpheum  ...  Fayette, Ohio
* Elyria  ...  Elyria, Ohio
* Crierin  ...  Oxford, Ohio
* Fellow  ...  Pomeroy, Ohio
* Gold  ...  Kent, Ohio
* Family  ...  Middleport, Ohio
* Columbia  ...  Cincinnati, Ohio
* Lion  ...  Bellevue, Ohio
* Orpheum  ...  Green, Ohio
* Norwood  ...  Norwood, Ohio
* Majestic  ...  Findlay, Ohio
* Orpheum House  ...  Cincinnati, Ohio
* Lincoln  ...  Massillon, Ohio
* Wonderland  ...  Lorain, Ohio
* Grand  ...  Copley, Ohio
* Fineray  ...  Martins Ferry, Ohio

Missouri

CASTANIBA  Shelby, Ohio
JEWEL  Troy, Ohio
MAJESTIC  Mansfield, Ohio

New York

** Fort Schuylkill  ...  N. Y. C.  ...  N. Y.**
** Fort Hancock  ...  N. Y. C.  ...  N. Y.**
** Delhi  ...  N. Y. C.  ...  N. Y.**
** Photoplay  ...  N. Y. C.  ...  N. Y.**
** Claremont  ...  N. Y. C.  ...  N. Y.**
** Palace  ...  Tottenville, N. Y.**
** Amphion  ...  N. Y. C.  ...  N. Y.**
** Red Men's Hall  ...  Cornwall, N. Y.**
** Proctor's  ...  Port Chester, N. Y.**
** Wonderland  ...  Canton, N. Y.**
** Fulton  ...  Brooklyn, N. Y.**
** Pontiac  ...  Saranac Lake, N. Y.**
** Odd Fellows Hall  ...  Pearl River, N. Y.**
** Glen  ...  Watkins, N. Y.**
** Manor  ...  Richmond Hill, N. Y.**
** Opera House  ...  Margateville, N. Y.**
** Opera House  ...  Rockaway Beach, N. Y.**
** Idle Hour  ...  Vandalia, N. Y.**
** Apollo  ...  New York, N. Y.**
** America  ...  New York, N. Y.**
** Franki  ...  Newark, N. Y.**
** Empire  ...  Dinkeney, N. Y.**
** Hippodrome  ...  Buffaloe, N. Y.**
** Lyric  ...  Wellsleyville, N. Y.**
** library  ...  Pleasantvile, N. Y.**
** Regent  ...  College Point, L. N.**
** Rudolph  ...  Amersville, N. Y.**
** Alhambra  ...  Brooklyn, N. Y.**
** Washington  ...  Dobbs Ferry, N. Y.**
** New Kingston  ...  Brooklyn, N. Y.**
** Gem  ...  New York City, N. Y.**
** Apollo  ...  Midfield, N. Y.**
** Village  ...  Cooperstown, N. Y.**
** Star  ...  Cohoeskill, N. Y.**
** Colonial  ...  Norwich, N. Y.**
** Family  ...  Le Roy, N. Y.**
** Park  ...  Bath, N. Y.**
** Beckman  ...  Dundee, N. Y.**
** Lyndon  ...  Lydondale, N. Y.**
** Bough  ...  Franklinton, C. N.**
** Manor  ...  Richmond Hill, N. Y.**
** Opera House  ...  Margaretville, N. Y.**
** Opera House  ...  Stamford, N. Y.**
** Granville  ...  Rockaway, N. Y.**
** Idle Hour  ...  Unadilla, N. Y.**
** Apollo  ...  N. Y. C.  ...  N. Y.**
** American  ...  Freeport, N. Y.**
** Franklin  ...  Astoria, N. Y.**
** Mt. Kisco  ...  Mt. Kisco, N. Y.**
** Orpheum  ...  Saugerties, N. Y.**
** Regan  ...  N. Y. C.  ...  N. Y.**
** Steeplechase  ...  Rockaway Pk, N. Y.**

Wanawanda  ...  Haines Falls, N. Y.
Band  ...  New York City, N. Y.
Brighton  ...  Rockaway Beach, N. Y.
Empire  ...  Port Richmond, S. I. N.
Proctor's  ...  Yonkers, N. Y.
Baker  ...  Riverhead, N. Y.
United States  ...  N. Y. C.  ...  N. Y.
Plaza  ...  N. Y. C.  ...  N. Y.
Greenpoint  ...  N. Y. C.  ...  N. Y.
Manhattan  ...  New York, N. Y.
Steinway  ...  Astoria, L. N.  ...  N. Y.
Photoplay  ...  N. Y. C.  ...  N. Y.
Schuyler  ...  W. New Brighton, N. Y.
New Plaza  ...  W. New Brighton, N. Y.
Glen  ...  N. Y. C.  ...  N. Y.
Standard  ...  N. Y. C.  ...  N. Y.
U. S. Military Ac.  ...  West Point, N. Y.
Liberty  ...  Canandaigua, N. Y.
Strand  ...  Ithaca, N. Y.
Fordham  ...  Bronx, N. Y.
Concourse  ...  Bronx, N. Y.
Dyckman  ...  N. Y. C.  ...  N. Y.
Unique  ...  Patchogue, N. Y.
New Columbia  ...  Massapequa, L. N.  ...  N. Y.
Atlas  ...  N. Y. C.  ...  N. Y.
New Jersey
- National .......... Jersey City, N. J.
- Brightspot ..... Haddonfield, N. J.
- Auditorium ............ Westville, N. J.
- Playhouse ............ Westfield, N. J.
- Victoria ............ Woodbridge, N. J.
- Green's Opera .......... Levis, N. J.
- Criterion............ Bridgeton, N. J.
- Liberty ............ Belmar, N. J.
- Casino ............ West Newfield, N. J.
- Plainfield .......... Plainfield, N. J.
- Majestic .......... Perth Amboy, N. J.
- Fox ............ Riverhead, N. J.
- Frederick ......... Maywood, N. J.
- Colonial .......... Newark, N. J.
- Criterion ............ Norden, N. J.
- Strand ............ Ridgefield Park, N. J.
- Playhouse ............ Lakewood, N. J.
- Lyric ............ Hackensack, N. J.
- Atlantic .......... Spring Lake, N. J.
- Gem ............ Belmar, N. J.
- Regent ............ Paterson, N. J.
- Grand .......... Trenton, N. J.
- Newark .......... Newark, N. J.
- Empire .......... Rahway, N. J.
- Firemen's Hall .... Hillsdale, N. J.
- Colonial .......... Pompton Lake, N. J.
- Strand ............ Ridgedale, N. J.
- Hill ............ Newark, N. J.
- Forrest Hill .......... Newark, N. J.
- Regent ............ Kearny, N. J.
- Lyric .......... Westfield, N. J.
- Baker ............ Dover, N. J.
- Lyric ............ Matawan, N. J.
- Nemo .......... Clister, N. J.
- Theater .......... Clifton, N. J.
- Virginia .......... Atlantic City, N. J.
- Fenwick .......... Salem, N. J.
- Colonial Theatre .......... Atlantic City, N. J.
- Linden .......... N. J.
- Montclair ......... Montclair, N. J.
- Savoy .......... Asbury Park, N. J.
- Hasbrook .......... Hasbrook, N. J.
- Lyric .......... Paterson, N. J.
- City .......... Englewood, N. J.
- Music Hall .......... Englewood, N. J.
- Court .......... Newark, N. J.
- Englewood .......... Englewood, N. J.
- Park .......... Englewood, N. J.
- U. S. Temple .......... Union Hill, N. J.
- Main St. .......... Freehold, N. J.
- Arcade .......... Princeton, N. J.
- Strand ............ Asbury Park, N. J.
- Lyons Park .......... Asbury Park, N. J.
- Montauk .......... Passaic, N. J.
- Roys .......... Blairstown, N. J.
- Grand .......... Asbury Park, N. J.
- Keith .......... Jersey City, N. J.

New England States
- Masonic Hall .......... No. Conway, N. H.
- Park .......... Woonsocket, R. I.
- Riverside .......... East Providence, R. I.
- Idle Hour .......... Hanover, Mass.
- Colonial .......... Onset, Mass.
- Naval Training Sta. .......... Newport, R. I.
- Tuscan Opera House .......... Duxbury, Me.
- Dreamland .......... Nantucket Island, Mass.
- Strand .......... Old Town, Me.
- Tremont .......... Nashua, N. H.
- Union .......... Voluntown, Conn.
- U. S. Auditorium .......... Waltham, N. H.
- Community .......... Lakeville, Conn.
- Jaffery .......... Newbury, R. I.
- Biju .......... Newport, R. I.

Majestic ............ Burlington, Vt.
Casino ............ Nantucket Island, Mass.
Olympia .......... W. Lebanon, N. H.
Ideal .......... Milford, Mass.
Imperial ............ Pawtucket, R. I.
Empire .......... Portland, Me.
Smith's .......... Woonsneck, R. I.

West Va. & Western Pa.
Consisting of and Including Patton, Huntington and Potter Counties

Cosmorama .......... Lecieburg, Pa.
Colonial .......... Little Creek, Pa.
Frederick .......... East Pittsburgh, Pa.
Colony .......... Elwood City, Pa.
Coliseum .......... New Castle, Pa.
Ammon .......... Corry, Pa.
Princess .......... Tetonsville, Pa.
Hall .......... Argentina, Pa.
Belmar .......... Pittsburgh, Pa.
Arsenal .......... Pittsburgh, Pa.
Opera House .......... Shepherdstown, W. Va.
Strand .......... Petersburg, W. Va.
Columbia .......... Pittsburgh, Pa.
Strand .......... Barnesboro, Pa.
Rialto .......... Mays Landing, N. J.
Strand .......... Indiana, Pa.
Bellevue .......... Indiana, Pa.
Gem .......... Derry, Pa.
Whelen .......... Norden, N. J.
Columbus .......... New Kensington, Pa.
Happy Hour .......... Ebensburg, W. Pa.
Garden .......... Pittsburgh, Pa.
Regent .......... Pittsburgh, Pa.
Palace .......... S. Fork, Pa.
Passage .......... Fergus Falls, Minn.
Martin .......... Lock Haven, Pa.
Strand .......... Browsville, Pa.
Commons .......... Huntingdon, Pa.
Lyric .......... Oil City, Pa.
Brushton .......... Emporium, Pa.
Opera House .......... Johnstown, Pa.

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- Grand ............ Harrisburg, Pa.
- San Joa .......... Reading, Pa.
- Valley Forge .......... Valley Forge, Pa.
- Grand Opera House ........... Rogersford, Pa.

Opera House .......... Slattington, Pa.
Palace .......... Clifton, Pa.
Park .......... Palmetto, Pa.
Family .......... Mahany City, Pa.
Hippodrome .......... York, Pa.
Opera House .......... Leighton, Pa.
Holland .......... Forge, Pa.
Palace .......... Plymouth, Pa.
Majestic .......... Middletown, Pa.
Pastime .......... Media, Pa.
Photoplay .......... Newport, Pa.
Port .......... Reading, Pa.
Prospect Park .......... Moore, Pa.
Arcadia .......... Reading, Pa.
Paramount .......... Arnot, Pa.
Lyric .......... Mifflinburg, Pa.
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Y. M. C. A .......... Coatesville, Pa.

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Arcade.... Mt. Carmel, Pa.
Victoria.... Harrisburg, Pa.
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Arcade.... Waynesboro, Pa.
Strand.... Easton, Pa.
Hippodrome.... York, East Pa.
Orpheum.... Chambersburg, East Pa.
Bijou Dreams.... Milton, East Pa.
Opera House.... Towanda, East Pa.

Texas—Kentucky

Texas Grand.... Dalhart, Tex.
Peoples.... Beaumont, Tex.
Alvarado.... Orange, Tex.

Kentucky—Tennessee

Best.... Pulaski, Tenn.
Palace.... Louisville, Ky.
Monica.... Cleveland, Tenn.
Bijou.... Nashville, Tenn.
Princess, Humbolt, Ind.... Humboldt, Tenn.
Vogue.... Columbia, Tenn.
Grand.... Ashland, Ky.
Nashville.... Nashville, Tenn.
Rex.... Hopkinsville, Ky.
Queen.... Greeneville, Ky.
Kozy.... Dresden, Tenn.
Linden.... Chambersburg, Tenn.
Opera House.... Lancaster, Ky.
Grand.... Henderson, Ky.
Dixie.... Scottsville, Ky.
Dixieland.... Ripley, Tenn.
Opera House.... Georgetown, Ky.
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Fifth Avenue.... Nashville, Tenn.
Star.... Murfreesboro, Ky.
Crystal.... Hickman, Ky.
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Lyric.... Lebanon, Tenn.
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Strand.... Knoxville, Tenn.
Aleazar.... Chattanooga, Tenn.
Lyric.... Owensville, Ky.
Key.... All, N. C.
Recreation Bldg.... Somerset, Ky.
Gem.... Memphis, Tenn.
Majestic.... Mt. Pleasant, Tenn.
Princess, Hendee, Green, Ky.... Hendee, Green, Ky.
Dixie.... Mayfield, Ky.
Opera House.... Allensville, Ky.
Perry.... Hazard, Ky.
Manville.... Marion, Ky.
Gaines.... Pineville, Ky.
Cumberland.... Harlan, Ky.
Empress.... Owensboro, Ky.
Capitol.... Frankfort, Ky.
Washington O. H.... Maysville, Ky.
Majestic.... Johnson City, Tenn.
Mary Anderson.... Louisville, Ky.

Oklahoma

Airline.... Fort Sill, Okla.
Majestic.... Weatherford, Okla.
Folly.... Wewoka, Okla.
Airline.... Chickasha, Okla.
Photoplay.... Poteau, Okla.
Cozy.... Poteau, Okla.
Ogden.... Chandler, Okla.
Odeum.... Fairview, Okla.
Wonderland.... Sulphur, Okla.
Lyric.... Stigler, Okla.
Lyric.... Pryor, Okla.
Orpheum.... Haskell, Okla.
Savoy.... Shawnee, Okla.
Consolidated.... Comanche, Okla.
Consolidated.... Duncan, Okla.
Merit.... Willibrook, Okla.
Majestic.... Wetumka, Okla.
Majestic.... McAlester, Okla.
Jackson.... Pawtuska, Okla.
Alvo.... Medford, Okla.
Alvo.... Lawton, Okla.
Murray.... Poteau, Okla.
Majestic.... Poteau, Okla.
Short.... Sulphur, Okla.
Lyric.... Pawnee, Okla.
Liberty.... Wirt, Okla.
Arden.... Oklahoma, Okla.
El Reno.... El Reno, Okla.
Pastime.... Edmond, Okla.
Robin.... Lawton, Okla.
Empire.... Lawton, Okla.
Myra.... Point, Okla.
Florida..... Tampa, Fla.
Empire.... Sarasota, Fla.
Empire.... Pembroke, Fla.
Regale.... Miami, Fla.

North Dakota

Lyceum.... Kenmore, N. D.
Nevada and Hawaii

Liaison.... Honolulu, Hawaii
Hilo.... Wayuu, Post Exchanges, Hawaii
Majestic.... Reno, Nev.

Mississippi and Louisiana

Majestic.... Jackson, Miss.
Globe.... New Orleans, La.
Princess.... Meridan, Miss.
Strand.... Hattiesburg, Miss.
Louisiana.... Baton Rouge, La.

Broadway.... Muskogee, Okla.
Majestic.... Tulsa, Okla.
Billy.... Claremore, Okla.
Yale.... Vanita, Okla.
Liberty.... Ata, Okla.
Palmer.... Guthrie, Okla.
Quinelly.... Oklahoma City, Okla.
Liberty.... Durant, Okla.
Morgaon.... Henryetta, Okla.
Cozy.... Gerte, Okla.
Yale.... Paul's Valley, Okla.
Royal.... Coko, Okla.
American.... Enid, Okla.
Liberty.... Hugo, Okla.
Empress.... Sapulpa, Okla.
Empress.... Oklahoma City, Okla.
New Garden.... Stillwater, Okla.

North & South Carolina—Va. —

Fla.—Ala.—Ga.

Schoolfield Y., M. C. A. Schollfield, Va.
Gem.... Laurens, N. C.
Pastime.... Lumberton, N. C.
Tallahassee.... Tallahassee, Fla.
Capital.... Macon, Ga.
Alamo.... Griffin, Ga.
Amato.... Newnan, Ga.
Tribune.... Birmingham, Ala.
Tupelo.... Tupelo, N. C.
Strand.... La Grange, Ga.
Grand.... Newton, N. C.
Pulaski.... Weldon, N. C.
Opera House.... Weldon, N. C.
Alamo.... Raleigh, N. C.
Lyric.... Macon, N. C.
Princess, Carolina.... Carolina, N. C.
Anderson.... Anderson, S. C.
Casino.... Greenville, S. C.
Grand.... Athens, Ga.
Liberty.... Dalton, S. C.
Grand.... Augusta, Ga.
Grand.... Palatka, Fla.
Rialto.... Northport, Ala.
Paramount.... Miami, Fla.
Star.... Sanford, Fla.
Princess.... De Land, Fla.
Isa.... Orlando, Fla.
Empire.... Winchester, Va.
Palace.... Barnesville, Ga.
Murphy Opera House.... Front Royal, Va.
Clarksburg.... Clarksburg, W. Va.
Strand.... Tampa, Fla.
Casino.... York, City, Fla.
New.... Woodstock, Va.
New Virginia.... Harrisburg, Va.
Piedmont.... Greenboro, N. C.
Paris.... Durham, N. C.
Broadway.... Winston-Salem, N. C.
Broadway.... Charlottesville, N. C.
Cotton Belt.... Huntsville, Ala.
Empire.... Montgomery, Ala.
Orpheum.... Portsmouth, Va.
Dunham.... Jacksonville, Fla.
Akeley.... Jacksonville, Fla.
Majestic.... Asheville, N. C.
American.... Jacksonville, Fla.
Jefferson.... St. Augustine, Fla.
Rialto.... Palatka, Fla.
Regale.... Sierra Vista, S. C.
This Criticism is clipped from the Chicago Daily News

DON'T BLAME CHAPLIN FOR THIS FILM CRIME

"Triple Trouble" Is Afnicious Patch Quilt of Ancient Slapstick Reels.

BY W. K. HOLLANDER.

If, as it is often repeated, picture entertainment eventually will fall by the wayside, a discardedfad once universally hailed, such films as "Triple Trouble" will hasten the catastrophe. Alluding Charlie Chaplin's name with this picture not only does the comedian a gross injustice, but is ruinous to the industry as well. It is not a Chaplin specialty such as the public has been in the habit of getting, though the comedian is there, having been drugged in unwillingly and unwittingly.

The comedian's friends will rise in indignation against the subject and the few who cannot be entertained by his clowning will pity his plight. It is obviously a pieced together affair, clumsily connected by silly subtitles, aiming to give it timeliness and patriotic flavor.

COLLECTION OF OLD SLAPSTICK STUFF.

If one cares to dissect carefully, fragments of two or more separate slapstick comedies will be detected in one of which Chaplin participated, while Leo White, who frequently gave visualization to the excitable French count in Chaplin and other comedies, is considerably in evidence elsewhere.

The writer saw "Triple Trouble" at the Castle theater Sunday afternoon—and almost wept. A few persons laughed at some of the comedian's antics, probably because they thought they were expected to do so by the management and mayhap out of respect to the comedian himself.

POOR CHARLIE ISN'T TO BLAME.

There are a few situations showing Chaplin in uncomfortable circumstances: one or two others disclose him in desperate combat against odds, while the main substance—in which he does not participate, tells of some fiendish German plot to get possession of an American formula for a powerful explosive. The whole thing is worse than those wacky old Keystone slapstick.

It looks as if Essanay gathered together the shavings of several old pictures and manufactured "Triple Trouble." So don't blame Chaplin. He had nothing to do with it. He will be along shortly in a film of his own making called "Shoulder Arms."

Here's Trouble For "Triple Trouble"

the alleged "new" Chaplin Comedy

Do you want to run a picture which the newspapers of your town may "pan" like this?

The Next Genuine New Picture will be

"SHOULDER ARMS"
ROY STEWART
with Marion Marvin
Will Boost Your Profits
in
"Cactus Crandall"

This play is by Roy Stewart, with Roy Stewart and for those who enjoy Roy Stewart. Crowds of people will want to see this picture which features this popular Triangle Western Star in a story of his own creation. A tale of the U. S. Mexican frontier, replete with action, romance and gunfire.

Directed by
Cliff Smith

Tell Folks You Are Showing This Picture and
Roy Will Pull the People Your Way

Then Invest Your Savings
in U. S. Government Securities or W. S. S.
and help win the war

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York
First of the Mary Miles Minter productions to be released under the American Film Company’s new plan of selling direct to exhibitors through American representatives in Pathé exchanges.

An exceptional story of department store life, giving Mary Miles Minter an opportunity to display her ability as an ingenue in the role of an humble department store clerk. Romance, comedy, pathos are woven into this story in an interesting manner.

Communicate at once with the American Film Company’s representative in your nearest Pathé exchange for bookings.

DISTRIBUTED BY PATHE’
THE masterpiece of James Whitcomb Riley, "A Hoosier Romance," produced as a five-part picture classic by Selig, starring Colleen Moore and Thomas Jefferson and directed by Colin Campbell affords the exhibitor six splendid merchandising values—Title, Author, Star, Co-Star, Producer and Director.
Day after day, without end, without let up, unceasingly,—letters, telegrams and scores of other communications pile in to the offices of JEWEL with praise, compliments, enthusiastic exclamations, boosts galore on the BIG MONEY Exhibitors are taking in on "THE KAISER, THE BEAST OF BERLIN." Here are samples of what we’re receiving from every State in the Union daily.

**"THE KAISER"**

-the Beast of Berlin

Playing repeat—2-3-4—and 5 times—"THE KAISER, THE BEAST OF BERLIN" is cleaning up. The only reason you can give for not playing "THE KAISER" is that you have all the cash on hand that you can use. Book NOW and get your repeat dates along with your first booking.

JEWEL PRODUCTIONS (INc.), 1600 Broadway, New York
No words by any writer in any language can begin to describe this tremendous and awe-inspiring pen picture of "THE SINKING OF THE LUSITANIA." Winsor McCay, world renowned artist, with his staff worked 22 consecutive months and made over 25,000 separate and distinct drawings of this indescribable spectacle, bringing out the detail with greater thrills than if it had been photographed. Every angle of the death throes of this monster ship and its precious cargo of human lives shown on the screen in a manner to rivet any audience to its seat.

Sensational beyond words are the overwhelming scenes enacted. It's the greatest pen picture from every angle ever shown on the screen. It's the picture that millions want to see because these millions will never forget the world catastrophe of "THE SINKING OF THE LUSITANIA." Give it to your public NOW. Book it and advertise it unlike any picture you've run in months. It's the picture that will never have a competitor. If you get it, YOU have it alone. Thrilling posters, ads and other matter ready prepared for you. Your nearest Jewel Exchange will give you more facts and figures. Book it NOW. You'll congratulate yourself and us later on.
What did we tell you?

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Care for any of this easy Money?

It's a Jewel

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JEWEL PRODUCTIONS 1600 BWAY NY

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FY CHICAGO II 5

WHO WOULD HAVE THOUGHT THAT TWO REEL COMEDY WOULD BREAK ALL RECORDS AT THE CASINO THEATRE AND WOULD HAVE TO BE KEPT OVER FOR SECOND WEEK/GEEZER OF BERLIN BROKE ALL RECORDS MY THEATRE/SECOND WEEK BIGGER THAN FIRST/AUDIENCE YELLED WITH JOY AT TIMES THOUGHT THEY WOULD TEAR THE HOUSE DOWN/COMPETITION WAS RUNNING BIG EXPENSIVE FEATURES BUT WE WERE ONLY ONES DOING BUSINESS LET ME CONGRATULATE YOU ON GETTING SUCH A WINNER/NEWSPAPERS GAVE GEEZER OF BERLIN WONDERFUL NOTICE.

E. COHEN MGR CASINO THEATRE 58W MADISON

"THE GEEZER OF BERLIN"

A Travesty on "The KAISER, the Beast of Berlin"

Read that telegram again—Note that it says: "WITH COMPETITION RUNNING EXPENSIVE FEATURES WE WERE ONLY ONES DOING BUSINESS." That means that YOU, Mr. Exhibitor, can meet any competition in the wide world with "THE GEEZER OF BERLIN," first, because it's a screaming travesty of "THE KAISER THE BEAST OF BERLIN" and secondly because you get the direct and tremendous power of the publicity and advertising on the original and only—

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Directed by Frank Lloyd
Coming - The Rainbow Trail
Profit from the Author's Popularity
Profit from the power of the Story
Profit from the demand for the Star

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The Advertisers Who use the Columns of the Moving Picture World Represent the “Class” of the Industry

The Advertisers Who use the Columns of the Moving Picture World Represent the “Class” of the Industry

August 24, 1918

1088 THE MOVING PICTURE WORLD
Hammerstein Was Right—Caruso Did It

Impresario Years Ago Had Said the Day Would Come When the Great Tenor Would Sing on the Stage of the Manhattan Opera House, but It So Happened the Artist Was Performing for the Camera—and for Zukor

SCAR HAMMERSTEIN said it—and in fullness of time it came to pass. Enrico Caruso, the movie actor with billion dollar lungs, sang on the stage of the Manhattan Opera House. But it was not the cigar maker impresario that brought about this consummation on Friday, August 9, between the hours of 10 A.M. and late in the afternoon.

Adolph Zukor, the Hammerstein of motion pictures, was the cause of Caruso’s appearance at the Manhattan. All the scenes for his forthcoming Arturo were with the exception of a few long shots and close-ups at Paiglacci, the grand opera clown—had been taken at Fort Lee. There remained but the opera house interiors, with stage settings and full-dress audience to be completed when Caruso drove up in his Henry Ford to the stage door of the Manhattan.

The “fringe of Chelsea” was there to greet him—somehow gossip carries fast and Caruso’s invasion of the district traveled as speedily as bad news. But his coming was good news to the denizens of “Ate” and “Nint” avenue, where the early “Thirties” run across town to get their feet into the North River. Lads and lasses of all ages—even unto the gray-haired stage manager of the great Hammerstein opera (just as Hammerstein had once said he would) the stage door of the Manhattan Opera House. And Chelsea villagers gazed and gossiped.

Inside, the audience had assembled. The center aisle of the parquet was the line upon which Assistant Director Scully’s forces rested. The name of the G. M. might more properly be Scurry—for he was everywhere. Some two hundred lads had gathered with the idea of having turned their opportunity into profit and their figures into evening clothes to make the audience that should applaud the mighty Caruso when he had stuck a long knife into his antagonist at the climax of the second undertaking.

Audience Is Picturesquely Impressive.

Viewed from the stage the audience was picturesquely impressive. Swiftly moving, whiskers like diplomat’s beard when they have their pictures taken; elderly ladies with green and purple feathers in their hair that swayed and swung as they fanned and fanned, and fanned some more; males of the type of Shubert chorus men who laughed in baby voice and clapped their hands with sympathetic sweetness when they got the signal; girls of various ages and complexities with chest measurements that looked like a one-sheet behind it; and Caruso, whose head and torso are so constructed that the gathering of the clans at the Metropolitan Opera House.

Director Jose held one end of a long rope, as he stood close to the brace of cameramen, in the centre of the middle aisle, well back under the curve of the balcony. Assistant Director Scurry—he simply must be called that—held the other end as he ran back and forth close to the brass rail that separated him from perdition in the orchestra pit. To the right the rope settled tautly in its flight:

“Fill these seats inside the rope, if you please,” said Mr. Scurry.

The brave and bold and fair and forty and near-males of the audience settled into the seats—alternating a male and a female with the precision of the dark brown and light yellow sardines we observe when the tin is first opened. Then the rope swung to the left and settled again; the rest of the audience sat themselves down in even formation—here a male, then a female, then a Shubert chorus man, then another woman, who made a white, shiny spot in the group like a small section of a bathroom wall.

“Inside the rope, or out of the picture,” called Mr. Scurry. The audience formed an inverted V, narrow at the head of the aisle and broadening out as things got closer to Caruso. In two ways that meant the backs of their chairs the ladies looked as comfortable as though they were on the street—where it was twice as hot and twice as sticky.

On the stage the little "theatre" where things were soon to begin had been set in "Thriller" with a wood scene back and surrounding it back to full stage and over to right center. The villagers in radiant dress had assembled. They were a gorgeous lot of men and women—probably fifty chorus people who knew "Pagliacci" backward and sideways.

Caruso Mooches on Sweatily With Whitened Face.

There was an outburst of vocal commotion; two short, but ringing blares of melody (exactly as though the good ship Enrico were blowing its whistle in warning of approach) and Caruso—the billion-dollar vocalist—was in the very midst of the party. It would be a lie to say that he danced on joyously. What he seemed to be doing was to swing it—exactly as the man with the rope—trick people into believing that he was whitened like the clown we had heard use the Caruso lungs at the Metropolitan. His garb was of same style—but not white, a la opera. It was lemon color, but the big black rossettes roamed down the front and the duffly collar surrounded his neck and obstructed the view of Enrico’s real elevation, as to his head.

He was in good humor, despite the temptations temperature is he picked up a little girl who was of the chorus, and jouced her above his head. There was a word of greeting for men and women of the chorus; a slap on the shoulder for a young man in white trousers and blue flannel coat.

“We shall essay to engage him in conversation as per regular interviewers who write ‘feature stuff’ for the family page.”

When he seemed content and happy with just a second to himself we advanced and gave the two sheets Caruso, and his colors and was about to pass on. But we thwarted him.

“Which would you rather be, give your chance, Mr. Caruso,” we said, as the great Enrico started to smile behind his whitening. “An opera singer, a movie star or a phonograph record?”

“Yes, exceeding warm,” said he, smiling. “I am not compelled to do this, but I do it to keep myself employed. Lack of occupation makes me distressingly nervous—but I like the money very much indeed.”

We had looked, once, into Charley Chaplin’s million dollar smile and liked it. To gaze into Caruso’s billion dollar smile is even more so. For he is just as genial as Chaplin—although he doesn’t speak with an English accent. Perhaps the difference between a million and a billion had its effect—but, somehow we liked Caruso (in our fickle way) just as well as we liked Chaplin.

Celebrated Welkin Resounds to Call of “Camera.”

“The picture is all finito except these scenes,” said Caruso. “We have been working hard in Fort Lee. There will be several hours of work here today and I shall be glad when we have concluded.”

(The point we wish to make right here is: Despite all temptation, despite the heat, the opportunity and consent of the governed, we have refrained from interpreting this Caruso interview in malignant and emasculated Italian dia-
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lect. Decorations, we believe, are worn out on the left lapel of the coat just above the handkerchief pocket.)

The preparations for "shooting" having been completed, the work was begun on the scene. On the set of the street (to which we walked and which I am sure was agreed upon by everyone), the scene was rehearsed and then Jobse took it over and the camera men took the celebrated walk.

The "Pagliacci" chorus burst into song, as the ten-piece orchestra struck up the measure. Caruso, in his donkey-shay, driven by a pretty girl, who was also a precious place to which we managed to get through, wheeled into the camera position near the footlights. His voice arose in a manner that was both comic and effective. He beat the bass drum—and otherwise "ballyhooed" for the show that was soon to take place somewhere on the stage.

"Mark down the cameras, boys," said Director Jose, and the grinding machines moved on to the stage for a close-up. In this Caruso sang just a little bit louder than for the long-shot.

The scene shifted to the interior of the little theatre—first of the thimble, bandbox and little theatre movement that was well under way before the Government needed for war purposes. Director Jose had shifted again to the head of the aisle. Caruso here took the direction of matters into his own hands and had the voice doing all this, had shown his to-be admiration and how to make the entire dollar lungs (or to try, at least)—and then "Camera" rang once more through the thralldom of the upper regions of one of Oscar Hammerstein's monuments.

Caruso gives every indication of presenting great possibilities for moneymaking. Somebody is going to get rich. It may be the exhibitors who will do so. They are the craftsmen of the industry. It may be Italy's and not Caruso's, but it is likely to be Italy's, after all.

"The Great Love" Acclaimed by Crowds
New York's Strand Holds Capacity Audiences During First Two Days of Griffith's Latest Production

DAVID WARK GRIFFITH has scored again. "The Great Love" has been acclaimed by capacity business at New York's Strand during its run. It may be said of its current week's showing. Sunday, of course, was sure to bring the usual holiday crowds to the Strand—with a fine, cool day to gratify the swelterers—but the true test came Monday when the regular admission patrons came out. It was a fine showing.

Before 7 o'clock Monday evening—following reported big business all day—the house was comfortably filled and capacity soon resulted. The standing room was occupied for the first show and again, after 9 o'clock, when the bill again continued, every seat was occupied and standing space was pre-empted.

As an indication of what the picture may be expected to do throughout the week—and as an index to its probable favor throughout the country—it may be said that "The Great Love" delighted spectators and held every observer in the thralldom of suspense. Director Griffith's personal popularity was evidenced in a spontaneous outburst of applause when the director passed before the camera, in a flash of a second, unannounced and entirely unexpected, as one of the "crowd" then under the eye of the machine during a vista of Parisian street life. "The Great Love" gives every indication of marking another immensely popular appeal to the picture going public. Elsewhere the work has been technically judged for this issue, and it only remains for this report to register the united endorsement of public approval for this latest of the master-craftsmen's handiworks.

Exposition Will Be Held in October
At Gathering Held in Office of National Association Space Contracts for $24,000 Are Reported

THERE is going to be a motion picture exposition in New York in October. This was definitely settled at a meeting of representatives of companies which have contracted for space held Monday at the offices of the National Association. The meeting was presided over by William L. Sherrill, a director of the Motion Picture, Extension Company, in the absence of President William A. Brady.

The meeting was called at the request of the board of directors of the Exposition Company, which desired it advisable that the companies which had contracted for space for the October show learn of the plans which are under way to hold a big motion picture Liberty Loan rally in the week of October 5-13 which will include also the bands. This affair will be the biggest affair of its kind ever held by the industry.

It was reported at the meeting that twenty companies had actually signed up contracts amounting to about $24,000 and that meetings of other companies were being held in connection with the meeting when it was unanimously voted to proceed with the plans as originally outlined.

The following companies have contracted for space: Vitagraph, Pathé, Anonymous, Strand, World, Precision Machine Company, Nicholas Power, National Carbon, Edison Lamp Works, General Electric, National Lamp Works, Argus Lamp and Appliance, American Coin Register, World Film, Bray, WPA, Mardon, Lasky, Metro, Frohman Amusement, Goldwyn and Select.

The officials of some of these companies who were in attendance at this meeting declared their intention of increasing their space holding and of securing space contracts from other companies which are not now represented.

"Stolen Orders" Sold for 20 Countries
Indications that Sun Will Never Set on William A. Brady's Production of Diplomatic Intrigue

TWO of the most interesting sales of foreign rights that have been recorded in some time are announced in connection with William A. Brady's screen story of diplomatic intrigue, "Stolen Orders." Through W. H. Seely, representing Robertson, Cole & Co., a sale has been closed covering the rights to "Stolen Orders" for the English and German languages.

This means that the Brady picture will not only shortly be shown in England, Ireland and Wales, but as well in India, Burma, Ceylon, Straits Settlements and South Africa. Prints will be turned over to Robertson, Cole & Co., in New York, and it is the confident expectation of that concern that "Stolen Orders" before long will be thrilling thousands in the far places and the near.

Another significant and important sale recently closed is that whereby Harry G. Kosch, acting for John Olsen & Co., purchased the rights for "Stolen Orders" for France, Morocco, Tripoli, Algiers, Egypt, Norway, Sweden, Denmark, Jutland and Panama and the countries of South America.

With the feature showing simultaneously in the territories purchased it can be said of the Brady picture that, like the British Empire, the sun never sets on it.

Following its recent remarkably successful runs in legitimate theatres in New York and Washington, the Brady picture has just played a week of excellent business at the Shubert Theatre, Boston.

BRAY STUDIOS AIDING GOVERNMENT
Bray Studios, Inc., producers of Paramount Bray Pictographs, who from the first days of the entrance of the United States into the war have been engaged in film production for various Government bureaus, recently established the Bray Auxiliary Printing and Photographic Company, which is intended to demonstrate the operation of the many complicated devices with which a modern army wades war. These films are employed by the War College for instruction purposes in training camps and have met with great success.

JOSEPH COUFAL RECEIVING CONGRATULATIONS
The many friends of Mr. and Mrs. Joseph F. Coufal were agreeably surprised to receive an attractive "pink" announcement of the arrival on August 8 of a baby daughter to grace the home and to be showered with congratulations.

According to the latest news, both the baby and Mrs. Coufal are doing finely, and Joe, who is a member of the United States Equipment Company, is greeting everybody with the smile that won't come off.

WILL GENTZ JOINS DRAMATIC MIRROR
Will T. Gentz, prominently identified for years with the press and with foremost enterprises in theatrical and music circles, has been requested by the organization to become associate editor of the Dramatic Mirror. Mr. Gentz set in motion a national publicity campaign in behalf of "Salome," a big screen spectacle announced for early presentation, while with Fox.
Los Angeles War Service Members Parade

Ahorse and Afloat and on Floats Men and Women of the California Studios Stage Brilliant Pageant and March Past Cheering Throng

in Celebration of the Victories of American and Allied Armies

The street pageant and parade given by the Motion Picture War Service Association on the night of July 31 to celebrate the victories of America and the Allies in France, and to welcome and open the Allied War Exposition Park, was one of the most brilliant and spectacular pageants ever staged in Southern California. Practically all of the motion picture people in Los Angeles had a part in the great jubilee. The parade formed at Seventh and Hope streets, marched over to Broadway, up Broadway to First, over First to Spring, and then down Spring to Ninth street, where it disbanded.

The entire route of the parade was a blaze of lights, a medley of music and vocal applause and enthusiasm. Multitudes of people packed the streets.

Douglas Fairbanks, riding on a big horse and wearing a big white hat and a big wide smile, was grand marshal and led the parade.

Mary Pickford, stepping along at the side of David Wark Griffith, walked the entire distance.

Lois Weber, at the head of the Studio Girls, each wearing a robe and cape of white, a white colonial hat and a sash of blue and red, made the old town rock with applause.

There were soldiers and sailors by the platoon and by the battalion. The boys from Fort McArthur, the boys from San Pedro, the boys from the submarine base, the balloon school—fine upstanding fellows, fit crusaders for Pershing, every lad of them—and the Lasky Home Guards with Major Cecil B. De Mille at their head, furnished the military atmosphere.

And bands! One from Fort McArthur that was a little parade all by itself. One hundred and five pieces there were to that band! And the Naval Reserve Band, the band from the Soldiers Home, the Letter Carriers, the Firemen’s, the Elks, the Eagles, the Knights of Pythias, the Salvation Army, the Fifes and Drums Corps, and the Scotch Bagpipers, two lots of them, each with a lad as tall as a step-ladder doing the drum major act, or whatever it is that the boss of a bagpipe band does.

There were directors by the dozen, directors on horseback, directors on foot; high salaried experts and moguls of the films using shank’s mare as a mode of locomotion and shouting themselves hoarse as they went along.

Helen Keller Marches Between Two Little Girls.

Helen Keller, who is in Los Angeles to make an educational film, blind to the lights, deaf to the music, but strong in patriotism, clapsed hands with two little girls and marched bravely along.

There were twelve floats in the line of march—such floats as only the artistic talent of the studios could be expected to turn out.

Astra studios, representing Portugal, was the first, and behind this float marched the Kaiser, the Crown Prince and Von Ludendorff in chains.

The Griffith studio’s float portrayed Victory, with Helen Werner as the symbolic figure.

The Thomas H. Ince plant had Japan, with a number of native Japanese dressed as ancient warriors. Modern soldiers marched alongside the float, which was drawn by eight horses.

The Fox studio’s was Belgium, with Gladys Brockwell typifying the stricken nation.

The Vitagraph float represented the spirit of Canada and showed the triumphant lions of the Dominion.

Triumph depicted the spirit of Italy, with Ahna Rubens as Italy and Barney Sherry as Columbus.

Mack Sennett’s float, England, was a reproduction of the heavy English field pieces, and belched forth shots and smoke at intervals.

Scotland’s Float Shows a 42-Centimetre German Gun.

The Robert Brunton studios had a reproduction of a captured German 42-centimetre howitzer. The float represented Scotland, and Bessie Barriscale was the central figure. Little Mary June Irving, wearing a Red Cross costume, was also on the float.

William S. Hart’s float represented Serbia, with Josephine, Howard as Serbia.

Lasky’s typified the United States, with Edna Mae Cooper as Columbia. There were soldiers and sailors, all kinds of war workers and two Red Cross nurses on the float.

The Metro float represented Cuba, and had two symbolic figures in the persons of Anna Q. Nilsson as Liberty and Eileen Hume as Cuba.

The monster pageant was arranged under the direction of S. E. V. Taylor, representing D. W. Griffith, chairman of the Motion Picture War Relief Association.

The Allied War Trophy Exhibition opened at Exposition Park the next day, August 1, and at twelve o’clock on that day another monster parade of soldiers, sailors, bands and exhibitions of war relics, including the original British war tank Britannia, marched through the streets of the city.

Mary Pickford was again a central figure, representing the City as Miss Los Angeles. She was presented by the Government with a service flag containing 14,000 stars.

Bernard H. Dyas, Los Angeles manager of the War Exhibit, made a public acknowledgment of the work done by the motion picture industry.

"In the interests of the Chambers of Commerce of Los Angeles, and all Southern California," he said, "I desire to express my appreciation and theirs of the great work done by the motion picture industry. The Allied War Exhibit is a patriotic affair, and as usual the motion picture people responded. Their parade was donated without any solicitation on our part."

GIEBLER.

BERST RESIGNS FROM HART COMMITTEE.

I. A. Berst, who has been associated with the Division of Films of the Committee on Public Information, has resigned to devote all his time to the United Picture Theatres of America.
R. W. Priest Forms Brokerage Company
The Film Market, Inc., Will Handle Productions for Independent Picture Makers.

Robert W. Priest, who has become well known in the motion picture industry during the past five years through his activity, enterprise and energy in the exploitation and in the purchase and sale of special feature productions, has organized a unique enterprise under the name of "The Film Market, Inc." under the laws of the State of New York, with offices at 403 Times Building, New York.

This corporation is designed to furnish a reliable and financially responsible channel through which independent producers may market their productions to the best advantage with every assurance that they will be efficiently exploited; and, on the other hand, a medium for the purchase of pictures by buyers for all territories throughout the world, putting them in touch with all available features that are to be had, thereby bringing independent producers and American and foreign buyers in contact under conditions of the fullest advantage to both.

For four years Mr. Priest has made a special study of the production and sale of features and their exploitation, and possesses information of great practical value in this connection. This information includes all the statistics that can possibly have any bearing on the probable earning power of a picture in any specific territory throughout the world and facts and figures in relation to the production, sale and exploitation of big specials in the past, which have never before been collated.

Film Market Has Wide Powers.

The Film Market, Inc., has extraordinarily wide power under its articles of incorporation, which give it authority not only to act as a buying or selling agent, but also the right to finance productions and to do everything required in connection with distribution and exploitation, either as principal or agent.

Mr. Priest, who is a theatrical manager of many years experience, began his connection with the moving picture industry as manager for the Gaumont Company and Lee Shubert in 1913, exploiting the Capitol, Suez and Those Nights Pictures. Since then he has been constantly engaged in exploiting various subjects for the principal producing and distributing companies. From the time he started in the business Mr. Priest has kept a detailed record of his work, which record now covers 700 typewritten pages and affords an answer to almost every problem of producing and marketing and enables Mr. Priest to speak with authority.

Hodkinson to Release Walker Pictures
Addition to Service of Park Productions Will Complete Distributor's Plans of One Picture a Week.

With the addition to its service of Lillian Walker Productions the W. W. Hodkinson Corporation makes good its recent statement that it would release one picture a week commencing September 1st. This announcement, following on the heels of the addition of Jesse D. Hamilton productions, makes five sections of Hodkinson Service.

In addition to the new series of eight Lillian Walker productions, Hodkinson Service consists of J. Warren Kerrigan in Hampton pictures; Anita King in Ranch House pictures; Bessie Barriscale, Louise Glaum and Henry B. Walthall in Paralta Plays; and the Douglas Natural Color films, the first production of which is "Cupid Angling" with Ruth Roland.

Lester Park, president of the Lillian Walker Pictures Corporation, has been an exhibitor, and his brother, Byron Park, is at present at the head of a co-operative motion picture organization of exhibitors in Utah.

In referring to the Hodkinson's new enterprise, W. W. Hodkinson stated: "The coincidence of Mr. Park's ideals with mine would seem to offer conclusive proof that there is something different and essentially right in the principles of my organization."

"The Embezzlement of Riches" will be the first release, scheduled for September 23. Louis K. Anspear is responsible for the story, which is nearing completion at the Thanhouser studio at New Rochelle.

Just What Is Supply of Screen Stories
Serber Points Out There Are A Hundred Thousand Foreign Plays as Well as Novels and Short Stuff.

After seeing the mass of photoplays presented day after day in the motion picture theatres and looking at the poor releases of the different companies, one wonders how long will it be before the supply of material for screen entertainment becomes exhausted," says Charles Serber, scenario editor of World Pictures.

"In Reginald Clancey's 'Stage Cyclopaedia' there is mention made of over fifty thousand English plays. The French drama includes over twenty-seven thousand plays. Spain, Italy and the rest of the continent have given us nearly twenty-five thousand. And from Russia, the country that produces in the great mass of dramatic literature less than 50 per cent are adaptable for motion picture purposes.

We have also as a source of supply the current magazines and newspapers. In addition to the short stories and articles which appear in these publications we are bound to pick and cull because they include in many instances the same situations that give the photoplay its punch. There is one thing we must bear in mind, however, in this connection, of course, our opportunity to make a picture, entirely original in every way, will be an isolated production. There will creep in features something that either reminds us of a picture we have seen or a situation that has been used over and over again.

"The number of stories that daily come to the scenario editors passes all belief. From the length and breadth of this land are writers who are making valiant efforts to break into the ranks of photoplays. Let us encourage the best of these, to encourage the complacent editors to encourage them. For it is from such sources that we will in the future have to depend for stories that have the elements of originality. After all, the best people in this country are being more and more marked with commonplace ideas."

Nat Rothstein Tries Out Gas Sedan
Usually Truthful Advertising Man Goes After Real Recreative Change in Machine He Can Lie In.

LOADING his own car, the Ford, into his own tanks to sufferings Nat Rothstein set forth upon vacation from 1000 Broadway without telling anybody where he was going. For several weeks Mr. Rothstein has been getting in touch with the New York Ford dealers and advertising manager for Universal preaches the "high" the year round and to get a stock of advertisements compiled in advance, plus his weekly routine, kept this bend-for-work at the office for several weeks.

The Rothstein car is a sedan. Those who own Fords will know what is meant by the term sedan as applied to motor cars. Generally speaking sedans have hitherto been changed over into small electric machines with a place to lie in. It is said that Nat's truthful advertising hitherto is fifteen weeks of the year is so exacting upon his temperamental qualities that he must seek relief of a sedan to lie in during this vacation.

The motor in question was the prize car displayed on the floor of Grand Central Palace during the Automobile Show last January. After the crowd had finished walking all over it, and trying out the seats and cabins, Mr. Rothstein had it furnished and is now proving that it is a practical car and not strictly a show piece.

Greer to Distribute Ford Weekly.

Simeon B. Greer, formally president of the Greer and Herz Exchange in Chicago, has disposed of his interests in that concern, as announced in the Chicago Daily News, to Mr. Greer, and has incorporated the Greer Distribution Corporation in the State of New York to handle the national distribution of the Ford Weekly. Permanent headquarters have been established in the Vanderbilt Avenue Building, 51 East Forty-second Street, New York.
Quimby Strong for Exhibitor Advertising

Pathe Sales Manager Sums Up Observations of Countryside Tour and Advises Showmen to Encourage Newspaper Editors to Print Motion Picture News in Place of Declining Sporting Material

F. C. QUIMBY, sales manager of Pathe Exchange, Inc., has recently returned from a visit to twenty-two of the Pathe exchanges in the United States. During his extensive journey Mr. Quimby discovered that in a number of cities the leading dailies are discontinuing their sports pages and are devoting much of this space to motion pictures.

"In one instance Mr. Keist, managing editor of the Dallas Times Herald," says Mr. Quimby, "stated that he had been devoting one page a day for years to sports and that he never received any advertising in return from ball clubs or sporting goods houses. He says he finds his readers are much interested in motion picture stories that make good reading. On the other hand, by boosting the motion picture theatres in Dallas he receives some revenue, whereas in boosting sports there was no revenue."

"In Seattle Jensen and Von Herberg and James Clemmer have been using big space in the Seattle Times for years and have found it profitable in running from quarter page to full page ads every day. The Seattle Times has reciprocated by giving the motion picture theatre in Seattle one of the best Sunday motion picture sections in the United States. The people in Seattle look forward to receiving their Sunday Seattle Times with as much pleasure as any special magazine. It is well got up, attractive, has snappy stories, is well illustrated, and the make-up of the display ads are well done."

"The same situation exists in Portland with the Portland Oregonian and Journal where William Parker of the Majestic Theatre and Mr. Parkert and the interests are conducting the same progressive publicity campaign."

"San Francisco is fast going to the front with publicity for motion pictures. Gene Roth with his beautiful new Castro with the biggest screen in the city and the largest liberal space in the San Francisco Examiner. Syd Grauman of Los Angeles states that, although his theatre is well out of the beaten path, coupling up his new house with big display space in Los Angeles papers had made it possible for him to do most phenomenal business. This is also true of Miller's, Quinn's and Tally's, who have all been very consistent users of display space."

New Orleans Overlooks Advertising Possibilities.

"In New Orleans Mr. Thatcher of the Times Picayune says he used to use a lot of display advertising, but he was not able to make the theatre interests there understand the possibilities of newspaper publicity. Mr. Neumeyer, business manager of the New Orleans Item, made the statement that last month in the United States to get off to a good start on newspaper publicity, and this should not be so, as in New Orleans we have some of the most progressive exhibitors in the United States. Mr. Saenger showed me through his beautiful Strand theatre. He is doing everything in a big way in New Orleans with the exception that he should use more display space in the New Orleans paper. He has everything to back up."

"Mr. Thatcher of the Picayune says Mr. Saenger only spends around $50 a week to present a million dollar show. This may be a little exaggerated, but I am positive if Mr. Saenger would use a little display even at the New Orleans Item and Picayune he would find these two papers more than willing to donate a liberal amount of space to readers and pictures and that although he is doing a good business and is the highest paid of the theatres in New Orleans paper more his business would be materially increased."

Predicts Further Increase of Exhibitor Advertising.

"Statistics show that for the six months ending June there was 30 per cent. more display space used throughout the United States by motion picture theatres than the six months ending December, 1917. In the six months ending July, 1919, we will see another increase of 25 to 30 per cent. over the six months ending June, 1918.

"Exhibitors all over the United States never had had more of an opportunity than at the present time to get in touch with their newspapers and urge the discontinuance of the sport page, to be replaced by a good attractive motion picture department. All distributing companies would be more than willing to supply these newspapers with good snappy stories and photographs. Branch managers everywhere would be instructed to personally co-operate with the newspapers in supplying them with all the material and information possible."

"Right at this particular time when sporting news is so scarce and on account of a great many professional sportsmen having drained the rivers from which newspapers keep up the sporting page. Therefore, exhibitors everywhere, branch managers and the industry as a whole should take advantage of this opportunity to impress upon newspapers throughout the nation the great importance of devoting their sport page to the motion picture industry and they will find that the industry as a whole and the exhibitors will be willing to reciprocate in every way possible."
Checking Up the "Slackers" in Ohio
Sam Bullock's Publicity Committee Puts It Up Strong to Theatre Owners in the Cleveland District.

W. ORCUTT, one of the publicity committee of the League and the A. E. A. for the Cleveland district, Sam Bullock, always forceful and definite when he has something to say, writes us a letter accompanying several suggestions to the exhibitors of the Cleveland district on war work which show how they propose to check up the picture theatres in that section. Mr. Bullock's letter is worth reading:

Cleveland, O., Aug. 7, 1918.

I note with interest the feverish preparations that are being made for various "drives" in the movies to help "Kick Hell out of the Kaiser." I believe that the Motion Picture Screen Pledge Certificates and the "documents" are going to be offered to managers to stimulate them to help the government in its "kick." I say to hell with the manager who needs a "go-gaw" of any kind, especially since he and his employees are now beneficiaries under Provest Marshal Crowder's ruling. If the growing casualty lists will not stimulate him he should be drafted at once. If too old, his place should be closed and he interned as a "slacker." There are plenty of slacker managers in strong pro-German locations who do not care how many "Victoria Secretaries" are distributed. When you talk about the BUSINESS by offending no one.

As an active officer in organization matters here in Ohio, I have concrete evidence of this, so much so that after considerable correspondence with Messrs. Fortinjohn and Reimbergh, w.o., in Cleveland, have evolved a plan to make every manager in Ohio "tie the line for the boys over there"—to make it unanimous on all matters emanating from Messrs. Reinbusch and the Industry's representatives. Non-members uncontrolled by League and A. E. A. are not required to co-operate.

Co-operation with the M. P. L. and kindred organizations will make for 100 per cent. efficiency where "non-gaw" will stimulate box-office patronage. We believe no slacker will need paper "Iron Crosses.

In Ohio, the "Cleveland Plan" was sent out to all exhibitors and exchange men in Franked United States envelopes.

SAM BULLOCK,
Secretary Local No. 1, P. E. U. O. A.,
National Director A. E. A.

A Strong Circular of Instructions.
Important Notice to All Motion Picture Exhibitors. All Motion Picture Theaters are being pressed from every angle by the government to help win the war. The Motion Picture Screen Pledge Certificates and Theatre assistants are being rendered in helping to win the war. This ruling places your theatre, management, yourself, and you personally on the "list" of "no-slackers" among Ohio exhibitors. Please give close attention to workmanship. Work effort, in advertising Civil Service examinations for all phonographs, clerks, etc. If you have not received this slide, please make application at once.

SAM BULLOCK,
Secretary Publicity Committee, League and A. E. A.

"War Matinees" for Returned Soldiers
Cromelin Discusses Possibilities of War-time Innovation Adopted by Exhibitors in Great Britain.

PAUL H. CROMELIN, president of Inter-Ocean Film, and a recent visitor in this country, was of the opinion that the "war matinee" in British cinemas to which wounded soldiers are invited minus charge will eventually be seen in America. The British exhibitor, Mr. Cromelin found, had worked out the plan of publicizing the fact that will make more than balanced the few seats given away.

"It has been the English picture men's great chance to combat censorship faddists and other enemies of the screen," says Mr. Cromelin. "There is sure no reason why American can't make this ever progressive, will want to seize this same opportunity.

"In most English military hospitals the convalescing patients are allowed out from two to six o'clock in the afternoon. The matinee show of the neighboring exhibitor is wide open to the soldier. The latter knows exactly the treat he is in for." A doctor who asked a thrice-wounded Tommy how he expected to spend his first afternoon in Blighty was nonchalantly told: 'At the pictures, sir, of course." It is easy to see why the films hasten Tommy's recovery. Congressional rules are permitting its use as its returning doughboys. They will hold the balance of political power even as the G. A. R. did after the Civil War. They will smash censor tyrants and compel Sunday opening—if we win the war. What is the American theatre man going to do about it? I can do nothing better than remind the American exhibitor that two salient facts stand out as the result of the British war picture public good fortune. And the other, 'in time of war prepare for—peace.' England is showing Motion Picture America its great opportunity.

Film Offerings at New York Theatres
Programs for the Week of August 11 at Some of the More Prominent Local Picture Houses.

RIALTO—Dorothy Dalton, in a Paramount picture, "Green Eyes," written by Ella Stuart Carson and directed by William Neill, was the featured player at the Rialto the week of August 11. Jack Holt, Robert McKim and Emery Johnson are members of the cast. A Paramount-Mack comedy called "The Horseman," with the white-horseboy in the cast, completed the picture program. DeSere La Salle was the soloist.

RIVOLI—William S. Hart, in an Artcraft picture, "Riddle Cayman," directed by J. Frank Reymond and Ted Wilde, is the star of the week. The photoplay is based upon a story by Charles Alden Seltzer, and was directed by the star. Kathleen MacDonald is a member of the cast. The Rivoli Animated Pictorial, a slide and a cartoon by Tag were also shown. Gladys Rice was the soloist.

STRAND—The new Griffith feature, "The Great Love," showing the awakening of the wealthy and exclusive classes of England to theistributed of the pictures, is on the Strand. The cast includes Henry Walthall, Lilian Gish and Robert Harron. The Topical Review was also on the program.


MME. YORSKA ARRIVES IN LOS ANGELES

Madame Yorska has arrived in Los Angeles to begin her career of feminine starring. She will produce her filmed drama at the Brunton Studios in Hollywood under the auspices of the Matzene Company, with which she has a three-year contract. Madame Yorska is a protege of Madame Sarah Bernhardt.

Representatives of her company and the studios at which she will produce were on hand to welcome her at the train, headed by Mr. Matzene. Among the party were also the dramatic editors of the leading Los Angeles papers who had met Mme. Yorska on her previous visit to Los Angeles.

Full preparation is being made for Madame Yorska at the Brunton Studios. Robert Brunton, master art director and head of the studios, will devote his attention to the details. The story selection for her debut has not yet been announced. The method of distributing Mme. Yorska's productions will soon be announced.

ROLOLO MUTUAL'S ASSISTANT SALES MANAGER

S. J. Rollo, who has been connected with the sales department of the Mutual Film Corporation for the last year, has been appointed assistant sales manager at A. S. Kirkpatrick, Mutual's new assistant general manager. Mr. Rollo entered the Mutual organization from Montgomery Wetzel Company, the big Chicago mail order house, after an apprenticeship in salesmanship with the National Biscuit Company. Some months ago he was placed in charge of the employees' representative of the employees' department of the company from that post to the position of assistant sales manager.

PRESIDENT SMITH DONATES PATRIOTIC FILM

Alholt E. Smith, president, is donating, in the name of the Vitagraph Company, the cast, film, director and cameramen for the making of a patriotic short length film to be used for the benefit of the Woman's Hospital Association of Los Angeles. Nell Smith, to be the principal in this story, supported by Otto Lederer and several other members of the Vitagraph forces. W. C. Hall will direct this patriotic film.
How Bookings Help in the Trophy Race

To Date Nearly Fifteen Hundred Patriotic Motion Picture Managers Have Booked "Pershing’s Crusaders," and There Are Still Three Weeks Before the Contest Closes—Do Your Bit, Let Your Patrons See This Picture

CENTERED on this page you will find the first tabulation of the bookings made for "Pershing’s Crusaders." This is not the standing of the various contestants for the six-foot bronze trophy offered by the Moving Picture World for the most intensive bookings of this the first of the series offered by the United States Government, through its Committee on Public Information, Division of Films. It does not give the percentages of the various exchanges. It merely recapitulates the bookings recorded to date, which is, of course, ten days earlier than the published date. For that matter, there is still a full three weeks for pulling up the record.

The State Committees on Defense in North Dakota, Michigan, and Arizona, have sent in the figures to the arrangement with the First National Exhibitor’s Circuit to handle all film publications of the Creel committee, and no reports from them are as yet available, but it will be remembered that Sol Lesser of the box and who has already announced his intention of getting that prize away from everyone else, and it is to be presumed that all three are hustling.

There are some mighty encouraging figures in the report, and some few that do not look so good. The film has been shown only once in the state of Hawaii,化工 a total of but three bookings for that territory, and Mississippi and Louisiana have but four bookings between them.

Surely there must be something the matter with the figures!

On the other hand, look at Colorado, New Mexico, Utah and Wyoming, which have gone ahead. They had fifty-three bookings as the Cree in the hole when the figures were first published. They did almost half of that in the next week, or more than half the last week. They scored a total of 150. That’s a gain of 50, and the entire state of New York had made over 100. So if the bookings of equaling those figures, but you keep your eye on Carey Wilson. He may have worn a fuzzy green hat that when that caterpillar headgear was popular, but if doing the "Legge over his salesmen is going to have an effect we shall not have to pay express charges on that trophy—we’ll send it over by the first week and all will go along to see that it gets there safely. It’s a pretty big trophy and we have a half-portion office boy.

Harry Weiss, of the Chicago office, writes: "Illinois will come very near coping that trophy. We are going to get ‘Pershing’s Crusaders’ into Illinois as close to 100 per cent. as any living ‘man power’ can possibly get it. I am traveling everywhere by automobile and there are few water tanks I do not visit."

He does not say he is traveling on the water wagon, but from his fondness for the tanks it would seem that his is the line. He’s got a look at the table. Nineteen last week and only nine for the last report. That doesn’t look so good, but then the mails are all shot to pieces. Weiss will do to keep a spare eye on.

Floyd Brown, of Indianapolis, announced that he was out for better than 100 per cent. bookings. J. M. Jacobs and H. C. Knox are hustling. The bookings for this week register 14 with 12 the week before—and they are still going up like a copper stock that Tom Lawson is advertising. Seventy-six does not look so good, but there is still time.

That same total of 76 is announced by Douglas Hawley, of the Texas-Arkansas headquarters. But he got only 12 this week and 17 the week before. But then, it’s easy to miss train connections on those Texas roads, and next week may show a different story.

F. V. Fisher, of Seattle, and C. H. Feldman and A. C. Arthur, his aides-de-camp, are getting their stride. Only 6 and 1 for the second week with 17 for a third which show off 15 in one week. That’s the right way to climb.

General Flynn, of Philadelphia, came up to the hundred mark with the aid of W. J. Heenan and Lieutenants Manseil, Tolman, Smiley and Van Dyke. They have the aid of the marines in Philadelphia, and Flynn is not going to sit back in his chair and take a man-sized breath until he can add a percentage mark to that.

C. E. Holah, of Des Moines, who announced that we might as well send him the trophy now as a few weeks from now, has hit upon a capital scheme. He gets the managers who have already played the film to write broader and more popular success. That sort of a report beats anything the salesmen can say, and we’re passing his tip along. The film has made money—and something better than money—wherever it has played. His figures were 72 to start off with. He added 19 the first week and 31 last week. That’s going some! That ties the Colorado, and he’s got the film 6 behind the Eastern Pennsylvania high water mark.

Four of the nine bookings credited to Kentucky have a lot to offer. That’s small fry, but it is a sign that the Goldberg hustler gets the Government’s idea. They want everyone to see it, not just a few in the big towns. That’s why we offer a special trophy for intensive work.

This is not an ordinary film. It’s Government work. It is the message of a nation to its people, and the manager of a house who does not show this film is not a 100 per cent. American. Perhaps he has never done business with the First National before, but he is not a First National production. It is a Government document, and the man who cannot, at the end of the drive, display his lobby one of the beautiful Victory Screen Pledges given by the Division of Films of the United States Government, to every exhibitor who books in this subject, is helping the Kaiser. That may sound a bit strong, but that is just what it amounts to. Nothing will check the effect of this propaganda talk more than the knowledge that will bring greater cheer to the true American. Last week we offered a cut of this diploma, but no cut can do justice to the original. It is genuinely artistic and it means a lot
to any man. Get one of the certificates now. Don't wait until public opinion compels you to book in these features. Lead your patrons and don't make them force you to do your duty.

I'm warning you that it's going to cost you anything. If you work it right you can make a real clean-up and a greater gain in prestige that will resolve itself into money in the long run. It's not a sacrifice to which you are being urged. You are merely being invited to make money. That's what you are running a threat for, isn't it?

**"Crashing Through to Berlin" Opens**

Naysayers of the pre-release in the early papers, large space employed in the Sunday issues and an uncommon amount of billingpost had a visible effect upon the neighborhood of Broadway, at Forty-first street, Sunday evening, August 11, when the Universal enlarged upon its opportunities for exhibiting purposes and gave the first public showing of "Crashing Through to Berlin." Before 8 o'clock the line of would-be ticket-purchasers extended down Forty-first street, and until after the entertainment started this line kept alive and insisted with evidence of desire to see this latest offering of war's by-product.

All the seats taken and standing room pre-empted to the limit the prelim to the main attraction started with an audience ready to applaud anything and everything. Six or eight reels of assorted "stimulants" preceded "Crashing Through to Berlin." These included, "Miracles in Mud," "Industrial," a song rendered from a stage box, and some tableaux interludes that all had a large element of "kind applause" in their composition.

This being the first showing of the film, there being no other advertising for an hour, there still remained vigor to enliven the principal offering—but the "edge" was dulled by the introductory films, while better showmanship would have insured the large number of patents on the "big show." Nevertheless there was enthusiasm and applause running all through the showing of "Crashing Through to Berlin"—with abundant evidence that everybody hoped the ticket selling title would speedily be made good.

The sub-titles were numerous and fulsome, titles in a vast majority of instances remaining on view far in excess of the time devoted to "shots" of the film referred to. This, of itself, is accounted for in the necessity of maintaining some sort of continuity in making entertainment out of what seemed to be extracts from news weeklies in the guise of a motion picture.

Putting together these vistas of events in many lands, assembling them in something approaching historic sequence and forming the scores of brief "shots" in support of long titles has been accomplished with credit to Mr. Alphonse C. Verity, whose names are displayed along with the main title. These names lead with Carl Lacmull, who "personally directed" the offerings; a Mr. Whipple, who edited, and Jack Cohn, who produced the completed subject. Again, there is credit given for organizing what, as a fact, a pictorial history of the world war (in its high lights and essential details) almost up to date.

Opening with "shots" at the funeral of the Archduke Franz Ferdinand and his consort the series of sub-titles and "shots" go on with the multiplicity of historic events that have so filled the past four years with momentous undertakings. France, Russia, and England spring to arms; the "aspects of invasion," the truth that is the Hun treachery, are visualized. The Kaiser and his clueless son are shown; Von Hindenburg and many other leaders in Germany's assault upon civilization are pictured—and the audience evidenced great patience in modifying its signs of emotion to an amazing degree. These master Huns were viewed during a silence that was emphasized by the outburst of patriotic fervor always bestowed upon the next segment of "shots." There were sobs mixed with cheers.

Practically every angle of the progress the war has made in four years was pictured on the screen in brief "shots"; the disclosures were, in fact, a pictorial card-index of events that have to do with the history of the war; this "map into the ring"—and then came the real, big, demonstrations of patriotic fervor. Toward the end of the showing came pictures registering the development of aerial forces; the Zeppelin raids, and pictures of these dead vaults; aerial plane flights and inspiring sights in "stunts" and battle formations that will thrill every beholder. At one time there were as many as fifteen "birds" in the air, flying in alignment, V-shaping their course exactly as wild geese wing their way northward in early spring.

**Big U. B. O. Booking of Red Cross Film**

Albee and Murdock Co-operate with General in Giving Patriotic Subject 2200 Showings.

At one stroke the successful American Red Cross Film entitled "The Fourth of July in Paris" has been assured of immediate country-wide showing in the most popular vaudeville houses in the most important cities.

The lively interest E. F. Albee and John Murdock, of the United Booking Offices, in all that appertains to the American Red Cross and to the patriotic and humanitarian motives behind the organization, has been demonstrated in theatres which are served with material by this great booking concern will show the Red Cross film as part of their program. In cooperation with the General Film Company, which is distributing the picture for the American Red Cross, Messrs. Albee and Murdock have promptly closed a broadcasting contract. This means a time of 2,000 days or so. It is not believed any such extensive booking of a one-reel film has been made before.

A pre-release run of one week at the Rivoli theatre in New York demonstrated, through the applause and cheers of the audiences and the enthusiastic comments of the New York daily newspapers, that this touching little patriotic film was an ideal offering for any theatre in the country. Reflecting credit upon the American Red Cross Bureau of Pictures, which secured and brought over the film, it covers an international appeal, and was projected in an extremely effective manner. The graphic reproduction of the first victorious troops from Chateau-Thierry marching in Paris at the initial observance of our Fourth of July by the French republic was such an emotional subject that a "Historic Fourth of July in Paris" will be filling its time in all of the U. B. O. houses about the week of August 19.

**Rogers Registers All In, Not Fatigued**

After Climbing Palisades Follies Favorite Repudiates Director's Instructions—Knows Something About Lovemaking, Too.

ORK is progressing rapidly at Goldwyn's Fort Lee studios and at various nearby locations on "Laughing Bill Hyde," Rex Beach's powerful story of "the man who needed two identities to flourish and die." The production is making into a motion picture for release under the Goldwyn star series plan. With good weather the production should be completed in another ten days or two weeks, whichever, according to directors, is the most important. Mr. Hyder, who has the same role in the picture, is ready to admit that all is not movie gold that glitters. For nearly two weeks he has labored like a Hercules, working days in the picture while climbing at the Amsterdam theatres. Two days he spent climbing up and down the Palisades, most of the time carrying in his arms the inarticulate figure of an actor representing his penitentiary pal, with whom he had escaped to lands and hours.

"Register fatigue!" shouted Director Hobart Henley as the perspiring and out-of-breath Rogers reached the top rock of a towering cliff.

"All right," retorted the cowboy: "I don't have to pretend if I don't want to, do I?"

Later Rogers was called upon to jump to Boonton, N. J., for work on location. There he had his first chance to make love for the cameras—and to say that he did it would be gilding the lily. Any man with four years' experience in the "Follies" to his credit admittedly is a past master at the art. Anna Lehr has the role opposite him, that of an Alaskan Indian girl in the picture.

**LEXINGTON SUNDAY CASES AT STANDSTILL.**

The Lexington Sunday moving picture cases are at a standstill just now, and will not be resumed until the hearing on August 15. In the meantime the theatres are operating the same as usual and paying little if any attention to the added material that the members of the Laymen's Committee is securing to be used against them.
Ohioans Get Together on Sunday Shows

Sixty-four Towns Are Reported Closed on Sabbath and Committee Is Created to Act in Situation.

EXHIBITORS and exchange men from all sections of Ohio gathered in Columbus Thursday, August 1, to attend the second meeting of The Ohio State Screen League. This organization was formed the early part of June for the purpose of enlisting the aid and co-operation of all Ohio exhibitors in obtaining favorable Sunday picture show legislation.

The result of the first meeting was the discovery of how vitally the exhibitors of Ohio are affected by the Sunday closing law. While it was known that several towns had been forced to close up on Sunday, through pressure brought to bear by the ministerial powers of the towns, it was not known until a full report was made to the officers of the Ohio State Screen League that Sunday pictures have been banned in 64 cities of Ohio. In this list there are many prominent towns of large population. This indicates that it is only a matter of time until the blow will be aimed against Sunday pictures in the big cities of the state.


This practically includes all of the cities south of Columbus with the exception of Columbus, Cincinnati, Dayton, Springfield, Hamilton, Bellefonte and Belleaire.

Following the announcement of the extent to which the Sunday closing of moving pictures had been carried in Ohio it was agreed at the recent meeting to invest full power of action in the hands of the executive committee, so as to get prompt and efficient action in obtaining a change in the present legislative measures which forbids Sunday pictures while sanctioning the Sunday baseball.

The executive committee consists of John W. Weinig, Cincinnati; C. W. Cline, Akron; Harry W. Kress, Piqua; Joseph Pearlstein, Toledo, and Zach Smith, Bryan. This committee will act in conjunction with the officers of the organization, Henry H. Lustig, president, and Fred Desbeg, secretary.

Ontario Association to Publish Book
Will Contain Pictures of Members and Their Theatres as Well as Records.

THE Moving Picture Exhibitors' Protective Association of Ontario proposes to issue a “White Book” to describe its activities and prospects, as well as plans for the coming year. Every member of the association is going to get his name and face in the book, with a brief summary of his record in the theatre business.

Illustrations of all theatres owned or controlled by members of the association are also to be published. The album will also include a number of paid advertisements from exchanges, newspapers, supply houses and other concerns. This business will pay for the book, it is expected. The work is in the hands of Secretary Thomas Scott of the association, whose office is located in the association’s club quarters at 141 Yonge street, Toronto.

Louisville Theatremen to Aid Soldiers
PhotoPlay Association, Co-operating with Service Board, to Provide 900 Admissions Weekly.

Nine of the leading theatres of Louisville, constituting the downtown members of the Louisville PhotoPlay Association, are co-operating with the Louisville War Camp Community Service Board in order that soldiers at Camp Taylor who haven’t the money can get to see pictures free of charge. At the suggestion of the War Camp Service Board the following theatres have agreed to give fifty tickets to each Saturday performance and a like number to the Sunday performances, making a total of 900 free admissions weekly to the boys in khaki, the members of the organization readily agreeing when the plan was put up to them by President Louis J. Dittmar.

This list includes the Strand, Mary Anderson, Majestic, Alamo, Walnut, Rex, Casino, Orpheum and Star theatres. The tickets will be distributed through the Soldier’s Club, the Community Service office and company commanders. This plan has been carried out very successfully in other cities, in some cases the theatres turning over the entire seating capacity at certain shows to the soldiers.

The War Community Service Board will keep a record of the men securing tickets so that there will not be too much duplication and so that everyone will get a fair deal. The first trial of the plan was put into effect on Saturday, August 3. Local theatre managers claim that a few tickets more would make it possible to better handle the hot weather, and that they are glad to be able to do something for the boys at the camp.

Detroit Concentrates on Exchanges.

It looks as if the new film building at 63 East Elizabeth street, Detroit, will soon house every film concern in the city except the Dawn Masterplay Company, in the Owen Building. Already Metro has moved there, occupying ground floor space, and it is understood Triangle has signed a lease for one of the ground floor stores and that the Madison Film Exchange at 73 Broadway has also decided to move there within the next thirty days. This will make 90 per cent. of the Detroit film companies situated in the same building, which will be of great convenience to exhibitors and anybody doing business with the film exchanges. The newest firms to establish agencies in the film building are the William L. Sherry service on the second floor, the Educational Film Distributing Corporation on the sixth floor and a representative for the American Film Corporation on the third floor at the Pathe exchange.
Rogers Has Had Wide Business Training
Becomes Manager of Pathe’s Second Largest Office in America After Experience of Less Than Two Years.

THE story of F. B. Rogers, manager of the Chicago office of Pathe Exchange, Inc., will be read with more than ordinary interest by young men in the film business who have determined to work their way up. It will show that a good education, followed by business training in other branches of industry, is an important aid to success; that good health, with its great driving power, is an indispensable aid to success in business life.

Mr. Rogers is from Missouri. This fact will probably convey the impression that he is cautious. I believe he is, and, moreover, I believe that he must be shown things before he takes them confidently in his mind. He is from Kansas City, Mo., a city I like well, where he was born about forty years ago. He took a full course in the public schools of the city and was graduated from High School, after which he took a two-year course in Bunker Hill Military Academy, at Bunker Hill, in Southern Illinois.

This academy training evidently gave him a liking for the strenuous life, for he at once engaged in cattle-ranch business and spent four years on the range in Texas. There he added to his rugged health. Then he took up the livestock commission business in his home city and Chicago for several years, after which he became special representative for the American Telephone & Telegraph Company, handling contracts for private wires, Morris circuits, etc., for two years. Next he engaged in the wholesale cottonseed, meal and feed business, in the sales department, for a successful run of three years.

It will be seen that in all these occupations Mr. Rogers had been developing his resourcefulness as a salesman. At this point in his career he made up his mind to enter the film business.

In February, 1917, he was appointed special representative to Essanay’s sales department for the handling of Max Linder comedies in Illinois and sections of Michigan and Iowa. This was his first work in the film business, and his great success is still remembered, although the quality of Linder’s comedy had greatly waned because of his sickness. Rogers filled the position for four months when he was transferred to George Kleine’s office, where he handled V-L-S-E subjects for some time.

He next became assistant manager of the Standard Film Corporation’s Chicago office, under R. O. Proctor, and the latter as manager in November, 1917. In April, 1918, Mr. Rogers became assistant manager of the Chicago office of Pathe Exchange, Inc., under Mr. Proctor, and when the latter was promoted to the position of division manager for the Middle West Mr. Rogers succeeded him as manager of the Chicago office. That was about three months ago, and, in the interim, Mr. Rogers has proved himself both successful and popular.

Mr. Rogers stands high in the estimation of exhibitors in Chicago and tributary territory, and this is directly due to his straightforward business methods and square dealing.

I know these things because Mr. Rogers married Miss Edith Emory, of his home city, an old schoolmate. They have one child, aged 11.

“Bob” McKnight Says He Feels Lonely
Read His Letter from “Over There” and Sit Right Down and Write Him a Breezy Reply.

OB” McKNIght, who was press agent with the American Film Company for some time before enlisting in the aviation service, about a year ago, has written to a friend in this city from “Somewhere in France.” He is now a second lieutenant in the air service “over there.” His letter bears the date of July 13, but was not received until the week of August 7.

The following paragraphs will be read with interest by his many friends, and it is hoped that all of them will comply with his request to write to him, as he is hungry for news from home:

“As you know I graduated from the Champagne Field on November 3 and sailed from New York as a member of the Fourteenth Foreign Detachment, arriving in France early in December. We sat around here awaiting training until nearly the first of May. (You see I have risen from the rank of a cadet to that of a flying ace.)

“Then, one day, I flew with the French and met an American pilot. He wanted to see me, so I took him on a short flight and he fired his machine gun at me. He was amazed to see me take cover and fire back. He said, ‘That’s the way I like to fly.’

“I was promoted to the rank of a corporal, and we were sent on a mission to some place in Germany. We met some enemy planes, but I was able to shoot down one of them. I was very proud of myself, but the officer in charge said, ‘You just got lucky.’

“I was assigned to the 2nd Division of the 3rd Corps, and we were sent to a battleground near the Loire River. The fighting was intense, and we suffered many casualties. I saw many of my comrades killed, and it was very sad. I missed you very much, and I often thought of the days we spent together.

“Please write to me as soon as possible. I miss you very much, and I want to hear from you. I will be happy to hear from you, and I will write back as soon as possible.

“Please address your letters: Second Lieutenant R. B. McKnight, U. S. Air Service, France, Via N. Y.”

Stage Carnival Out at Essanay Plant
Mrs. George K. Spoor Directs Novel Entertainment in Aid of Equipment for Unit 380, Home Guards.

GEORGE K. SPOOR, president of Essanay, turned over the studios and grounds in Chicago, Friday and Saturday, Aug. 9 and 10, to Unit 380, Illinois Volunteer Training Corps, for a military carnival.

The carnival was held under the direction of Mrs. George K. Spoor, president of the Ladies’ Auxiliary of this unit of the Illinois guards. The unit has been furnished with a drill
hall and guns by President Spoor, and the carnival was for the purpose of raising funds for other equipment.

The organization, which has as its nucleus Essanay employees, has been making a volunteer ground, snake oil, and fortune tellers, an Indian village and other attractions. A continuous vaudeville show with professional talent from the Chicago show houses, was held both days, and also sold out the house. Niklos R. Bubni, a noted singer, rendered the Aria from “Pagliacci” and the Toreador song from “Carmen,” in costume.

Charles R. Willis, world's champion climber, did some death-defying acts on a trapeze on top of the Essanay studio.

**Shakeup of Officers in Local 110**

President Joseph P. Armstrong Requested to Resign and Herman Mintz, Recording and Corresponding, Secretary, Excluded.

Joseph P. Armstrong, president of Local 110, I. A. T. S. E., was requested to resign that position July 27, on account of several charges brought against him by members of the local organization, which were investigated under the direction of Mr. Dolliver, one of the inter-national officers of the I. A. T. S. E., who came on to the city for that purpose.

Charges were filed against the entire executive board of Local 110, and a meeting was called to act against Joseph P. Armstrong, the recording and corresponding secretary, Herman Mintz, was expelled. No other members were affected.

It is said Mr. Armstrong assigned several operators of Chicago Local 110 to preferred positions in picture theatres, on the payment by them of certain sums of money to him personally.

Richard Green, one of the international officers resident in Chicago, was appointed to fill the position of president of Local 110, I. A. T. S. E., for the unexpired term. Frank Brown was appointed to fill the position of Herman Mintz for the unexpired term.

**Indianapolis Sees a "Hoozier Romance"**

All the Notables of the City Present at an Invitation Show-
ing on Saturday, August 10.

S. Elgig's "A Hoozier Romance" opened a week's run at the Alhambra, Indianapolis, Sunday, August 11. Great preparations were made for the event by Messrs. Bar-
ton & Olson, proprietors. A pre-showing was given in the theatre the preceding afternoon, August 10, to which the mayor, city officials, literary societies and notable residents were invited by the management.

Several members of the executive staff of the Mutual Film Corporation and J. H. Herman, Selig's representative, went on from Chicago to be present at the invitation presentation, which was an unusual occurrence, owing to the high estima-
tion in which James Whitcomb Riley is held in Indiana.

The script of the play was adapted from one of the poet's short stories by Colin Campbell, director of the pro-
duction for William N. Selig. Mutual purchased the big feature recently and its booking is proceeding rapidly, over the whole country.

Alfred Hamburger has secured the initial showing for Chicago, for his Ziegfeld Theatre, on Michigan avenue, where it will be shown during the week beginning Monday, August 10. It has been booked for the Ascher Bros' circuit immediately afterward and also for the Lubliner & Trinz houses.

"America's Answer" Secured by Orchestra Hall.

In an announcement that was of interest, it was stated that the second official American film, "America's Answer," would begin an indefinite run at the Grand Opera House, this city, July 29. Now it has been learned that the pictures will not be brought at the Grand, but at Orchestra Hall, where they will have a run of three weeks, beginning Monday, Sep-teember 9.

The first of this series, "Pershing's Crusaders," had a most successful run at Orchestra Hall and it is fitting that the second also should be shown at the same place, more espe-
cially during the hot summer months. This splendid hall

bears the reputation of having the best ventilated auditorium in the country. Only recently an air washer was installed for removing the dust from the intake of air and at the same time humidifying the air. Improvements to the ventilating system were also made, which increased its capacity from 59,000 to 105,000 cubic feet of fresh, cool air a minute. The test was made this year by the city health department, and showed that, with a seating capacity of 2,382, Orchestra Hall furnishes more than twice the number of cubic feet per capita required by the city ordinance.

**Christy Comedies Popular, Says Friedman.**

J. L. Friedman, of Celebrated Players, informs me that the series will be continued with an added attraction. In fact, the pictures of the thousands of visitors on the grandstand screen in the Essa-
ny projection room Saturday evening.

There were all the delights of a Coney Island with the added fun of circus sideshows, including open-air dancing, Fortune Telling, and a wonderful display of acrobatics.

A continuous vaudeville show with professional talent from the Chicago show houses, was held both days, and also sold out the house. Niklos R. Bubni, a noted singer, rendered the Aria from "Pagliacci" and the Toreador song from "Carmen," in costume.

Charles R. Willis, world's champion climber, did some death-defying acts on a trapeze on top of the Essanay studio.

**Political Action Committee Appointed by President Hopp.**

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., appointed a political action committee of the organization on Tuesday, August 6. The chairman is William E. Haeney and the other members are Max Hyman, William E. Bur-
grun, E. A. Olson, George E. Liberal, slides by Harry C. Miller, William Ronn, Henry Von Meeteren and John Frundt. Mr. Hopp will act with the committee ex-officio.

The committee referred to will recommend for public office candidates as the delegates as seek the preferment of moving picture exhibitors and who are friendly to the interests of the moving picture industry generally.

**F. J. Flaherty Severs Connections with Foursquare.**

Frank J. Flaherty, manager of the Chicago office of Foursquare and owner of one-half interest in the office, severed his connections with the organization Saturday, August 3. Holmes C. Walton, from the Foursquare studios, New York, will have charge of the Chicago branch until Mr. Flaherty's successor has been appointed. Mr. Flaherty is one of the best known and most popular exchange managers in Chicago, and his proved ability as a hustler and a business getter will not permit him to remain long out of harness.

**New Manager for Lane Court Theatre.**

H. M. Rouga, formerly an exhibitor in Canada and, more recently, manager of the Famous Players Film Corporation's office at St. John, New Brunswick, made a pleasant call at this office Monday, August 5. Mr. Rouga has been appointed manager of the Lane Court Theatre, one of the theatres on the Ascher Brothers circuit, in this city. Mr. Rouga, former-
ly was managed by Bruce Godshaw for several years and he has been transferred to the management of the Frolic Theatre. Mr. Rouga stated that Lane Court was doing ex-
ceptional business and followed the policy of the manager, under whose management the house was very successful.

**Ascher Brothers Open Midway at Rockford.**

The Ascher Brothers opened their fine new Midway The-
atre in Rockford Saturday, August 3. The event was a gala affair and the house, which seats 2,000 persons, was packed. Norma Talmadge in "The Safety Curtain" was the leading feature of the program. This makes the sixteenth house on the Ascher Brothers circuit. The Midway has a very attractive interior and many compliments were paid the owners on the beauty and appointments of the house. This theatre will be a big boon to the soldiers in training at Camp Grant.

"The Great Love" at Orchestra Hall.

"The Great Love," Griffith's Artesia feature, will be run at Orchestra Hall for one week only and not indefinitely, as was first announced. It will be shown during the week of August 11.

**Conquered Hearts" at Playhouse.**

Marguerite Mabey, "Conquered Hearts" entered her second week at the Playhouse Sunday, August 11. This strong Rialto feature is scoring a big success. The prices are 25 and 50 cents, and 25 cents for matinees. It is dis-
tributed through the George Kleine system.

**DRUCKER OF ST. LOUIS JOINS ARMY.**

The National Army has called another of General Film Company's exchange managers, E. J. Drucker of the St. Louis branch has notified the home office of his call. Mr. Drucker had been making a record as manager of the branch.
What Los Angeles Exhibitors Are Doing

Riverside Theatre Remodeled.

Hove and Merrill of Riverside, California, are remodeling the Loring Theatre, one of the three houses operated by the firm, which will be ready for opening about October 1. The Loring will be remodeled throughout and seating capacity increased. Mr. Hove spends three days a week in Los Angeles booking features and keeping in touch with the market. While Mr. Merrill acts as business manager and active manager of the theatre. The firm also control the Regent and the Orpheum in Riverside, the latter house being now closed for the summer. The Loring will run pictures six days a week with a vaudeville bill on Saturday night and an occasional road show.

Audience Sings at Grauman's.

A pretty innovation at the Grauman Theatre during the run of "Uncle Tom's Cabin" was the singing of old plantation melodies by the audience. Jesse Crawford, organist, played the accompaniment on the great pipe organ, and the words of "My Old Kentucky Home," "Massa's in the Cold Cold Ground," and "Old Black Joe" were flashed on the screen in time to the music, with an invitation to the audience to sing, which was accepted enthusiastically at every performance.

Notes of Theatres and Theatre Men.

Jacob Gottstein, from Seattle, owner of a string of theatres in the Northwest, is spending his annual vacation in Los Angeles and at the neighboring beaches.

The Burbank Theatre invited all sailors and soldiers on leave in Los Angeles during the run of "No Man's Land" to be guests of the management.

Howard Sheehan, part owner of the Rialto Theatre in San Francisco and brother of Winfield R. Sheehan, general manager of the Fox company, passed through Los Angeles on his honeymoon with his bride, who was Miss Edythe Claire Freiling, and was entertained at the Fox studio during his stay in the city. Mr. Sheehan and his bride departed for Catalina Island the next day.

Walter Farnum, owner of a motion picture show on Seventh street in Los Angeles, has closed his theatre for the summer, and is spending his vacation at Universal City, playing extra parts and incidentally learning a few tricks about the film industry.

Sid Grauman invited a lot of little orphans from the Los Angeles orphanage to see Marguerite Clark in "Uncle Tom's Cabin" during the run of that film at his house.


"Pershing's Crusaders" is in its third week at the Alhambra.

Lasky Leases Big Battlefield Site.

The Lasky Company has leased a tract of land consisting of 1,000 acres adjoining Griffith Park, west of Mount Holly-
wood, generally known as the old "Universal Ranch," for the purpose of filming outdoor scenes for Paramount and Artcraft productions. This famous ranch has been in continual use by various picture companies for nearly all the battles in history, from Roman and Egyptian to the present time, besides other scenes requiring large space. The Lasky company has had the use of a 1,500 acre ranch near an olive farm in the San Fernando valley, but the location was too far away from the studio. The present site is within five minutes ride from the Lasky studio in Hollywood.

Vitagraph to Send More Companies West.

An announcement has been made by the Western Vitage-
graph Company that several of the companies now working in the east will be sent to the studio in Hollywood for the coming fall and winter. The difficulties of heating and ventilation in the east, the high cost of labor, and the insanitary conditions is one of the principal reasons for the contemplated move, it is said. Of the players likely to be sent west are Alice Joyce, Edward Earle, Anita Stewart, Gladys Leslie, Harry Morey and Bettie Blythe. Earle Williams, who intended returning to New York, has begun work on a new picture, and will probably remain in Southern California all winter.

Triangle Strike Averted.

A strike, which had been threatened because of the discharge of sixty union men at the Triangle studio at Culver City, was averted last week through the intervention of Charles T. Connell, Federal Labor conciliator. A charge was made that Triangle had laid off the union men without cause, and Chicago and New York motion picture houses were to be asked to refuse to handle any of the films produced by the Triangle company. Captain Connell brought about an understanding between the International Alliance of Theatrical Stage Hands and the Triangle Corporation, and stated that the discharged men were to return to work.

Film Stars to Open Camp Theatre.

The central station War Squad of Los Angeles, made a raid on the film studios in Hollywood last week and corralled nearly a hundred young men within the draft age who were being used as extras in picture productions. At the first sign of Jerry, the hundred and fifty men were being used in a battle scene. All of these were questioned, and forty were found who could not give evidence of being engaged in some essential occupation. At other studios the same process was gone through with, and the film producers were advised to seek their sham battle recruits from among the men who have been placed in Class 5 by the draft board.

Gish Company at Norwalk Celebration.

Dorothy Gish, with her director, Elmer Clifton, and her company of players were the guests of honor at a street pageant and parade at Norwalk, Cal., where the soldiers stationed near that town were given a farewell entertain-
ment before they were sent to France. Scenic artists from the Sunset studio were sent in advance of the celebration to assist in decorating the city, and moving pictures were made of the whole affair.

Studio Club Dance.

The Hollywood Studio Club gave a dance on the night of August 3 for the boys in training at the Hollywood High School. Admission was charged to all except soldiers and sailors in uniform. The entertainment was in charge of Mrs. Jesse L. Lasky, Mrs. William De Mille, Miss Anne Bauchens and Miss Letitia McElvaney, and the music was furnished by a jazz band.

Second Propaganda Film to be Made Here.

A telegram from Washington to the Los Angeles division of the Motion Picture Directors Association made known
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the fact that the Committee on Public Information had decided the second propaganda film for use in all allied and neutral countries and during and after the war—showing the United States aims and ends in entering the conflict—was to be made in Los Angeles. The local association of the Motion Picture Directors is headed by Frank Beal, president and chairman. Lois Weber, Walter Edwards, Joseph De Grasse, and Samuel Beall are the committee for the production. J. Scarle Dawley, president of the eastern division of the organization, has been in Los Angeles for the past few weeks in conference with President Beal.

Anderson Contemplates Move.

The Gilbert M. Anderson Photoplay Company is said to be considering setting up a New York office for its studio for the G. W. P. Productions. Mr. Anderson leaves within a few days for New York on business in connection with his theatrical interests, and his decision about the San Mateo proposition has not been finally settled.

Scenario Writer Off for France.

Frances Marion, writer of scenarios for the Lasky Company and for Mark Pickford, has given up her $30,000 a year salary to take a commission from the Government to travel through the allied countries in search of material which will be used as propaganda and which will be published in magazines and newspapers throughout the world. Miss Marion has an invalid brother who cannot go to war, and has taken it upon herself to represent the family at the front or wherever the Government sees fit to send her in the capacity of special correspondent. She visited France, England, Scotland and Ireland, and afterward may perhaps include Russia, Japan, China, India and Egypt in her itinerary.

Carmel Myers May Desert Screen.

Owing to the serious problem of obtaining original story ideas for motion picture production, the Palmer Photoplay Corporation has established a school for teaching the essential principles of scenario construction to the serious student of the photoplay. The Palmer plan includes a service designed to aid the author in finding the market for his scripts, although the organization will not act as broker between author and producer. Frederick Palmer, who has been connected with several successful scenario writers, is the scenario writer and editor during the past five years, is said to have the endorsement of such names as De Mille, Ince, Hart, Fairbanks, Pickford, Christie, Arbuckle and others.

Girls Swindled by Film School Man.

R. M. Godwin, director of a school of expression and motion picture acting, with quarters in the Mason Opera House building, is accused of having swindled a number of young girls who claim they have paid him money—one of them as much as $87—with the understanding that he was to educate them in the art of acting and a guarantee of a place in the capacity of film school. The girl claims that the only instruction they received was a few lessons in makeup and walking before a motion picture camera at Eagle Rock Park. The man is being sought on a warrant charging grand larceny.

Charges Apartment "Location" Injured Business.

Fannie Manzer, manager of an apartment house in Los Angeles, brought suit against the Universal Film Company for $50,000 damages, alleging that the use of the apartment house as a "location" for scenes in a problem play injured her business and brought her place into disrepute. Judge Weller refused to grant a motion for non-suit. The first witness for the defense was Phillips Smalley, who directed the photoplay on which the action was based. He testified that he selected the apartment house because it appeared to be a moderately priced location.

Lasky Home Guards Now Attached Unit.

The Lasky Home Guards, heretofore unattached, have become part of the State organization, with their own major in the person of Major Cecil B. De Mille. In obedience to orders from the State Adjutant General, the company has increased its numerical strength.

The company numbers 150 and is equipped with a two-company machine gun and hospital section. Every member of the unit is actively engaged in the picture industry and all numbers of有机. The Lasky Guards are regarded as the crack company of the State, and Governor Stephens, who reviewed the troops recently, told them that their fame had spread all up and down the Coast. The new unit will be known officially as the Fifty-first California Home Guards.

More Crusaders for Pershing.

Albert D. Cowles, former director with the Ince Company, has joined the Tank Corps.

Harry Edwards, of the Christie studio, went to a recruiting station the other day and enlisted in the Navy.

The next day a car came for him telling him to report for training service. Harry is proud of having beat the draft, even if the margin was close.

George Chesbro, former leading man at Universal City, England, has made a Sergeant at Camp Kearney.

De Witte Hagar, of Lasky, has enlisted in the United States Naval Reserve.

Justin O'Connor, assistant to Frank Woods, of the Lasky studio, has joined the Canadian Army.

George Meehan, of the Selznick studios, left August 1 for the Columbia University of Photography, from which institution he expects to be sent to France within the next six weeks. George was presented with a wrist watch from the employees of the studio.

Marshall Deats, from the business office of the Sunshine studios, has joined the Naval Reserve at San Pedro.

Film Stars Great Red Cross Workers.

On nearly any afternoon at the Red Cross Headquarters, on Eighth and Alvarado streets in Los Angeles, may be seen anywhere from one to half a dozen of the film stars from the various studios in Hollywood and vicinity, taking part in the entertainments in the little theatre on the grounds, presiding in the various booths, or performing such stunts as selling soft drinks, singing and dancing, and otherwise entering the giving of the service.

Winifred Kingston appears as hostess in the Tea Room at least once a week.

Julian Eltinge was guest of honor on Wednesday afternoon, singing the songs of his popular stage successes to entertain the guests.

Saturday of last week, the big day, Mme. Sarah Bernhardt, through the courtesy of the Orpheum Theatre Company, was announced as the chief attraction of the afternoon. In the evening Otto Lederer presented a sketch called "Filmdom Stars." Other film players who took their turn at entertaining the crowd by selling soft drinks, dancing and singing, were Dustin Farnum, Eddie Polo, Leo White, and a number of young ladies who took part in the street dance.

Bebe Daniels, of Rolin-Pathe, sang at a Red Cross benefit given at a private residence on Westlake avenue on the same evening.

Among the entertainers at a lawn fete held in Pasadena, at which nearly a thousand dollars was raised for the Balloon Camp Club House at Arcadia, were Douglas Fairbanks, Vivian Martin, and a number of regular stage players.

The L-KO studios did their "bit" by donating quite a bit of wood to be sold at the Red Cross Salvage Station on Sunset Boulevard in Hollywood.

Rubbernecking in Filmland

Personally Conducted by Glebier.

LADIES and gentlemen, the itinerary to-day includes two comedy studios, each of a distinctive type. First we shall see polite comedies in the making, and for the benefit of those who may not understand technical terms it may be well to explain what is meant by polite comedies.

Movie comedies are divided into two classes, the polite and the impolite, and while the purpose of each is identical, the one is an idealization of the world by causing the facial phenomenon known as laughter the modus operandi of their manufacture is somewhat different.

The punch in the impolite comedy is going through accident, while in the polite comedy the same thing is accomplished by incident. The impolite comedians assault each other with bricks and pie, and the gentle touches of the polite films use irony and suggestion.

The low and rakish building we are
hearing is the factory maintained by the Charlie, Al and Charlie, sometimes known as the Joscose Brothers, because of the fact that they deal exclusively in jocularity.

In the current Al is joyfully celebrating the making of their one hundredth comedy. This fact should convince anyone of the breadth and brilliancy of the polie comedies. Surely no plant could turn out one hundred comedies in one hundred consecutive weeks if there were

Al Christie with a Far-Away Look.

not many people whose funnybones refused to function except at this brand of humor.

The tall man crossing the lot is Charles Christie, the business head of the firm. The other equally talj and—as you could see if you would but remove his slightly bald gentleman, is Al, who directs the comedies. In other words, Al makes 'em and Charlie sells 'em.

The Christie boys are of Scotch descent, and they are living refutations of the base slander that was put upon a noble race when it was said the Scotch have no sense of humor. Another point in their favor is that they do not indulge in the known vice peculiar to the Scotchman—playing the bagpipe.

The far-away look in Al's face is there because he is having a mental view of a funny situation. If we stick around long enough we will have the opportunity of seeing it work out.

Step up on this big stage please, to your right.

The young lady attired in the blue dress and becoming hat is Ethel Lynne, a polie comedienne of considerable fame. Pointing to her left is Harry Edwards. The bunches of hair on the sides of Harry's face are the result of his make-up, a bit of make-up without which no main movie servant of the upper classes is complete.

The husky looking person perched on top of the step ladder is Elmo Lincoln, the blacksmith of the lot and of Berlin, and Tarzan of "Tarzan of the Apes." Mr. Lincoln spent so much of his time up in the tree tops while he was making Tarzan that he is unhappy unless he is up in the air all the time. Hence he chooses the ladder as a resting place instead of an armchair, as does the character which he plays, and looks to the right, who is George French. George is a character actor of much repute.

The young lady talking to Mr. French is Patricia Pennington, and she is to play the part of Mr. French's daughter in a comedy called "Al Mixed Up," that is on the fire next.

The person with the smile and the strange looking musical instrument is Smiling Dilly Mason. The instrument is known as the Ukulelo, and is the result of crossing the ukulele plant with the hula vine.

The ukulele in its pure state is a terrible instrument. The hybrid produced by the aforesaid grafting process produces a device which, although making a noise strangely resembling music, has a saddening effect, and is used in many comedy studios to tone down with the ebullient spirits of the players who might otherwise make comedies so funny that people would laugh themselves to death when looking at them.

The young lady talking to Mr. Mason is Louise Wood, whose pet name is Cops, and the petite person to her right is Clarine Seymour. Miss Seymour, former leading lady for ToTo the Clown, is a recent recruit at the Christie plant. Miss Seymour seems small in stature, but the fact that she is so near Louise Wood, who is somewhat plump, unduly emphasizes the fact. Clarine really weighs eighty-seven pounds.

Now if you will all follow me you will be able to see Al Christie rehearse a scene for "Some Cave Man." The set is an exact duplicate of a chic little bungalow of the period of the world's history when the majestic diplodocus and the saw-toothed tiger roamed the fields and forests, and the voice of the whangdoodle singing its doleful song could be heard where ever the woodbine twined.

The young man wearing the bearskin robe is Bobbie Vernon; the young lady similarly attired, who, by the way, is one of the few girls in the pictures with blond hair as well as natural golden tresses, is Dorothy Dane.

Al is instructing Bobby in the etiquette of love and courtship in the bumpy and balmy days of the cave men, when every citizen was master of his own house and had a club to maintain the dignity of his station, unhappily, that is long passed.

No, lady, this is a polie comedy, and we would not be able to see Dorothy seize the club and whack Bobby on the back with it if we stayed here all day, because

Al Teaching Bobby and Dorothy Cave-Man Etiquette.

the play does not call for that kind of action—and we have no time to argue the point. We will proceed to the next point of our journey.

Here's Where We Visit Charlie.

The row of chalets directly in front of us, although you would never suspect it,

Meeting Charlie Feet to Feet.

is part of one of the most famous studios of the country.

It is here that Charlie Chaplin makes his frolicsome films. You will note that these buildings are very different from others devoted to the manufacture of movies. It is estimated that during the open season for traveling, eleven hundred and sixty-seven assorted tourists, from Ottumwa, Iowa, and other points, who all want to see Charlie face to face and feet to feet, seek admission to the studies daily.

Owing to the fact that he is under contract to make a movie film now and then, it is manifestly impossible to accommodate the public. If you would be just one hand-shake after another.

Charlie Chaplin and Lucille Cavanaugh.

Note the quiet air and evidence of efficiency on every hand as we pass through the outer offices. The sanctum sanctorum of Studio Manager John Jasper, whom you see seated at his desk, is to the left of Charlie's dressing room and observe the comforts and conveniences not found in the Lair of man-stuff.

The air of peace and quietness that obtains on the lot would never lead you to suspect that you were in the immediate vicinity of the place where comedies that rock the world with laughter are being made. Not a single hint of the north, which is part of the studio property, is inhabited by Sid Chaplin, Charlie's brother and manager.

The set on this stage is an exact duplication of the trenches "over there," and is being used for Charlie's latest comedy, "Shoulder Arms," a story of the great war set to laughter.

Of course, it is unnecessary to inform you that the man with the uniform, the hat and Chaplin mustache, talking to the boy, is the boy who is marrying the dear lady, is Lucille Cavanaugh, England's headline, who is visiting the plant. The other lady just talking to Charlie is the dear lady, who was an air of wishing the weather would get colder, deprivation, that you have seen that Charlie is just as funny when working before the camera as he is in anything that is to be said of comedians—we will proceed to inspect one of the most interesting exhibits the studio offers.

Give your attention to the strip of cement pavement extending across the lawn. The words of the prophets have been preserved in books; the scenes of nature's beauty spots have been limned in oil and water colors; the beauty of the early Greeks have been cast in deathless bronze—and here you see before you the very thing the prophet had written on imperishable granite, thus preserving for posterity the imprint of the feet. To ask the question with you, though in an indelible manner on the hearts of the present generation.

Last week a conspicuous character was seen prowling around the lot at night. Upon the approach of the watchman the prowler made a hurried exit, and it was seen that he was walking in exact imitation of Chaplin.

The man was none of the many Chaplin impersonators who had entered the grounds with the felonious intention of stealing Charlie's stuff, and for the fact that he was pursued with such vigor that he was forced to break the step he had acquired by placing his feet in the imprint on the cement walk, the miserable miscreant would have got away with it.
Studio Shorts.

ANNE Ward was entertained at tea by Mme. Sarah Bernhardt while the famous French tragedienne was in Los Angeles filling her engagement at the Orpheum.

May Allison has rented a roomy house on La Brea avenue, where she will make her home during the coming year with her mother and sister.

Silm Summerville and Bobby Dunn, of the Sunshine Comedies, presented a vaudeville called Red Cross benefit in Covina, Cal., recently.

Charles Gunn is taking lessons in the art of directing at the Brunton Studios.

Sarah Bernhardt shared honors with playing leading parts with Bobby Vernon in Christie Comedies.

George Hackathorn, player of juvenile leads in several addresses before meetings recently on behalf of Belgium, under the auspices of the Junior Committee of the Red Cross.

William C. De Mille is directing Vivian Martin at the Morocco studio.

William V. Mong has finished a picture for Universal, and before making any other engagements will move his family to his newly acquired ranch near Whittier, California.

Mary Pickford says she is not going to France, as that would necessitate giving up her tax, which under the present tax laws, would enable the Government, which would curtail the building of airplanes, U-boat destroyers, ammunition, or whatever it is they do with the $200,000 she is taxed.

Harry Mestayer has started on his second production at Triangle.

Kathryn Roberts, in her new production, has heard from her aviator in France. He had just bagged his first Hun, and hadn't finished writing and telling his fiancée all about it.

Olga Grey is playing opposite William Russell in "When a Man Rides Alone."

A little daughter has arrived at the home of Al Cohn, former publicist for Mary Pickford.

Fred Stone is now at work on his third feature at the Lasky studio. Stone opens in Chicago on the regular stage on Labor Day.

William H. Hart and his company have returned from the Mexican border, where battle scenes were made for a coming war picture. Hart is said to have killed more than a hundred imitation Germans during the course of the film.

Gilbert P. Hamilton has left the directorial forces at Triangle and may make a special production of his own before connecting up.

Jack Curtis, former Triangle heavy, is getting ready to make a trip into Arizona with a Fox company for a western picture.

Albert Shelby Le Vino, head of the scenario department at Metro's western studio, has been called to New York to resume duties with Maxwell Karger, first chief of productions. And Bert had just bought a ranch where he intended to raise all sorts of things prescribed by Hoover.

All the costumes for the women in the big Allied War Trophy Exhibition in Los Angeles were made in the Lasky costume department.

George Holt's vacation—the one he was going to take upon leaving Vitagraph—came to a sudden end the day after his contract expired when he was engaged to take the heavy part in a Bluebird feature with Monroe Salisbury.

Margery Bennett, sister of Enid Bennett, will be leading woman for Monroe Salisbury in "Hugon the Mighty."

Harry Pollard has postponed indefinitely his plans for a bath in the Pacific Ocean this summer. Afraid of sharks!

John J. Hay is playing the part of a detective in the Techbrod & Partners' picture, "He Comes Up Smiling."

Hobart Bosworth is in Los Angeles on a vacation following a "flyer" in vaudeville.

Cecil B. De Mille is planning for a big production of "The Squaw Man," the stage drama, in which Dustin Farnum starred for several years.

A farewell party was given Bertha Mann, star of the Oliver Moroseco stock company, upon the completion of her engagement in Los Angeles, at which more than half of the guests were well known film stars, including Gladys Brockwell, May Allison, Belle Bennett, Harry Hilliard, Besse Barresic, Tom Mix, Vera Lewis and others.

The Submarine Base dance at the Alexandria given recently by the Los Angeles branch of the Red Cross netted a sum of $1,600.

Sessue Hayakawa and his company left last week for San Francisco, to be gone about ten days. Sessue has been touring throughout the country, making a good steady profit and others will be made in the Oriental quarter of San Francisco.

Mary MacLaren is the first film star to have been adopted as godmother by the navy.

G. A. Lee has returned from Catalina Island, where she has been rusticating, and is ready to begin work on her next picture with the Lasky company.

The American Red Cross, predicts an overwhelming success all over the country.

The Historic Fourth of July in Paris, which is the title of this single reel subject, is now being sent to every General Film exchange in the United States. Upon the heels of the Rivoli booking, the distributor reports that big bookings already have been obtained in the Washington territory. Considerable interest in the picture, at $40,000, which is the Red Cross national organization in its thirteen divisions from coast to coast is likely to give the picture an added impetus and to give it a career remarkable for a subject of its kind.

Blackton Extends Rawlinson Contract

Player Will Be Featured in a Series of Productions to be Made Following Release of "The Common Cause."

J. STUART BLACKTON has extended his contract with Herbert Rawlinson, whom he first signed to play the featured male lead in "The Common Cause," and now plans to feature him in several other Blackton specials to follow this propaganda picture, which he is producing under the auspices of the United States War Nursing Mission and in which Sylvia Bremer is the other featured player.

Commodore Blackton already has in hand the story and scenario for the second in this new independent series of special productions, which has accepted and purchased another story which will probably be the basis of the third, and also has options on two popular plays and novels from which he will probably select the fourth big subject of the series. The third Blackton feature, including "The Common Cause," is a typical Herbert Rawlinson role. Hence, the agreement which makes Mr. Rawlinson a Blackton star.

Distribution plans for "The Common Cause," which is to be released late in September or early in October, have been arranged and announcements will be made shortly.

BERGQUIST TO PHOTOGRAPH LOCKWOOD.

R. J. Bergquist, who has been with Metro for a long time as cameraman with Bushman and Bayne, has been engaged by Managing Director Edwin Carewe to photograph Harold Lockwood's Metro productions.
Blanche Sweet Shops in Fifth Avenue

New Harry L. Garson Star Then Discusses an Illusive Hat and Gown and "The Unpardonable Sin"

By Edward Weitzel.

APPLYING the familiar trick of stringing together the titles of a number of plays to the career of Blanche Sweet shows a curious want of affinity between the name of her first production picture and the title of her latest release. "A Man With Three Wives," her first picture, does not suggest in the slightest degree "The Hushed Hour," which has just been given to the public. However, the title of the blonde star's next release suggests perfectly the extent of the crime committed by the director as to his treatment of the actress.

The screen favorite's retirement for over a year caused so many motion picture fans to ask, "What has become of Blanche Sweet?" was born in Chicago, but came to New York for her photoplay debut. This was made at the old Edison studio, at the age of thirteen. She impersonated one of the trio of better halves of the bigamous gentleman. Experience on the spoken stage and a long dress were her chief aids in deceiving the director and the public as to her right to enter the bonds of matrimonity and acquire a one-third interest in the fickle affections of a badly damaged masculine heart. The Biograph, under Griffith, brought her into association with a body of now famous picture stars, Mary Pickford being one of them. Like all of the Griffith graduates, Blanche Sweet is ready to acknowledge the artistic debt she owes to the creator of "Hearts of the World."

Over a glass of lemonade in the cafe of the Great Northern Hotel Blanche Sweet gave the above information about herself, and then chatted of "The Unpardonable Sin," and the disappointment that came to her through a fetching hat and wrap that she bought to wear in "The Hushed Hour."

The remembrance of the affair made her quite pensive for a moment, but she turned a sigh into a laugh, as she commenced the recital of the hat and the wrap that were destined never to be perpetuated upon a strip of celluloid and fill the feminine film fan's heart with envy.

Wastes no Hat Description on a Man.

"They are certainly dreams and I fell in love with them both the moment I first saw them. I picked out the exact moment I should wear them in the picture, before I paid for them and had them sent home. The hat was a—pardon me, the description would be wasted on a mere man, wouldn't it?—but the wrap matched the hat perfectly, and I felt I was creating a sensation when I put them on at the studio and walked over to show them to Edwin Mortimer, my director."

"How do you like them?" I asked.

"Stunning," replied Mr. Mortimer, "but you don't intend to wear them in this scene, do you?"

"Why, yes," I faltered, all taken aback. 'I bought them on purpose for this scene.'"

"We'll find a better place for them. Ready, please."

"After the picture was completed I found out that the better place he meant was in one of my wardrobe trunks. I tried to introduce that hat and wrap into every scene where I could find any possible excuse, but that unfeeling man succeeded in discovering weighty reason for preventing me from wearing them, and all the time he pretended to admire the way they matched my gown and my complexion."

"Don't you smuggle them into at least one of the scenes?"

"Yes. I gave Mr. Mortimer such a deft glance the last time he started to object to their being used, he was afraid to do anything but smile and say 'All right!' He won the battle, just the same, as the picture was cut the one and only appearance of the hat and the cloak was eliminated." Blanche Sweet looked up with a half-serious smile. "Perhaps I set too great a store by them, but they certainly were becoming." "Now for the usual question, Miss Sweet: What is your favorite line of parts?"

"I haven't any. I like any part I feel is suited to me."

"And your role in the Rupert Hughes story?"

"I hope the public will like me in it as well as I like the character myself."

Famous Players Report New Contracts

Increased Business Requiring Many Additions to Sales and Booking Departments.

NEVER since the inception of the Famous Players-Lasky Corporation has the sales department seen such activity as is at present being evidenced in connection with the issuance of their new series of contracts. These contracts are pouring in requesting 100 per cent. service, from exhibitors, large and small, throughout the country. Despite many additions to the home office staff, the sales and booking departments are working day and night in an endeavor to keep up with the flood of contracts.

Record time in signing up for the entire new product of the Famous Players-Lasky Corporation for the coming year was evidenced at the Baltimore Exchange when Guy I. Hughes, managing director of the Wilson Amusement Company, Baltimore, closed for all next year's Paramount and Artcraft pictures, in three minutes. "I called at your Washington office today," wrote Mr. Wonders to the home office staff, the sales and booking departments are working day and night in an endeavor to keep up with the flood of contracts.

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Among the most recent theatres to sign for "100 per cent. service" are the Hippodrome in Philadelphia; Grand, Chester; Majestic, Grand Island, Neb.; Leihigh Orpheum, South Bethlehem; Grand, Vineland, N. J.; Grand, Marietta, Ga.; Third Street, Easton, Pa.; Lorain, Bethlehem, Pa.; Leader, Philadelphia; Lyric, Cheyenne, Wyo.; Princess, Colorado Springs, Col.; Princess and Scene, Waterbury, Conn.; Bedford, Bedford, Mass.; Ideal, Columbus, S. C.; Rialto-Prince, Denver, Col.; Coliseum and Liberty, Seattle, and Kinemas, Oakland. Other big contracts signed within the past few days have been entered into with such theatres as the Modern and Beacon Theatres, Boston; the Exeter Street Theatre, Boston; Circle, Indianapolis; Majestic, Columbus; Fenway, Boston; Imperial, San Francisco; Kunsky's theatre in Washington; Madison and Detroit; Liberty, Portland, Ore.; California, San Francisco; Modern, Providence, and Strand, Providence.

STEVENS ADDED TO METRO STAFF

Robert Stevens, brother of the Metro star, Emily Stevens, has been added to the directorial staff at the Metro studio, and is at present attached to the working organization of Albert Capellani, who is preparing Screen Classics, Inc. The undertakings of Eugene and Nazma are the provinces of the Stevens, as Robert Stevens is a Shakespearean actor of note, and this is his first experience in motion picture work. He is busily studying every branch of studio endeavor, "learning the ropes," as an associate of Henry Kolker, who is Mr. Capellani's principal aid.
Army and Navy Contains Many Film Men

List of Employers and Employed in Various Branches of Motion Picture Industry Who Have Responded to Country's Call for Soldiers and Sailors

Readers are Invited to Forward Changes in Unit or Omissions

The country, not so readily reached—those who remain behind to keep the home fires burning—doing War Savings Stamps and Liberty Bonds will be glad to know who, among so many of us, are making a greater sacrifice than we.

In compiling the list of names which follow we have been obliged to do so we must depend upon the most accessible sources. From them we have secured a fairly good number, but there are numerous others—men from the thousands of theatres of...

Abrahms, William (Klerve Pictures, Inc.—New York City), Sergeant, Photographic Division, Hempstead, L. I.
Adams, Allen (General Film Co.—New York), Private, A. E. F.
Adams, John (Famous—Chicago), Infantry, Fort Sam Houston, Texas.
Adler, David (Quality Film Co.—Pittsburgh, Navy.
Allen, Frank (World—Philadelphia), Marines, Paris Island, S. C.
Albertson, Ben F. (K.E.E.S.—Seattle), Naval Reserve Officers' Training School, Seattle.
Allen, W. F. (General Film Co.—Cleveland), Camp Devezns.
Allen, William P. (Greater Vitagraph—Syracuse), Corporal, Company B, 13th N. Y. Inf., Gettysburg.
Allart, George L. (Famous Players-Lasky—Detroit), Ordnance Supply School, Harpers Ferry, W. Va.
Anderson, Frank (Universal—Indianapolis), Engineer Corps.
Angeley, L. A. (Mutual—Indianapolis), Infantry.
Appellate, A. York.
Archerhand, George (World—New York).
Armond, Lewis (World—New York).
Armstrong, Mr. (World—New York).
Arnold, Fred (World—New York).
Bair, Stanley (World—New York).
Baldwin, Ross J. (Universal—Milwaukee), Permanent Staff, Quartermaster's Office, American Red Cross Field Camp, Winchester, England.
Ballard, L. L. (Metro—Chicago), Port Sheridan, Ill.
Bartel, John (Gum-Colisfilm Co.—Chicago), Camp Devezns.
Barrett, Sam (Universal—Detroit), Quartermaster's Department, Camp.
Barter, C. Battle Creek, Mich.
Barth, Paul A. (Chicago—New York), Yeoman-Stenographer, Navy.
Barton, Claude T. (Consolidated Film and Supply Co., Inc.—Jacksonville, Fla.), Corporal, Camp Gordon, Ga.
Baron, John R. (Consolidated Film and Supply Co., Inc.—Jacksonville, Fla.), Office Training Camp, Greenville, S. C.
Bartlett, Albert (Famous Players-Lasky—Chicago), Camp Devezns, Ind.
Batterley, Joe (The Central Market Street Amusement Co.—Philadelphia).
Bates, Charles (Paramount—San Francisco), 30 Infantry, M. G. M., Company A, E. F.
Bauer, Charles S. (Mutual—Baltimore), Illinois, Army.
Beech, Jack (Mutual—Ohio), Sergeant, Camp Beck.
Beck, C. G. (Chicago—Chicago), Neb.
Beck, Martin (Triangle—Denver), Nogales, Ariz.
Beck, Frederick (Essanay Exchange, Inc.—Allbany, N. Y.), Private, Spartanburg, S. C.
Becker, Walter (Universal—New York), Corporal, Ambulance Corps, Camp Dix, N. J.
Beck, Arthur (Famous Players-Lasky—Jacksonville), Quartermaster's Reserve Corps, Camp Johnson, Fla.
Bellev, Frank (Essanay—Chicago), Sergeant, Infantry, A. E. F.
Bengal, William (Universal—New York City).
Bennett, W. J. (First National Exhibitors' Circuit—Denver), Camp Rock, Ark.
Bentley, Ford (Pathe—Los Angeles, Navy.
Beverly, Frank (United P. Operators' Union—Pittsburgh), U. S. S. Panatan, Panama.
Bergman, Karl (Kalem—Salt Lake City), Aviation Corps.
Bergman, E. R. (Goldwyn—Chicago), Infantry, Camp Devezns.
Berman, Maurice (World—Washington, D. C.), Lieutenant, care...
One Fourth Loan Featurette Is Ready
It is "The Taming of Kaiser Bull," produced by Carl Laemmle, with Mae Murray in Leading Role.

A short personal request of Secretary McAdoo and with the hearty consent of Carl Laemmle, president of Universal, Mae Murray laid aside, for the time being, her own productions to make a featurette to assist the government in making the forthcoming Liberty Loan Drive the most successful of any of the four. Under the direction of Ernest Lloyd, who has produced all Special Attractions at Universal City, the featurette has been completed and entitled "The Taming of Kaiser Bull."

In the featurette Miss Murray plays the role of a cowboy and as such represents Uncle Sam. She is dressed in a variety of chaps, with wide sombrero and high boots and spurs, with a wicked forty-five dangling jauntily from her right hip. To complete the picture, a little package of Roll Your Own protrudes with its tell-tale tag from the shirt pocket.

"Your own" says Miss Murray, "and you will have more money to invest in Liberty Bonds and Thrift Stamps, but just the same, the Roll Your Own package is full of face powder, and an ivory pocket mirror and powder puff are in the left front pocket. Harry Carey, Universal's cowboy exponent, took great pains with Miss Murray's make-up and costumes for this feature.

"The Taming of Kaiser Bull" opens with the Kaiser, a role taken by a gigantic long-borne Arizona steer, cornering Democracy in the corral. Miss Murray, in the role of Uncle Sam, fires a bullet from a gun labeled First Liberty Loan. This only stirs the bull to greater fury. Miss Murray hurls a bayonet smoke-screen labeled Second Liberty Loan. In rage he charges on Democracy, while Miss Murray endeavors to beat him off. Drawing her lariat is the Third Liberty Loan. She throws it over the bull, which drags Miss Murray up and over the range of Pershing's Riders from the Rio Grande to the U. S. A. across the pond see her plight and rush to her rescue, and after a general mix-up they throw the bull. Miss Murray then brandishes him on the flank with the "Fourth Liberty Loan."

The picture ends with a close-up of Miss Murray raising her gun in the camera and saying, "Dig deep and come across for the Fourth Liberty Loan."

Commemorates England's Entry in War
Strand Theatre Exhibits Group of Pictures Illustrative of British Efforts for Cause of Freedom.

A GROUP of pictures exhibited at the Strand during the week of August 4 is of great interest and significance. It is entitled "Four Year for Freedom" and was shown in connection with England's entry into the war. Another point of interest in connection with these pictures is that they were compiled by Charles Urban, and include by way of introductions some of the naval scenes exhibited by him formerly in the first splendid group shown a couple of years or so ago revealing England's quickly and systematically prepared defense against Hun barbarism.

"Four Years for Freedom" includes scenes illustrative of the British Home front and shows the East Indian solders crossing the Tigris river on a pontoon bridge later passing through the streets of Baghdad. General Allenby's entry into Jerusalem is of unusual interest and shows the meeting of the commander-in-chief at the Jaffa gate, the passage of the troops through the streets, the introduction of the dignitaries of the city to General Allenby and staff and the reading of the proclamation of freedom. A part of the British aerial fleet in action is shown and also stirring scenes with the Canadians at the memorable battle of Vimy Ridge. One of the most thrilling sights of the pictures shows a charge of British tanks.

World's Minneapolis Man Joins Army

John LeRoy Johnston, for over two years correspondent for the Moving Picture World in Minneapolis and St. Paul, has been summoned for service in the National Army, and will likely be in camp by this time this issue is off the press. Mr. Johnston is the fifth of the World's correspondents to join the commander-in-chief in taking up the World's correspondence work he was artist and writer on St. Paul papers for seven years, editor of Amusements and of Reel News, northwest film weeklies, and more recently he has been publicity manager for the Minneapolis Universal exchange.

In addition to being a writer, Mr. Johnston is an artist and cartoonist. Upon leaving for overseas service, he was presented with a handsome wrist watch by Mme. Olga Petrova. He succeeded as Minneapolis correspondent for the World by William E. Mulligan, a writer on the Minneapolis Journal.

Mr. Johnston recently passed his twenty-first birthday and is a man of a decided original bent, both as a cartoonist and as a writer. He is a friend of yours, and your correspondent will remember the able account by him of the proceedings of the recent convention of the Northwest Motion Picture Exhibitors' Corporation. His work has regularly been of value to us and it is with mingled feelings that we bid him good-by and good luck as he goes forth to do his duty with other American men and women.

ARThUR KANE GOES TO CHICAGO.

Arthur S. Kane, general manager of Select Pictures Corporation, left on the Century Thursday afternoon for Chicago, on Select business. Mr. Kane will be in conference for several days with Fred Allen, the branch executive in Chicago. It is understood a number of important contracts are under way in this territory, and Manager Kane doubtless is having an eye to the new fall business.
GRINDING THE CRANK
WITH THORNTON FISHER
THE EVOLUTION OF A MOTION PICTURE STAR

CAST
JOHN GOOF——ALGERNON WIFF
HIS WIFE——OLIVE BING
GEORGE NIFF——FRED KALE
THE CABARET GIRL——LIZZIE JOHN
CAD THE BUTLER——JOE GIFF

GETS HIS NAME IN THE CAST AS THE BUTLER

ONE OF THE LEADING CHARACTERS FAILS TO SHOW UP AND JOE IS TRIED OUT IN THE PART

BECAUSE HE DIED SO BEAUTIFULLY IN THE G7 F8 SET HE'S ENGAGED TO SUPPORT THE STAR

I DIDN'T THINK THERE WAS SO MUCH MONEY

MOVING PICTURE MAGAZINE PRINTS HIS PICTURE

IS INTERVIEWED BY SWEET-LADY REPORTER FOR SUNDAY PAPER

GETS OFFER OF 2000 BILLS A WEEK FROM THE I.O.U. FILM CO. AND ACCEPTS

LOST OR STOLEN

GETS NAME IN ELECTRIC LIGHTS

BECOMES PRESIDENT, GENERAL MANAGER, DIRECTOR AND STAR OF HIS OWN COMPANY

AS ANTONY SAID TO CLEOPATRA THIS IS THE LIFE, KID!
Facts and Comments

Are you doing any hard thinking on the question of foreign trade? Here is a great chance to exercise your gray matter to profitable effect. Right now there is a demand for American pictures because they are the best in the World’s market in quality and just about the only pictures available in any market now. But the latter condition will not always prevail. American producers will not always have a practical monopoly of the business that has been given them by conditions forced upon other countries by the War. Once peace is declared and picture-makers of France, Great Britain and Italy resume operations there will be strong competition for the world market. But while we are waiting for that time to come it is up to our manufacturers and producers to so exploit their products that it may become so favorably known to the civilized world that the preference will be in our favor. Keep your mind working on it.

First in importance in considering the question of the world’s market is the necessity of keeping the trade center in America. For years the greater proportion of the world’s output of motion pictures has been made in America, and for as many years the center of the world’s trade has been in London. There were two reasons for that condition: one was our lack of experience in handling exports and an unwillingness to learn; the second was a peculiar trade condition which enables picture men to get raw stock cheaper in London than in this country. The first condition we are correcting rapidly, but it is still possible to buy Eastman raw stock in London for less money than it can be purchased here. This practice may be good business for the raw film manufacturer, but it is bad for the American motion picture business. It ought to be corrected.

W

What preparations are you making for the Fourth Liberty Loan? We have gone through three loan campaigns successfully, but the amounts were comparatively small in comparison with the amount that will be asked in the next. Also, while the motion picture industry helped materially in raising the last loan, what we did was not a marker to what we will do this time. For weeks there has been a careful campaign in the planning under the leadership of Adolph Zukor. In the plans thus being made the picture interests of America will have a large and strenuous part. Everyone will have a chance to do his and her best. To a certain extent there will be plans for the exhibitor as there are for the manufacturer, the distributor and the player. Added to these plans and fitting into them harmoniously the exhibitor has an opportunity to do some thinking and planning on his own hook. Have you thought of it? Ask yourself what there is that you can devise that will strengthen the big program and induce your patrons to dig down for a few more bonds. Start the old “think tank” working for the next drive. It starts in September.

Since the casualty lists have been coming in we have not heard a word from motion picture theatre owners in protest against the contemplated increase in the admission tax proposed by the Congressional Ways and Means Committee, now laboring on that proposition in Washington. One large operator of legitimate theatrical interests, speaking for that branch of the amusement industry, has declared that the proposed doubling of theatre taxation will drive half of the legitimate houses out of business, but the picture theatre men seem to have no such fears. Experience has taught them that in times of stress their business prospers, and with a prosperous business they know that it will be no hardship to meet the levy. In which case why worry?

When contemplating the ultimate increase in taxation it will be well to remember that the act of Congress imposing the new tax rates has not yet been enacted. The schedules are only in process of forma-
tion. Hence, it would be a mistake to make any effort to meet the added expense of operating until the law providing for the collection of the new tax has been passed and signed. This is not a drive against the theatre owner, but a measure which makes him a part of the tax gathering machinery of the government. The public will quickly understand that the tax must be added to the regular price of admission and pay it cheerfully, knowing that, in doing so, it is taking up but a small part of the sacrifice which civilization demands in the great effort being put forth to make this fine old world safe for peace-loving, law abiding people to live in forever hereafter. Learn to pay with a smile, for our boys are smiling and dying “over there.”

Directing According to Directors
By LOUIS REEVE HARRISON.

WHEN Eugene Rusk in of Broadway started in to direct the production of moving pictures for “The Sage of Truth and Beauty” and, incidentally, three hundred a week, he had a lot of ideas, some imagination, tact in handling actors and experience enough to make the salary worth while. From this experience he had learned that actors have more in them then they realize—it is the director’s business to bring out this latent ability so that they may interpret at their best.

The studio director is like a leader of grand orchestra.

He must consider above all things harmony of performance.

Even great soloists must not play too loud. Eugene was a believer in the great actor. There were many who knew how to do fairly well, few who could adequately present an intense dramatic situation or adequately portray a complex of character. But he had not been long in the studio before he was made to feel like a door mat for the “illustrious ONE” to wipe his feet on. He was supposed to stand with bated breath while the “ONE” imposed his own ideas, not only upon how it should be done, but what should be done.

The great actor must be perpetually in the lime-light.

The play must suit him regardless of the public.

The great actor must have a publicity vehicle.

Now Eugene had an idea there were audiences to be entertained, not actors to be advertised, and there was intrenched in his judgment one guiding principle—“The fewer dull vehicles foisted on the public the sooner will benefit accrue to all concerned, producer, exhibitor, and public as well.” When Eugene enunciated this principle before the Illustrious One, he was given the merry Ho-Ho. When Eugene further said that a really great actor could interpret many roles, not be confined to playing up his own personality, the Illustrious One turned his back in disdain, called his chauffeur and shrugged his shoulders—“Home, James!”

Then Eugene got his from the Business Manager.

Eugene—We just got a play called “Eddy’s Pus Wrecks”—

Eugene—You mean Oedipus Rex. Been done to death.

Eugene—Why not let me help you select the play? Eugene—Can that. We must have one with a big name.

Eugene—Why not stories that reflect the life around us? I feel that we exist for the public and by public consent. People have eyes. Let us show them what is amusing, hopeful, bright, entertaining or even edifying in the moment that is passing or in the future that is coming.

E. M.—What are we paying a star ten thousand a week for?

Eugene—To milk you dry and then run his own company.

E. M.—How about Madame Sylphine, advertised everywhere?

Eugene—Yes, by a corset concern, but I will see what can be done.

Scene II, Madame’s dressing-room, a realm of enchantment.

Madame S.—So glad to meet ye-ou, Mr.—er—ah—Rushin. My last director was so stupid. He allowed me to enter from the side. You see—my profile is not perfect. I must come down from Upper Centre. I could be seen to better advantage descending steps with a train and picture hat, a long-handled parasol for a staff—I have a lovely one just from Paris, in spite of this dreadful war. I hope it ends soon—don’t ye-ou.

Eugene—Yes—sem

Madame S.—Then you must stop the camera for me to arrange my hair in that mad scene. I imagine I have committed a murder, though I am as innocent as an unborn child. Still I have to tear my hair a little, and there is a way of doing it becomingly.

Eugene—When I get it just right you can start that camera again—it is to be a close-up. I adore close-ups—the public likes to see me that way—don’t ye-ou?

Eugene—Yes—sem

Madame S.—Then I have the loveliest boudoir cap you ever laid eyes on. Work in a scene where I can show that and my new China-silk peignoir. You will do that for ME, won’t ye-ou, Mr. Rushem?

Eugene—Yes—sem

The Three Sisters—A Fairy Story
By ROBERT C. MCGRAW.

THERE were once three sisters who lived together in comparative harmony. But two of the sisters, named Miss Literature and Miss Drama, were older than the third and they were inclined to overlook her growing beauty. They went out to parties and other functions, neglecting to take Miss Photoplay, the youngest sister, along. The latter, conscious of her own merits, smiled at the exclusiveness and patronizing manners of her elders. When they dressed to go out, moving past her with a slight sniff, she sat quietly by the fireside and watched them depart, refusing to take them too seriously for her own peace of mind.

For the younger sister had a great deal of humorous philosophy in her makeup, and she knew from the very first, if they did not, that she had quite a lot of what Mr. Barrie has called “that damned charm.” So, when they left her, she was usually busy with her own devices, popping corn, cracking nuts, knitting socks for the soldiers, or doing goodness knows what a pretty young girl finds to do around the fireside. They said she was a little drudge and had no sense of art and often laughed at her, but she did not seem to care.

When the others had gone a change would often come over the younger sister. She would go to her room and attire herself in the most wonderful of garments, some of which had been handed to her by the elder sisters. The gowns were often quite fresh and new, but the sisters had explained to her that they must keep up with the everchanging styles, and that she was quite welcome to them. They might well have been astonished to see what she was making out of these cast-off clothes, for when she was fully dressed the third sister was really quite as beautiful as themselves, and had of course the advantage of being younger.

Once attired, the little miss would press a button
and presently she would enter a taxicab and speed away into the night. She was going to what the elder sisters termed “one of those horrid movie balls” and she shivered with a mixture of apprehension and delight every time she did it. She knew they would not approve of such a thing, but she was very popular at these balls and she was not content to be a Cinderella all the time.

Presently a hue and cry went up that Prince Public was searching for a certain young lady who had lost a slipper at a ball, and would not be happy till he found her. The slipper had been lost at one of those horrid movie balls, too, and this annoyed the elder sisters exceedingly for they had not been there. They did not even know that Prince Public was in the habit of frequenting such places!

But if Prince Public had his heart set upon finding the lady who could wear the slipper, they must of course oblige him. So they began trimming their toes and paring their heels in order to be able to give Prince Public what he wanted. The process caused them to limp rather painfully, but the slipper was said to be ridiculously petite, and they agreed that at least one of them must wear it.

Having got themselves up to the best possible advantage, the elder sisters sallied forth, leaving the third sister as usual by the fire. They moved out as consciously as possible and soon had the satisfaction of meeting Prince Public. He greeted them with a smile, but when it came to trying on the slipper, there was general disappointment. With all the pains they had taken, the slipper was still a wee bit small.

Prince Public bowed himself away and the elder sisters wandered about in a sad and discontented state. After a long while they determined to return home, thinking it would be nice to spend at least one evening with the third sister by the fire. When they arrived, great was their chagrin to find that Prince Public had preceded them and that the slipper had been found a perfect fit for their sister, little Miss Photoplay!

The elder sisters, Miss Literature and Miss Drama, were naturally quite peevish at this, but they were really very nice girls at heart, and besides Prince Public was still fond of them. So they both invited little Miss Photoplay and she invited them to the next movie ball, and they all lived happily ever after.

Cheer Up, Brother Johnson!

By Edward Weitzel.

According to Julian Johnson, “The chief thing wrong with motion pictures today is the class of intelligent people who continually find fault with them.” He also puts it down that “We want from the intelligent men and women of the United States unquestioning, enthusiastic belief in the motion picture as an instrument of destiny in bringing men and their motives together throughout the world, as a disseminator of knowledge, and a purveyor of beauty and emotion.” He also utters this solemn warning: “Have a heart and help. If you don’t, I tell you that as sure as we’re both here, the Motion Picture—and the Photoplay, which is the Motion Picture’s biggest and finest expression—will come to a full stop.”

Cheer up, Brother Johnson! The Motion Picture, either capitalized or lower cased, will be doing business throughout the civilized world and also in a portion of the uncivilized long after the seed of the Kaiser has ceased to trouble the earth. The screen has already become a necessity and a part of our daily life, and will no more be thrown into the discard than will its great forerunner, the printing press.

The intelligent men and women of the United States will always judge the Motion Picture on its merits—and recognize its limitations. They realize that the method of producing the photoplay is the most costly form of getting beauty and emotion before the public. It is not possible to take a portion of a pictured story as one can a passage from a novel. For, in a half hour the motion picture is giving such a wonderfully condensed criticism of life as that found in the philosophy of Friar Laurence:

So light a foot
Will never wear out the everlasting flint:
A lover may bestride the gossamers
That idle in the wanton summer air.
And yet not fall; so light is vanity.

The artist paints a great picture and it is reproduced by many inexpensive methods. The dramatist writes a fine play and it is possible to own a copy of the work and study it at leisure. The motion picture can be seen only in a theatre, and is always shown in its entirety. At some future day every home of refinement and culture may be equipped with its own projection machine, and short pictures, appealing to the highest artistic sense, may be a part of every intelligent person’s motion picture library.

In the meantime, it may be as well to refrain from uttering solemn warnings from scolding the public for its lack of judgment in the screenplay. The silent stage has a loyal following, in spite of its mistakes, and will work out its future by force of its inherent worth.

Nothing will so assist its progress as a concerted effort on the part of directors, scenario and continuity writers, to relegate the screen novel to the rear and produce photoplays that are dramas in the theatre sense of the word.

Zukor Will Aid Department of Labor

In Carrying Out Billboard Campaign of Famous Players—Lasky, He Will Reserve Space for Message to Workers.

I

TS attention having been attracted by the recent announcements in the trade papers of the Famous Players-Lasky Corporation’s country-wide billboard campaign, the United States Department of Labor has written to President Adolph Zukor requesting that a portion of the space to be used be reserved for a message from the Department.

This letter, while incidentally laying emphasis on the tremendous interest being aroused in the campaign everywhere, opens a new avenue through which the motion picture industry may render most valuable service to the Government. This is through systematic poster displays in the lobbies of picture theatres in every city and village in the country, and in a letter to David K. Niles, of the Bureau of Information and Education of the Department of Labor, Mr. Zukor not only has made the suggestions but has offered the services of his organization for carrying it out. This, of course, is in addition to the co-operation in the billboard advertising which the Labor Department solicited and which was forthwith promised by Mr. Zukor.

The shortage of labor in the essential industries has been a matter of considerable concern to the Government for some time, and Mr. Zukor calls the attention of exhibitors to the fact that here lies an opportunity for service in helping to win the war which they can embrace with a minimum of inconvenience, constituting an effective supplement to their work of assisting the Fourth Liberty Loan “over the top.”

Cassil Joins Military Photographers.

F. H. Cassil, of the Kansas City office of the Fox Film Corporation, has left for the Aerial School of Photography in New York State, adding another star to the Fox service flag.
Send 'Em Along.

W. S. McLAREN, of the Majestic and Colonial, Detroit, dropped in the other day to look over the town and have a talk with people. The first thing he said when he left his office was, "There elaborate campaigns planned by such men as McCormick are interesting, but they do not help give much help to the man who has not an art room and a scene studio at his command. What the average manager is interested in is what the other fellow is doing with the means at the command of the average exhibitor." That is entirely true, but the trouble is that the man who is merely doing the best he can with what he can get, like Steve Farrar, for example, does not always realize that he is doing something even more noteworthy than McCormick when he gets a good display, and so he does not bother to send in his stuff with a word of explanation. If you've been helped by someone else you can pay back your debt to the other fellow by paying in kind. Don't think that because your stuff does not compare with McCormick's it is not equally interesting. Send it along anyhow, and you may help some other chap out of a hole. Don't leave it to George. Make George your middle name and do it yourself.

Country Composition.
The New Virginia theater, Harrisburg, Va., sends in an advertisement that is an excellent example of what a country printer can and most generally does do if he is not urged to better things. This space is

**NEW VIRGINIA THEATRE**

**Today and Tonight**

**A SPLENDID PROGRAM OF VARIETY**

World-Brady presents the clever child actress, **MADGE EVANS,** co-starring with **GEORGE MACQUARIE** in a five reel feature entitled **"Gates Of Gladness"**—also—

CHILDE CHAPLIN

in a two reel farce comedy

**"The Fireman"**

and our regular Wednesday's

**"Path Neat and War Weekly"**

Admission, Adults 15c, war tax 1c.

Children 5c and 10c, war tax 1c.

A Country-Set, Two Column Advertisement, four and one-half inches deep, Showing What a Printer Will Do If Left to His Own Devices.

four and one-half inches across two columns; ample space in which to get plenty of good display if the copy is marked properly, but the printer, lacking a knowledge of values, does the best he can, and that is very poor. Only two advertisements in the entire four-page look at all well. One is office copy and the other is a bank advertisement with only one display line, in which the printer could not very well go wrong. The office has an extended letter of the same face as the house signature. This extended letter should have been set in even though it required the omission of the word "theater." A three-em space should have been used between the letters to further gain the suggestion of size, "Today and tonight" would have been set in a ten-point bold with equally good results, and "Today, matinee and night" would have been more definite than "today and tonight," the latter being counted as part of the day. Better still would have been the times of showing, "Today at 2:30, 5:45 and 7 P. M." The next line could have first been done, followed by the house name. "World-Brady presents the clever child actress" should have gone in one line of six-point to permit an eighteen-point display for the name of the little star. Then should have followed a line in eight-point, "Co-starring with George MacQuarrie," set with the name of this player in bold face, and following with another six-point line carrying the "in a five-reel feature." This would have let the name of the play gain prominence, and here, too, an extended letter should have been used. The "also" should have been spaced between this and the next line, serving as a dash and then the Chaplin bank. By setting the admission prices all on one line and the news weekly in a slightly smaller face the lines could have been better spaced to indicate the three divisions of the program. The printer does not know this because he is a type-setter and not an advertising expert. He must be told by means of markings on each line of type. The New Virginia has no opposition and does not have to make a fight for business, but now is a good time to train the printer against the coming of opposition. Money is lost if the advertisement is not made as attractive as possible. Much more can be done with nine column-inches. It should be possible in such a space to give a brief selling talk, a line or two suggestive of the play.

**For A Pair of Sixes.**
The Victoria, Buffalo, uses a good line for Essanay's "A Pair of Sixes" when it remarks:

Ordinarily a pair of sixes is a poor hand, but you'll give it a good hand when you see it.

But the printer was asleep when he set a following line as "See him and go into aecstacys." Outside of Germany only Diety gets the capital H.

**The Hill Heading.**

We have mentioned the Hill (Newark, N. J.) programs, but this is the first time we have been able to reproduce the new form since Mr. Mack uses mostly green stock. But he must have run out of color lately and used white, so here is his heading, normal size. The sheet is 3½ inches

wide and drops about eight inches. It is a compact head and gives all the facts except the telephone number in small space and with good display. It is a good model to follow, even in larger sizes. The date is given as July, but as a matter of fact the program is issued weekly with an editorial comment on the current bill. In each issue, the front being used for text and the back for the formal program.

**Improving Upon Ruff.**
The Dayton theater, Dayton, Ohio, is using "Come" as a variant to Ralph Ruffner's "Go" for a house slogan. It does not seem to have as much force as go, but it works all right. We like better the "Try to get in" which Ruff is now using for the Rialto. That should be used, however, only for the big things, and a slogan should be given in each advertisement. System for July has a discussion of house slogans, and it is shown that the general phrase is seldom useful to the house. At a public meeting the slogans of numerous merchants were read off and the audience was asked to connect the slogan with the house. In every case the slogan that did not carry a punch idea was not connected with its house, and in one case three houses were credited with one slogan because it would fit any one of the three. But the slogan with a smash was hooked up with its store right away. In the same way the theaters that have a punch line will profit by it where no amount of advertising will fix a colorless phrase. "Always a good show" is too general, and the "House of Quality" really means nothing. "Where the Reels Run Right" would be better, but something still more individual would carry more weight. But get something that has a rhythm and improves the copy. For a time the red-fronted Woolworth stores were almost a trademark, but today a ten-cent store that is not painted red is as scarce as dead mules. The idea was so
good that all the others took it. It is the same way with the red band across the window of the United Cigar Stores. All the others are using it and cannot be stopped. The safest way is to get a good phrase and then patent it as a trade mark if possible, though a sentence cannot be patented unless it has some unique feature, but if you patent a design including your phrase, and always use the design, then the use of the phrase by another house could probably be prevented at common law as an effort to detract from your trade mark, though the phrase itself cannot be patented. Getting back to Dayton, we think that the fastsy lettering is not well advised. A clean, readable type is better for title and star even though it may hurt the artist's feelings to tell him so. The advertisement is a two sizes with a heavy indent to the left. As the cut was placed to the left of the page in the outside column, the indent did not work as well as it would have done had it been between columns, but of course the house could not know just where the cut was to be placed.

Plugged For Pershing.

This is a reproduction of a reproduction from Amusements, a local paper, showing how two Minneapolis dailies plugged the Government's war picture in the Minneapolis metropolis. The display was a two-page layout with the lower bank giving the names of twenty-six firms which contributed space to the Committee on Public Information. The picture was given a regular showing at the Metropolitan, but because of the patriotic interest of the subject the papers solicited the merchants' aid in advertising the picture, and they contributed willingly, the advertisement giving the stamp of importance to the showing. This meant much more than the mere advertisement itself. It gave the film dignity. S. Barrett McCormick gained somewhat similar results from "My Four Years in Germany," but there the merchants carried allusions in their different advertisements, while this is the result of concerted action on the part of the merchants represented, just as leading firms paid for pages and smaller spaces for the Liberty Loans and War Savings Stamps. This action put the picture on the same plane with other national movements, and the idea might well be copied by others. Make a note of it, but do not try to obtain this publicity for the melodramatic "patriotic" pictures or your end will be defeated. Save it for something really worthy of the effort.

Floated an Advertisement.

George J. Schade, of the Schade theater, Sandusky, Ohio, sends in the photograph of a float used in the Fourth of July parade. It offers a good suggestion to others, and it would be worth while putting up for future reference. You may not think you are ever going to need a float, but you never can tell. The basis for this is a Cadillac car which half concealed in the foliage. In the rear carnival masks; to be had of most large costumers, were planted, these including a policeman, cat, dog, lion, rabbit, giant, clown and elephant. Two sets of the flags of the Allies, eight to a set, were used, but these fluttered in the wind and did not take well. The donkey mask was worn by a man who worked the effects. It not only brought good business on the Fourth, but made talk that lasted well past the celebration. It pays to get into these local affairs to as large an extent as you can afford, for it all comes back.

Ruff Stuff.

The Rialto, Butte, Ralph Ruffner's new home, is of white terra cotta and has to have its face washed now and then to keep it presentable. One of these interesting events happened just after Ruff arrived and the moment he saw the scaffold and the people looking up at it, he went inside and had a banner painted reading, "Just hanging around waiting for Sunday's show." Then he gave the public something to see when they looked. The other lettering is on the same style as the recent "My Four Years in Germany," and reads (in red) "See Texas Rangers in action in Rex Beans' and Joseph H. Lewis' new areal, "Superman, Sunday." It will be noted that the white foreground is the second element of the tricolor. Ruff suggests using this near the date line on a Fairbanks:

Part as Lightning.
Funny as Heck.
While the coin's merry
Be on deck.

He says it worked for him, and it isn't poetry at that—just Ruff Stuff.

A Picture Directory.

The Daily News, Toronto, uses a half-page directory regularly each Saturday giving the complete program for the week at practically all the houses, and most of these houses repeat on week days with the

Utilizing a Painter's Scaffolding for a Temporary Advertisement at the Rialto, Butte, Mont.

current bill. The cut shows the full weekly announcement and on the left a daily section. Not all houses are represented in the daily insertion, though such a directory is comparatively inexpensive and worth the investment. The reproduction might interest the advertising man-ager of the most enterprising of your own papers. Try it on him if you live in a town with a dozen houses or more.

Proof Reading.

The usually impeccable Elmwood, Buffalo, in a recent program shows that their printers must have lost some men to the draft. They announce "Old Hirtwell's 'Clue" instead of "Cub" and "Journey's End" instead of using the "The," while in "Who is to Blame" it is printed "Taro Sam" instead of the Japanese "San." If the Elmwood can slip, anyone can, so make note to be particularly careful in your own proof reading from now on. It is not up to the printer, It is up to you and to you alone. It's not even up to your assistant.
Using the Kaiser.

This half page was made up by the American theater, Eild, Okla., for "The Kaiser," using two of the ready-set examples of the Universal in conjunction with its own type layout. The result is better than might be expected from the use of two distinct advertisements within a third, and may suggest an idea to others. Under the layout used, it probably was not possible to use the house signature in larger type, since it had to set against the diagonal, but apart from this the result was effective and should suggest similar use of other ready set advertisements in building up a larger space than the cuts provide for. We think that to "stagger" the title in four lines as THE KAISER, the Beast of Berlin, would have gotten a better display and still have allowed the use of the inserted cuts.

A Ballyhoo Menace.

L. A. De Hof, of the Garden, Baltimore, got up a boat to advertise the showing of "My Four Years in Germany," and, as told in the news columns lately, the man who impersonated the Kaiser was arrested under the work or fight law as being in non-essential employment.

A Novel Advertising Stunt which Resulted in the Arrest of the Impersonator of the Kaiser for Being in Non-Essential Employment.

Personally we think that popularizing this propaganda play should be regarded as essential employment, but the incident should serve as food for thought to those contemplating street work. This is a case where the Kaiser really went to work.

Helping Others.

Abel H. Kaufman, of Kaufman's Specials, Memphis, booms his business by taking an intelligent interest in the business in general. He sends in a clipping from a paper in Friendship, Tenn., which is out of the ordinary and which may suggest an idea to others. Mr. Eaglin seems to have caught all angles of the idea. A part of the money goes to the school, a part to the government, in admission taxes, and a part to the Red Cross. His announcement reads:

COMING TO STAY.

I wish to state that my purpose in starting a permanent picture show at the school building is not altogether for profit as the first 20 per cent. goes for the use of the auditorium and house lights which will go to the school; second, it will help my Uncle Sam to lick the Kaiser because it will provide a war tax, and in addition to this I intend to devote 10 per cent. of net receipts to the Red Cross until every wound inflicted by the German war machine is healed, until our government has provided the pension after the war to take care of same.

Notwithstanding all this I intend to show the very best pictures available, educational, moral, sentimental, comic and patriotic. And in this way I earnestly solicit and firmly believe I shall receive the support and patronage of the best people of the community. I also believe there is enough good in all to see and appreciate the efforts I am making and the expense I have gone to put this over.

Remember, I am not looking to the show business for a living, for I make a living in the shop on Main street.

Thanking everyone for your kind consideration of me in the past and for yours in the future, I am,

Yours to serve,

J. W. EAGLIN.

His first throwaway lacks definiteness, and for he merely announces "Five big reels of moving pictures, including a dandy comedy." There is nothing very convincing in that announcement. The title, even when it is not known, has some advertising value and can be presented attractively, but five reels of unknown title does not make the same appeal. A better bank in the announcement that children under twelve will be admitted free if accompanied by parents, and adds "Adults 15c and your money back if not satisfied." That has a convincing ring. With a store at his back, Mr. Eaglin can make each enterprise work hard for the other.

Used Cartoons to Help.

Cartoon advertisements are not unusual, but Eugene Levy, of the Orpheum, Seattle, did something new when he used a couple of sketches to draw attention to the scene cut. We do not think that the scheme will work regularly, for it is apt to detract from the strength of the main cut, but as a just once it does nicely. The design is clipped from a four column full length and it was also used for a two tons through the week.

Keep Her Cool.

It is no advertisement to have your cashier sweltering in the ticket box, no matter how cool the interior of your house may be. Even if you have to take one fan out of the house, keep your ticket seller cool, and it would be the part of wisdom to so place the fan that it does not show. Get the general effect of breeziness without showing the mechanism and the effect upon the possible patron will be marked. And see that the girl has a summery costume in warm weather, that helps too.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Coordinator of Advertising for Exhibitors In the Moving Picture World)

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

Moving Picture World, 516 Fifth Avenue, New York
Schilder Building
Wright & Callender Building
Chicago, Ill.
Los Angeles, Cal.
Manufacturers' Notice.

It is an established rule of this department that no apparatus or other merchandise which beyond economical cost is excessively priced. We have always endeavored editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

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

Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every line progressive question asked properly will be answered. You may be surprised at the number you cannot answer without a lot of study.

The School Scheme.

We have, I think, succeeded in showing down, if not entirely squeaking, the "school" proposition, which was coming up strong. The writer attended two conferences on that proposition, both held in the offices of the Manufacturers Notice department. The first was a meeting called by the secretary of that organization to consider the financial arrangements made for the purpose of securing satisfactory projectionists non-essential. It was proposed to place ample capital behind the proposed school, or schools. The National Association was acting in perfect good faith, believing a crisis was at hand which might close a large proportion of the theaters of the country. It was proposed to have the editor of this department act as one of an advisory board to handle the matter.

We very promptly informed the meeting that no crisis as yet existed, since the order was not yet promulgated, and that we would, neither personally or as representative of the Moving Picture World, have anything to do with any move of that sort until the international officers of the organization representing the projectionists non-essential had sent the word of their approval on the matter. Mr. Elliott, secretary National Association, gave instant consent to my calling up Assistant President Doliver, who, at the time, was working on the whole thing, was not aware that any such decision was regarded (you have all read the account of that by now) we received a wire from Secretary Elliott, while at South Lynn, Conn., reporting our presence at a conference with labor leaders next day. After a talk and a down, found Secretary Elliott, Assistant President Doliver, First Vice President Cannavan and three other members of the executive board of the I. A. Fuld and Bloomfield, of the Exhibitors' Trade Review; Gillette, of the Motion Picture News, and Lee Ochs, president Exhibitors' League, present.

It seems a report had gone out, emanating no one seemed to know where, that Lee Ochs, president Exhibitors' League, had raised, or proposed raising a fund of $20,000 with which to "fight the projectionists." This President Ochs emphatically denied, branding it as slander, pure and simple. After Mr. Ochs had explained his position in the matter of the schools, emphasizing the point that all he or his organization desired was to be protected from genuine shortage of projectionists (a quite reasonable desire, by the way, and one with which no man could seriously take issue); the writer, (through the chairman of the meeting, Mr. Weeks) made a request to President Ochs to correct this question: "Mr. Ochs, you as president of the National Exhibitors' League represent that body in this meeting. Will you accept the assurance of the international officers of the projectionists' organization here present that they will take care of the situation and protect you from any actual, bona fide shortage of operators?"

President Ochs replied: "Certainly. That assurance will be entirely satisfactory."

The writer then, through the chairman, asked Assistant President Doliver this question: "Mr. Doliver, this Question and my question to President Ochs and his reply. Will you and your colleagues here present agree to protect the exhibitor from any bona fide shortage of projectionists, the assurance that your reply will include not only the New York City, but the entire country." To this Assistant President Doliver replied: "We most certainly will.

There was then further discussion as to the schools which had already been started in some cities. These over-zealous exhibitors who have started schools are, it was pointed out by Assistant President Doliver, playing with fire, and unless their activities be curbed serious trouble might, and probably would result.

Incidentally, Mr. Ochs and Assistant President Doliver agreed to prepare statements on this phase of the matter for publication, and the meeting disbanded at 1:30.

Power's Motor Drive Trouble.

Walter L. Green, Morgantown, North Carolina, asks us to speak his Power's motor drive for him, or tell him how to do it himself. He says:

Will you kindly help me out of the following trouble. Am running a Powers five horse power drive projector. Installed new friction material on driving wheel few days ago. After rec- assembling parts there was an unusual noise. Friction mate-rial is true, and not worn. It is in line with driving shaft. Motor attachment runs right until I throw on the load; also at times it will run all right for a few minutes after which the trouble returns. It seems to be some thing in coupling on motor shaft, because it runs back and forth in the motor. I have the two couplings adjusted so that there is sufficient play for the universal flange. Best wishes both to yourself and the department.

In all probability the trouble lies in the armature shaft. End play in this shaft is taken by cutters with one another; motor to run conti- nually if the shaft. Should these washers become worn end play will develop. This might cause a rumbling, particularly at starting, especially if friction pulley shaft H-22, fifth front of the Handbook, is too small. After starting and coming up to speed the rumbling is not apt to manifest itself, except when there is a change in voltage. The remedy is to see that sufficient play is left at the shaft to prevent end play. It may require one or two at each end. It is also possible that friction pulley shaft H-25 is so adjusted that it is too close to coupling on motor shaft, which would cause some trouble, with end play present in armature shaft. This information comes direct from the Nicholas Power Company, and is official.

Scheck Retires.

George Hoekman, Cleveland, Ohio, asks for address of J. K. F. Com- pany, and says:

Picture theaters of this city are 160 per cent. organized. This is about some shortage of men just now, and a few of our men are working double-shift. Several of the members of local union 15 are in the service of Uncle Sam, which is the answer.

We are keeping them supplied with smokes. We are holding a banquet to brother Scheck, international organizer I.A.T.S.E. & M.P.G., one of the most successful all connection with the organization in order to engage in business. We are sorry to lose men like him.

If money is the only object of most of us who have served you in the past, could make definitely more of it in "business." Incidentally, let me tell you that you right now have a corps of international officers of whom you may well be proud. Charles Shay stands in a class by himself as a shrewed, astute, honest official who has accomplished wonders for your good. Doliver, assistant president, is a man who will fill that office or any other you can put him in, thoroughly, efficiently and completely. Billie Cunnahan has a foundation of sand and good sense to start with. He has developed into a wonderfully good official, shrewd, conciliatory, diplomatic. Your international secretary is also the example of the right man in the correct place. The rest of the international officers I am not so well acquainted with, but I observe that they are doing excellent work, and that is in what counts. You will definitely understand that the foregoing is most emphatically not a mere "jolly," but a statement of the even and exact truth. It is designed as a well-deserved tribute to real ability.

Don't Know of Any.

Stephen S. Karkala, Bradford, Pa., asks:

Want names of parties manufacturing or selling apparatus for driving two or three projectors with one motor to run conti- nually. Apparatus must be so that projectionist can shift from one machine to the other, and must not be very costly. Must be durable, convenient for one man to handle, and thoroughly re-liable.

Sorry, but I know of no such apparatus at this time. There was such a thing made by the Wahlard Machine Company, Traverse City, Michigan. When it was rather expensive. J. Claude Reville, Florence, South Carolina, also made a very good multiple clutch control, but whether he still makes
it or not I do not know. You will find both these devices described and illustrated in the Handbook, pages 277 and 290.

**1. Changeover Signal Device.**

From V. Wood, member Local Union 320, Fort Worth, Texas, we have the following:

An ingenious device for automatic change-over signals invented by myself, for which letters patent have already been issued. Drawings are at hand, I think, self-explanatory, and no description of it except to say of it that it is adjustable to any size magazine, as well as to any size reel or reel hub. It may be adjusted to give signal at any point the projectionist may choose. A complete description has been issued for its marketing, and active steps in that direction are now being taken. Our business representative, DeWitt C. Feegles, was in New York recently to confer with the manufacturer and attempt to secure for you the full working model he had with him. But at the World office he was each time informed that you were "out." Am now submitting plans and descriptions, and you will give them careful consideration and your indulgence. Several devices have already been described in the department, and some of these are direct infringements of a similar nature. Warning is hereby given that we intend to protect our rights fully.

In the first place, Brother Wood, if your business representative called at the World office he should have been supplied with my home phone number, where he could have gotten into immediate touch with me. I have told you all before, and now tell you again when you visit New York City you can get into touch with the editor, if he is in New York at the time, by calling telephone Bath Beach 2733. That is my private phone number, which Feegles should have been supplied with at the World office. I have talked over certain points in this invention with Feegles. I cannot use blueprint for making a cut, hence cannot print the drawing unless you supply a partner of mine.

Of the **Richardson's Handbook**

W. L. BRANTLEY, Managing Exhibitor of Nacodoches, Texas, says:

"I have received my copy of The Handbook, and think it GREAT. Every manager and operator should have one."

**He Has Troubles of His Own.**

Ben Friedman, New York City, dusts off his typewriter and proceeds to indite the following.

Am in charge of two Simplexes, using 35 amperes D. C. Things went pretty smooth until six months ago, then the grief commenced. After running two months, power projector went out. Either are about half a minute before changing over, with a screen on my light, which was white and strong, producer decided that until picture could be safely seen on the screen at all Trimmmed my leads in lamphouse and put on new lamp holders, more film, more ventilation — all good. Had rheostats repaired without result. I never had to clean the projector, and have not doneso. I have tried different makes of carbon without result. Of 80 ampere fuse runs to projection room, and 60 ampere cartridge fuses on the mains. The former never blows. It is always the latter. Have had to hire different electricians examine wiring, but they have failed to discover the trouble.

At times cannot seem to take hand off feed line, and still Everything has been done. Projectors are pretty well. Bought now lamp jars and tested for grounds, but nothing doing.

I can think of but two things, viz.: Magnetic blow from front, which could not be present with D. C., and anyhow ought to blow the arc out instead of up back of positive carbn, and increased voltage. I would suggest that you attend to these first, then see how high the voltage goes when you have the trouble. Meanwhile, I am submitting this matter to our readers and intend submitting it to the Examining Boards of New York City and Boston just to see if they can dig it up. To me it is a very odd case. There seems to me one bare possibility, viz.: The brother is taking current off one side of a 3-wire D. C. circuit, and when he lights the other there is a connection established with the 220 in such way that amperage is limited but voltage jumps. This might be had through a high resistance ground wire, but whether it would make up the trouble the brother describes I do not know. Let us hear from some of you wiseacres.
Music for the Picture
Conducted by GEORGE W. BEYNON

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are added to the postal reply by mail on matter which cannot be answered in this column $1.00.

Picture Playing a Dignified Profession.

TIME was, when anyone who could pound out "Turkey in the Straw" on a time-worn piano would pass as a good picture player. That time is no more, however, and it is doubtful if such a player would be regarded anywhere in the United States, no matter how backward the community, or primitive the theatre.

Similarly, there has been a corresponding improvement; mere so, perhaps, than in the class of the music, great as that transformation has been.

Today the organist, pianist, or leader of the best playopply theatre is a recognized artist, and the profession itself has become one to be proud of; so much so, indeed, that the very best musicians of the country are entering it.

And there are many reasons for this, for there are few professions which a man may pursue without financial effort on the artist's part, than that of music. The cost of instruction exceeds that of almost any other calling, and the years spent in attaining proficiency comprise a shorter proportion of the average working life than is the case with any other profession, while the returns are, in but few instances, commensurate with the investment.

A music teacher's time is ordinarily worth so much per hour, and the hours of a day are limited; hence there is a limit to the financial possibilities of teaching, and few church organists there are, whose salary as such is enough to meet living expenses. The profession of picture playing, therefore, offers the highest possible returns, financially and artistically, to the qualified musician.

When the moving picture theatre was born no one imagined, unless here and there a stray prophet, that it would become one of the greatest factors in the economic and social life of the country, but such has been the case, and although it is only within the last two or three years that music has been given its proper value in relation to the picture, it is now universally accepted as a vital necessity. From one end of the country to the other the cry is going out for the proper sort of musician; but, alas, the supply is exceedingly limited.

It must be remembered that one may be a very good musician and yet be useless for the purposes of the theatre. The organist to whom a Bach fugue or a Mendelssohn concerto is a familiar joy, might prove an unsuitable future as an accompanist to a feature playing. The pianist who finds no insuperable difficulties in Chopin, McDowell or Tchaikovsky, might "fall down" with the simple score of an ordinary picture. The problem is to provide an artist who might be capable of conducting a symphony orchestra through all the intricacies of a Strauss overture, and yet give no satisfaction to the audience of a "movie" show.

There is something over and above a technical and aesthetic knowledge of music demanded in the theatre; in fact, this something can be best described under three heads: First, and foremost, a strong sense of dramatic values; second, veracity, and, thirdly, repertoire. In brief, it is thorough musicianship plus these three qualifications.

There is an art in playing to the pictures which can only be acquired by thorough instruction and practical experience. The technique of the theatre is the very opposite of that of the concert platform or the church; yet, other things being equal, the one is complementary to the other.

First-class theatres do not want fakirs. The day of the picture fakir is past. What is wanted is a musician in every sense of the word. One who has a cultivated sense of dramatic values in the picture, and the ability to translate and reinforce those values with the music. A player who can transpose a song, or orchestrate it for his orchestra, if need be. One who can improvise either original or given themes correctly and interestingly. A man or woman with a big repertoire of classical and popular music at his or her finger's ends, and the artistic skill to employ it suitably. Above all else, the ability to cue a picture understandingly, arranging a score which shall give the picture life and point, reinforce and support, but which shall at no time obtrude itself to the detractor of the picture, or the story it is telling. Players of this calibre are what theatre men are calling for, and to whom they are willing to pay big salaries.

In fact, the recognition of picture playing as a dignified profession is becoming daily more common. It is not merely an added source of income and musical fields, but in the lay mind of the picture fan. If a picture setting is haphazardly thrown together the patrons are instantly aware of it, and complaints stream into the office of the house manager.

This is not conducive toward the welfare of the negligent or ignorant orchestra leader.

In order to prepare piano players, organists and orchestra leaders for the proper presentation of pictures there has been formed in Los Angeles, California, The Professional School of Picture Playing, having as its principal Brother B. V. Johnson. Mr. Johnson has, for a number of years, been actively engaged in picture playing throughout the country. He has served as organist, pianist and orchestra leader in the most modern of American theatres, and for several years was conductor of the Butto Symphony Orchestra and the Radio Theatre Orchestra, at the same time being organist and conductor of the American Symphony Orchestra and the Radio Theatre Orchestra in Butte, Montana. His individual qualifications are of the highest, while his associates on the faculty are artists of wide experience in picture playing.

And we are proud to link the professional School of Picture Playing is not for the hidden purpose of "plugging" any particular brand of organ or piano. Its aims is purely educational for the purpose of helping to raise the standard of motion picture playing, and make it more worthy of the undivided support of musicians everywhere. We bespeak for it a brilliant future and extend the glad hand of welcome with the assurance of our hearty co-operative and endorsement.

Union Musicians Back Up Their Uncle Sam.

Union musicians of the United States are playing in their highest key for the war aims of the country.

According to Owen Miller, National Secretary of the American Federation of Musicians, they are anxious to do still more, if they can, this great patriotic work.

In the recent Liberty Loan drive the musicians have subscribed to approximately $2,500,000 worth of the reserved bonds. In the second drive they boldly dug into their national and private money chests for nearly $2,000,000, and in the closing campaign they bought an amount closely approaching the later two endeavors.

In the second loan drive the international organization subscribed for $10,000 worth of the bonds and would have taken $75,000 in subscriptions but $20,000 was tied up in a manner that made the proposition unmanageable.

In the Bureau of War's affiliated unions' union, despite the fact that their treasuries were somewhat weakened for local reasons, nevertheless went the limit to stimulate success for Uncle Sam's war bond fluctuations.

And from one end of the nation to the other, wherever men have formed in the parade line to enthe citizens to the big issues before the nation, the union musicians have given of their best in music, service and in money.

The 8,000 members of the American Federation of Musicians can well be proud of the work, well done. They have accomplished for the United States of America in its hours of deepest stress. The nation, too, is proud of the noble band.

Musicians Must Work or Fight.

Considerable diversity has been expressed on proper interpretation as to just who shall be included in the order. The five district exemption boards of Missouri held an all-day meeting in Jefferson City, the capital of the State, June 20, 1918, for the purpose of agreeing on uniform action. This resulted in sending an official circular to all local exemption boards containing nine paragraphs instructing the local boards how to work or fight orders. By Provost Marshal General Crowder, is to be applied. This circular was sent out by Lieutenant Colonel J. H. McCord, who has charge of the enforcing of the draft act.

"Paragraph C of Section 121-K, includes, in addition to ushers and other attendants, all persons engaged and occupied in games, sports and amusemants, except actual performers in legitimate concerts, opera or theatrical performances."

And this means that every professional musician who is not engaged in connection with legitimate concerts, opera or theatrical performances will be forced to enter other vocations or go to the front.

Take Care of Your Piano.

We are in receipt of a letter from a prominent singer who works for a song publishing house, confining his efforts to the city portion called Brooklyn. He complains bitterly about the condition of pianos in the picture theaters. He says he only annually sees pianos that are not kept in tune nor receive any attention after they are once installed.

Exhibitors should take as great care of their pianos as they do of their operating machine. A piano whose keys stick, the upper register
is flat and the lower one sharper, while a few notes won't sound at all, is neither ornamental nor useful. It gives the place a black-eye with every music lover who enters the place. Pianists cannot be expected to provide good music unless they have a decent instrument upon which to perform. Singers cannot get results if they are forced to sing with a piano that varies in pitch with every octave (we mean, of course, with every fall of tone).

The remedy is simple and comparatively inexpensive. An instrument that receives six and seven hours continuous playing should be tuned every morning and evening. Regularly keep the piano in tune, and perhaps, a new piano.

Music At the Strand.

During the week of July 28, Harold Edward, of the Strand Theatre, offered an American first with the production of Auber's "Caen, or the "Five Reels." It was followed by "Kati," which was worked over by Massianiello, by Auber, and conducted by Carl Edouard, it continued smoothly and artistically until the organ solo, March Triumphal, by Clark, which closed the evening.

The overture was exceptionally well played, with pretty gradations of tone quality. The rhythm was well marked, and, although the intonation was to have been good, good taste indicated that the entire interpretation was splendid and in keeping with the traditional rendition. A pastoral setting, showing sheep grazing upon the hillside, assisted materially in carrying out the speech and conjuring up the feeling of the overture. It is somewhat interesting to note the historical significance of this overture and the unique personality of its composer.

Daniel F. Auber, a prolific composer of French operas, was born at Caen in Normandy in 1782, died in Paris, 1871. His father, an art dealer, and his aunt, a printer, devoted themselves to the arts and business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself and in 1841 he returned to Paris, followed by his natural bent. His first opera, "Julie," was produced in 1812. He wrote several operas, among which "Massaniello ou la Muette de Portici," produced for the first time in France in 1816, was composed by the composer, and was his natural bent. His first opera, "Julie," was produced in 1812. He wrote several operas, among which "Massaniello ou la Muette de Portici," produced for the first time in France in 1816, was composed by the composer, and was his natural bent.

The pictorial had a choice selection of music. The early part showing the Prince of Norway, who had been captured by the French, was played by the organ, and Brother Brigham showed great ingenuity in the paraphrasing of the Marseillaise. During the air raids on the churches a splendid piece of music was arranged that proved most effective in contrast. The Oriental music accompanying the scenes of Palestine carried the true eastern atmosphere and won appreciation from the audience.

Maleta Bonconi, a little lady violin virtuoso, showed a considerable dexterity in the playing of "Hijrei Katti," by Hubay. Her bowing is good and her playing pitched as high as her harmonics were exceptionally fine. In her second number "Souvenir," by Drda, which was played on seronino, she showed a breadth of tone which must have benefited her for some years to come.

The feature, "The Border Legion," was accompanied by orchestra without a fault. The choice of music was excellent and the fact that they always remained under the picture proved effective. During the scene between the hero and the heroine, in a lone hut on the plains, dramatic value was enhanced immeasurably by the excellent synchronization of the two.

Following the feature Herbert Waterous, bando, rendered "A Fighting Man," by Capel, in a manner that was truly artistic. We have always maintained that the words of this song was absurdly those who have gained a wide reputation, through good work, is to be strongly desired in the playing of such a fine song. Her performance of the "Bridal Chorus" from the "Rose of the Veld" by von Cowen, then "Traumerle"—Schumann, and "The Coronation March," by Svenden, is the only spot that will give any difficulty. No Photoplay Series is necessary for this picture. Cue sheets can be obtained from the Select Exchange.

SOUL OF BUDDHA (Fox—Five Reels)—Theme unessential. This is a picture dealing with three atmospheres, Oriental, Scotch and French. You will require agitatos and dramatic tensions as well as a few patheties. When the dancers appear it would be advisable to use "The Eagle's Feather"—Mediator. The entire selection is heavily scored for brass muted effect secure an even balance.

Q. In writing a march is it better to keep the theme in the same key, or is it better to change keys or themes? A. The usual form is to have the trio in a relative key going back into the first key in the coda. Sousa, however, usually holds the coda in the same key as the trio, which is usually a fifth higher than the opening one.
A New Method of Obtaining Dye Tone Images by the Use of Copper Ferrocyanide as a Mordant.

(Continued from August 10 Issue.)

Practical Instructions for Toning Lantern Slides and Positive Motion Picture Film.

Nature of Positive.

Since the following toning processes intensify the original image, it is necessary to commune with an image of the correct density and contrast. A "medium," positive referred to, is obtained by giving a slight over exposure and a short time of development, but the exact degree of intensification which takes place in any particular case will be learned after a few trials. In the case of lantern slides the best and most transparent tones are only produced on slides of fine grain such as the Eastman Standard Slow lantern plate.

Tone 1. Red Tone.

Positive Employed - Medium.

Tone the well washed positive in the following solutions:

<table>
<thead>
<tr>
<th>Compound</th>
<th>Grams</th>
<th>Liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copper Sulphate</td>
<td>250</td>
<td>1 gal</td>
</tr>
<tr>
<td>Ammonium Citrate</td>
<td>30</td>
<td>1 gal</td>
</tr>
<tr>
<td>Potassium Ferricyanide</td>
<td>20</td>
<td>1 gal</td>
</tr>
<tr>
<td>Ammonium Carbonate</td>
<td>120</td>
<td>1 gal</td>
</tr>
<tr>
<td>Water</td>
<td>10</td>
<td>2 liters</td>
</tr>
</tbody>
</table>

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions obtained in the order given, and dilute to the required volume. The solutions obtained should be light green in color and perfectly clear. The ammonium carbonate should be almost transparent and free from white powder, and should be dissolved in cold water. The ammonium citrate employed should be neutral. Most samples contain acid, which acid will neutralize the ammonium carbonate, and affect the resulting tone. The free acid is usually citric acid, and should be neutralized with a solution of ammonium using Litus at, as indicator.

Some of the warmest tones are obtained by adding 50% more potassium ferricyanide to the formula.

Life of the Bath.

Use a bath precipitated a brown sludge of copper ferrocyanide and in consequence the required washing. In addition to this, the copper salt will deposit on the metal.

Time and Temperature of Toning.

3 to 5 minutes at 70°F.

Tone of Washing.

10 minutes.

It is important to keep the bath covered when not in use, so as to exclude light, since the bath is light sensitive, while for silver metallic surface should be allowed to come into contact with the solution, otherwise the copper salt will deposit on the metal.

After washing, immerse in the following dye bath.

<table>
<thead>
<tr>
<th>Compound</th>
<th>Grams</th>
<th>Liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potassium Ferrocyanide</td>
<td>60</td>
<td>4 liters</td>
</tr>
<tr>
<td>Ferric Alum (Ferric Ammonium Sulphate)</td>
<td>55</td>
<td>1 gallon</td>
</tr>
<tr>
<td>Oxalic Acid</td>
<td>140</td>
<td>1</td>
</tr>
<tr>
<td>Potassium Ferricyanide</td>
<td>60</td>
<td>4</td>
</tr>
<tr>
<td>Ammonium Alum</td>
<td>300</td>
<td>4</td>
</tr>
<tr>
<td>Hydrochloric Acid</td>
<td>10%</td>
<td>4</td>
</tr>
<tr>
<td>Water</td>
<td>1 gallon</td>
<td>4</td>
</tr>
</tbody>
</table>

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water, the solutions allowed to cool, filtered, mixed strictly in the order given, and the whole diluted to the required volume. If these instructions are followed, the bath will be a pale yellow color, perfectly clear, and will remain so for a considerable period.

Troubles in Dye Toning.

(a) Stained highlights are due either to insufficient washing after toning in the copper bath, too strong a dye bath, or an incorrect amount of acid in the dye bath.

(b) Weak highlights. If the highlights do not absorb the dye proportionately, this is due to the use of an exhausted copper bath or one that was not mixed correctly.

Summary.

Lantern slides and motion picture positive film may be toned by replacing more or less of the silver image by a compound of copper, particularly copper ferrocyanide, washing, and then toning the image with an acid solution of a bichrome dye. The copper salt present in the image acts as a mordant to the dye and a toned image is thus produced of a color intermediate between that of the dye and the copper compound, depending on the relative proportions of each. The amount of copper salt necessary to mordant the dye is usually so small that the resultant tone differs but slightly from that of the dye itself.

By employing a mixture of dyes intermediate tones may be obtained, while by combining cyanine with a black and white image of fine grain, very transparent toned images are produced.

The author is indebted to Mr. S. Tulpan for assistance in carrying out the various experiments.

A Glycin Developer.

Glycin is a slow acting developer which keeps for a long time and yields negatives perfectly free from stain. It also makes an excellent positive developer giving a rich blue black print and when redeveloped gives very pleasing aqua tones. Its keeping qualities and close grained deposit recommend it especially for those whose work is in small quantities and infrequent. When exhausted it becomes strongly fluorescent, showing a bluish cast like kerosene, and should then be thrown away.

Try the following formula, and if you find it satisfactory you can easily calculate for larger quantities:

Glycin. 2 ozs.
Sodium sulphite. 5 ozs.
Potassium bromide. 10 ozs.
Water. 1 gallon.

BUY WAR SAVING STAMPS
Motion Picture Educator
Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Making the Whole World American League of Nations to Be Realized Through Motion Pictures—London Looks for Principles of Washington and Lincoln to Accomplish These Results
T

HE London Evening News is calling the attention of the English manufacturers to the "domination of the American films." While admitting the great American leadership in moving picture educative control, the English paper pleads for a strengthening of British interests. At the present time the "kings" of the moving picture production are in America, and while American principles are admirable, the desire is expressed that British producers should do more to hold their own, with the intent that future national developments should have sufficient British-American influence wherewith to maintain interest in India, Australia, New Zealand and even Canada.

The particular power of the moving picture in the coming league of nations is expressed as follows: "It is through the cinema that the peoples of the nations of the world will get to understand each other; the moving picture will prove a tremendous power in cementing the projected league of nations which is to maintain a world peace."

In every part of the world where moving pictures are shown the principles of Washington and Lincoln are becoming all pervading, and are scientifically and practically immediately acceptable to the human race, and their propagation is only limited by the limitation of the moving picture, which now in turn seems to be fast becoming unlimited.

It is fairly calculated that 90 per cent of moving picture education is now absolutely American. There are few pictures nowadays in which 'Old Glory' does not get a look-in," says an English writer, and, while it is a little humiliating to British interests to have to admit this, these are times in which the world must be glad to encourage the present spirit of the allied age no matter from what country it emanates the greatest leadership. The two fundamentals of the moving picture are the universal nature of its language and its power of unlimited expansion. These great qualities are the causes of all success, and in this it is no exaggeration to state that the world should have confidence in the future of the world's greatest problems is not surprising. That the principles of America's highest purposes may be thus spread is great cause for educational moving picture congratulation.

W. H. J.

Interesting Educational of the Week
Two Travel Subjects Two Industrial, and One Topical

Reviewed by Margaret I. Macdonald

"Antigua, British West Indies" (Pathé) 0

NE of the most interesting spots in the West Indies from an historical standpoint, is Antigua. It is the capital of the Leeward Islands, and according to the picture exhibited at the River Theatre, is subject to drought and wind storms. Among the points of interest shown is St. John's with a population of 9000, and English harbor made famous on account of its associations with Lord Nelson. The docks and their prison buildings little changed since the time of the great sea lord are covered in the picture, as well as other ancient relics.

"The Tides of Yesterday" (Educational-Bruce)

Longfellow's poem "The Tide Rises, The Tide Falls" has provided the inspiration for Robert C. Bruce's latest scenic gem. This picture consists of a series of beautiful scenes on the sea shore carried out along the lines of light and shade represented in the poem. It is a picture which will be most welcome to the refined audience.

"An Old World Lesson in Farming" (Paramount-Bray) 4

In the 133rd issue of the Pictograph will be found an illustration of the thrift of the Italian farmer transplanted to America. It shows his practice of tilling every inch of the land that he has bought for a mere song. It also draws attention to the economy of his methods in putting his whole family to work on the homestead.

"Making It Possible for the Blind to Read" (Universal) 8

The printing of the Matilda Magazine established by Mrs. William Ziegler in New York City, and distributed free to 15,000 blind persons in the United States and Canada, is shown in the Screen Magazine No. 84. The working of the presses on which the paper, first dampered, received the raised impressions by means of which the blind read the news and other articles of the magazine is illustrated. It is also interesting to watch the delf maker in which the blind employ to handle the various tasks of getting the magazine together.

"Fine Points of a $10,000 Beauty" (Universal) 8

Farmers especially will be interested in this subject which appears in the 84th issue of the Screen Magazine. A superlince specimen of the Jersey milk cow class is introduced; and when we have admired her to the full an expert points out for us her various excellencies of physique.

Pretty Good for An Amateur Showman
Texan With Five Weeks' Experience Filled His House Continuously for Seventeen Hours

I

IGHT have done better," said V. R. Barnard, manager of the Star Theatre, Cooledge, Texas, "but I am a new man in the business. It was June 3 when I got into the show business. It was July 16 that I ran 'My Four Years in Germany' for seventeen consecutive hours." Arthur James, publicity director for Metro, in his contribution on the subject of advertising and publicity among the other articles printed in The World of July 20, said something. He declared that "unless the exhibitor was willing to advertise his show nobody could save him."

And this is one of the most surprising facts of all. It is also interesting to read in the Texas, at Dallas, dated July 26, he tells us what he did, saying at the same time that he "advertised it good." Here's his letter, which may be of interest to exhibitors who are inclined to balk at what they deem a too heavy advertising expense:

"My Four Years in Germany" was a big success for me. I advertised it good; kept my car on the road six days and began showing it at 9 a.m. and stopped at 2:10 a.m., and the last show began at 12 o'clock in the night and had 221 people to see it that time. People would come out and tell how good it was and they just stood there and waited until they could get in. So you can tell the exhibitors if they want their standing room taken up, show 'My Four Year in Germany'."

GILLSTROM TO DIRECT THE LEES.

Arvid E. Gillstrom, one of the best known directors of comedy-drama productions in the country, has joined the forces of William Fox. He will begin work soon on a production starring Jane and Katherine Lee. The title of the picture has not yet been chosen.

Mr. Gillstrom has had a long and successful career in directing screen comedies. Born in Gottenberg, Sweden, he was educated in the School of Mining, Colorado, and in his youth served as a mining engineer and prospector. His screen career has been almost wholly along comedy lines, and many of the comedy effects which are now in universal use were originated by him.
Trade Conditions in Far East Good
Howells Representative Discusses Present and Future Outlook of the Film Business in Australasia and the Orient.

Horace T. CLARKE, Australian and Oriental representative of the Howells Film Corporation, has returned from a trip to the Orient, during which he visited a number of foreign countries. He is reported to have had a busy schedule, meeting with film distributors and producers in various countries.

He discussed the current state of the film business in Australasia and the Orient, emphasizing the importance of film production and distribution in these regions. Clarke highlighted the potential for growth in the film industry, particularly in Australasia, and expressed optimism about the future prospects.

The article mentions the challenges faced by the film industry, including the impact of World War I on production and distribution. Despite these challenges, Clarke acknowledged the resilience and adaptability of the film industry in the region.

The article concludes by discussing the importance of film as a cultural medium and its role in promoting national identity and social issues. Clarke emphasized the need for continued investment in the film industry to support its growth and development.

**Big Deal Closed for South America**

**Peruvian Exchange Purchases Rights on Fox, Pathe, Ivan, Paralta and Numerous Special Productions.**

The Empresa de Teatros y Cinema, Lda., one of the largest renting and exhibiting concerns in South America, has recently put in practice a plan designed to bring together the Spanish speaking public of Peru, Ecuador, and Bolivia, and the American manufacturers of moving pictures. Eduardo Rodrigo, one of the managers of the firm, arrived in New York about two months ago for the purpose of establishing connections, and will be on his way back to South America by the time this issue goes to press. Following a course much in vogue among Latin-American and European buyers, which is, however, being rapidly eliminated by the modern publicity methods developed in this country, Mr. Rodrigo refused to make any public announcement whatsoever in regard to his New York activities until he had closed his contracts and was ready to leave these shores.

"The contracts that I have signed on behalf of the Empresa de Teatros y Cinemas, Lda.," said Mr. Rodrigo to a representative of the Moving Picture World, "cover as much as a million feet of film and represent an investment of over a hundred thousand dollars. All these contracts will be in force for at least a year.

"We have bought all the Paralta output, which includes the pictures featuring Bessie Barriscale, Lois Wilson, Henry Walthal, J. Warren Kerrigan, Louise Glaum and Clara Williams; most of the five-reelers produced by the Select Company with Clara Kimball Young, Norma and Constance Talmadge, Alice Brady and Marion Davies; the Selkirk productions in six and seven reels; all the Ivan films; 'Les Miserables,' 'When a Man Sees Red,' 'Du Barry,' 'Jack and the Beanstalk,' as well as a large and comprehensive selection of other Fox subjects; practically everything produced by Pathe here and in Europe, and numerous special productions, such as 'Inside the Lines,' 'Hypocrites,' 'I Believe,' 'The Married Virgin,' 'The Reapers,' 'The Master of the House,' 'Liberty,' 'A Man's Man,' and 'The Victim.'

"As you are undoubtedly aware, our firm, besides supplying the exhibitors in general, owns several theaters and controls many others. Some of them are our absolute property, and I mean by this that we own not only the buildings, but also the land. In this connection, I wish to mention the Colon and Excelsior theaters, of Lima, as well as the Cinema-Teatro of Barranco, an aristocratic watering place located twenty minutes from the capital of Peru. In Arica and Arequipa we have just opened the Olimpo theatre, equipped, as all the others, with every modern improvement. One of the theaters we control, the Mercado Street Cinema-Theatre of Lima, shares the honor with another Buenos Aires house of being the only ones in South America giving continuous performances.

"In Chile, Ecuador and Bolivia we have branches and agencies, besides exploiting several theaters, amongst them the Alhambra of Valparaiso, especially built for moving picture exhibitions. This house is doubtless one of the most comfortable in South America.

"I might remark in passing that competition in Chile is assuming suicidal proportions. There will be very shortly eight exchanges within the republic. However, owing to the

Eduardo Rodrigo.

Colon Theatre, Lima.

Interior Colon Theatre, Lima.

Excelsior Theatre, Lima.
in 1900 and occupies a prominent position in the film trade of Latin-America.

Its president, Aurelio García y Lastres, was for some time secretary of the treasury of the Republic of Peru. Felipe Chavez, of the Parisian commission house of Chavez Bros., is the vice-president. Chavez Bros. do all the buying for the firm in European markets.

**Warning to Exporters and Producers**

Arch G. Kent Calls Attention to Peculiar Transactions Originating in South America and Mexico.

A CONGRESS of film men from Cuba, beginners in the film business, arrived in New York a month ago for the purpose of putting the finishing touches to a deal initiated by correspondence with Sidney Garrett, of J. Frank Brockliss, Inc. The deal—if the purchase of a single plot to be designated by such a high-sounding name—fell through. Like all amateurs, the pseudo-importers from Cuba, after a short week in town, became so suspicious that they were afraid of their own shadows. Finally, the strain was too hard to bear, and, according to Bernardo Herrera, the Chilean reenter, both left for South America to buy America pictures for exploitation in Cuba.

Carlos Callejas, an old-timer of recognized ability in a similar line of work in Cuba, came to New York a month ago, and, after organizing a company under the name of Callejas & Boettcher, secured the rights on most of the Paralta and Vitagraph productions for his territory. Mr. Callejas, with his distributors, has been in difficulties with the local exporters, found conditions very discouraging, and one day declared point-blank in the office of Cine-Mundial that he was thinking seriously of taking the next steamer for South America, as he could get the same pictures there cheaper and without so much fuss.

Arch G. Kent, general manager of the Central American Film Company, holds even more decided views on the subject. He does not hesitate to give details of several transactions that have taken place in the business, of which the concern he thinks responsible for them, which, for obvious reasons, we cannot divulge.

"If the manufacturers and exporters cannot put a stop to this illicit traffic or do not care to do so," said Mr. Kent recently to a representative of the Moving Picture World, "we will simply have to adopt the same method, and buy in the cheapest market. It is no laughing matter to purchase rights at fancy figures in New York while some of our competitors are obtaining all kinds of American film at ridiculous prices from Mexico and South America. The only safeguard we have at the present time are the intricate regulations of the War Trade Board. Thanks to them, we can still live in New York in the good old way, without the constant fear of the pirating of their products turned into a luxury by the activities of the dupers, pirates and the legion of unscrupulous brokers that used to infest the large trading centers of this country. But nothing has been done in foreign markets to curb the activities of these traders and of some firms doing exactly the same thing in spite of their claims to financial standing and respectability.

Here is an opportunity for the Film Exporters of America and the Export Division of the National Association of Manufacturers to prove their usefulness to the industry in general. We all know that this state of affairs cannot be eliminated by legislation. As a matter of fact, even the strongest of the laws are very lax in their application to the film business. The same thing occurs abroad with the added disadvantage that, for weighty reasons of our own, we refused to sign the international agreement on films. Hence, what happened in New York is now being done in foreign markets to curb the activities of these traders and of some firms doing exactly the same thing in spite of their claims to financial standing and respectability.

We consider it a great mistake if our government, and especially the War Trade Board, fail to act in this matter. It is essential that the manufacturers and exporters who have been for years the only ones to export successfully to South America, should be protected by the War Trade Board while other exporters are being protected in this country. Such a state of affairs is bound to give rise to complaints on the part of competitors and distributors who are unable to compete with foreign products in foreign markets.

One of the worst cases of this kind we have encountered was one in which an exporter, the Minneapolis Film Exchange, tried to expropriate all the rights in a certain film abroad by acting as a distributor. The film company, trying to avoid the consequences of this action, threatened to bring the matter before the courts, but the exporter then changed his tactics and is now trying to re-establish his position in the market. The firm concerned with the film is now in a very difficult position and is in the process of taking legal action to recover the rights in the film. The same thing has been happening in other countries where foreign distributors have been trying to prevent other distributors from showing films in their territories.

This is the time, therefore, for the Export Division of the N. A. M. P. I. and the Film Exporters of America to take the necessary steps to prevent any efforts to exterminate this evil, by entering into a hard and fast agreement with governments and countries to deal with any national or foreign concern that makes a practice of going outside its territory or of knowingly trading with parties guilty of such infringements. In a word, what I advocate is a commercial blacklist in the film business. This, in conjunction with the new regulations of the War Trade Board, would place the export business of films on a sound basis."

**Foreign News and Comment.**

Relations between Spain, France and Italy are more and more strained in the moving picture business. The Franco-British Governments, in the full program of World prohibition against the export of celluloid film, whether exposed or not, to the Peninsula, and the quantity of Italian films imported is rapidly diminishing. American pictures, that were looked upon not so very long ago with a certain amount of ill-concealed contempt as a sort of filler, occupy at present a privileged place in all programs.

To give our manufacturers and exporters an idea of the revision that is taking place in the Spanish amusement world, we reproduce below a few paragraphs from an article recently written by Julio L. de Castilla, editor of "La Vida Grafica.

"We must look to America, the factors that have brought about these changes in the tastes of the public, nor into the advantages or disadvantages they may entail; my only aim is to call the attention of the trade to a condition that exists now and will be real.

"We are still gathering many good Italian pictures, as evidenced by the announcements carried in all the local trade papers; but if there is nothing to complain about in regard to quality, the same thing cannot be said when it comes to quantity.

"During the months of April and May the censorship bureau has examined one hundred and fifty thousand metres (almost one million) and divided as follows: Italian, 50,000 metres; French, 15,000 metres; American, 70,000 metres; Spanish, 15,000 metres.

"These figures speak for themselves."

According to reports sent by the local Cine-Mundial correspondent, the Sociedad General Cinematografica, of Buenos Aires, suspended the release of all new pictures on June 1st. This company has been handling, and is handling at the present time, material in the Spanish Vitagraph, Select and some Triangle productions. It is our belief that this decision was taken to counteract the effects of the temporary export embargo on films that threatened the business with Latin-American countries during the past month, and there is no doubt that normal conditions will be re-established as soon as the Washington authorities lift the ban on the granting of licenses. In point of fact, this has already been done, and, in our opinion, the Sociedad General acted this time in a rather precipitate manner.

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David P. Howells suffered the loss of his father, Thomas Francis Howells, at Salt Lake City, Utah, where the Howells home has always been maintained, on Monday, July 29th, after a lengthy illness. The well-known film exhibitor succeeded in reaching his home before his death, but his condition was critical. He will be in bed for several weeks more before Mr. Howells returns to New York, as he has arranged a business trip to Los Angeles before directing his journey back to his offices, which, during his absence, are under the control of Mr. Clark, the Australian representative of Mr. Howells' interests, who happens to be in the United States at this time.

Marcel Morhange, the technical director who left this country about a year ago with Paul Capellani to join the Patlense Film of Argentina, has returned again to Buenos Aires after a short visit to New York. According to the local trade papers, he has purchased the exclusive exploitation rights on all Vitagraph productions for Argentina and Uruguay. The business will be conducted under the name of the New York Film Exchange.

J. C. Graham, special representative of the Famous Players-Lasky Company, has just arrived in Chile. Mr. Graham took with him an assortment of about 100 Paramount pictures and his intentions were to open a branch in Santiago, in combination with some local business men, for the purpose of covering all of the Pacific coast of South America.

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Gus Schlingier, of Inter-Ocean's sales department, reports the placement of a series of pictures, starring Marie Dressler and Fay Town, the Australian and New Zealand. Ricardo Castro, of the Inter-Ocean Latin-
American staff, has placed "The Victim," featuring Robert T. Haines, in Panama and Columbia.

* The Guarín Ibero-American Corporation, of Madrid and Barcelona, will shortly begin to release in Spain the new Charlie Chaplin pictures produced under contract with the First National Exhibitors' Circuit.

* The International Supplies Co., 26 Coram Street, London, W. C. I, advertises a five reel Charlie Chaplin picture in a Spanish trade paper that has just come to hand. We wonder.

* The Buenos Aires Agency of the Fox Company has released in Argentina the special production "Jack and the Bean Stalk."

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* The North American Motion Picture, Inc., of New York and Buenos Aires, has begun to release Paralta pictures in Argentina, according to advices received from L. H. Thomas, secretary of the company.

Max Glucksman has just released in Buenos Aires the Mutual-Chaplin production "Easy Street."

* The Sud Americana Cinematografica released in Argentina about two months ago the Universal Feature "Twenty Thousand Leagues Under the Sea."

Last week saw the opening of an important drive by Sidney Garrett, president of J. Frank Brockliss, Inc. It is a film moved with intent to control for good short comedy releases as possible. The first week saw big results for him, and four franchises for world's rights, outside of the United States and Canada, four comedy releases are added to his short reel department.

* Tom Brett Comedies, Walt Mason Comedies, Crystal Comedies and Selig Chimpanzee Comedies are the particular four to be included in the first capture.

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In addition to the dozen other franchises, including that of Billy West, are giving the house of J. Frank Brockliss, Inc, a commanding position in the foreign comedy field.

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**British Notes**

By J. B. Sutcliffe.

HERE must be many in the moving picture profession in the U. S. A. wondering at the lathargy of the London Film Co., the producers of "The House of Templerly," "The Prisoner of Zenda," and several other classics of modern English literature, only a few of which were successfully exploited in the States. They need not wonder long, for now that internal dissections in the parent company have been finally allayed the L. F. C. is again about to embark upon new exploits. Sir D. F. Jury has joined the board of directors and the first move is the re-issue on the home market of the old successes of which Jury's pictures are distributed. In the meantime an ambitious new production will be started upon at the Twickenham, or probably another studio. As a successor to "The Manxman" it should do much to restore the bee-feater trade mark to its once unassailable place on our screens.

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How often is it that the art of the film title becomes the art of film salesmanship? Apart from intrinsic merits there is one Fox comedy due for early release that has sold everywhere on its label, to borrow a commercial phrase. It is called "Are Married Policemen Safe?" The production, I notice, tactfully avoids a definite answer to the titular query, although the Fox office boy, a reputed wag, tells customers they may have it either in the negative or, and very emphatically (28 points) in the positive.

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Capt. Bud Fisher of the Canadian army was among recent visitors to Wardour street. He is now in France and promises novel sketches of the doughy doings of Mutt and Jeff in the trenches.

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S. F. Edge of motoring fame and a former financial backer of moving picture enterprises appears once more to be drifting into the industry. He has now become associated with J. C. Bee Mason, the bee king, in a new limited company for taking films of agricultural and natural history subjects. Mr. Mason has for several years been experimenting with the camera at his own bee farms in Sussex and since the beginning of the war Mr. Edge has become celebrated as a tiller of the land.

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Sir Jesse Boot, the drug store magnate of the many stores bearing his name, is, I am told, also coming over to the pictures as a field for speculation.

loosely

Lest it should offend by innuendo the multitudes of hard working women munitioneers the Ideal Film Renting Co. has changed the title of its recent acquisition from "A Women of Today" to "A Frivolous Woman."

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In connection with the issue of the Transatlantic Co.'s next serial a competition for War Savings Certificates is offered to patrons of moving picture theatres. The competitor has to discover "What Did Eddie Say?" at certain junctures in each episode of "The Bull's Eye." The Eddie referred to is, of course, the one and only Polo. The first prize is fifty War Savings Certificates worth on maturity one pound each.

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Film Booking Offices, Ltd., the distributing agency here for Essanay, Kalem, A. B. and M. P. Sales Co. have appointed an exhibitor as its manager, S. Thornton Smithwaite.

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At last, after many promises, much heralding and more speculations on the causes of its delay in shipment the multi-reel "Mickey" has safely landed in London. The Western Import Co. would have been in an unfortunate position if it hadn't, in view of the many bookings already received. Upon the booking of films in anticipation of their arrival from the States within a specified time London distributors are becoming more cautious. Only recently the Pathe Co. was compelled to cancel thousands of dollars' worth of contracts for its serial "The Mystery of the Double Cross" through the failure of the negative to be guaranteed in time for the original release date of the first episode.

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Exchangemen of the Newcastle district have made an emphatic reply to the suggestion that they should only supply films to exhibitors who are members of the Exhibitors' Association. The renters strongly depurate the idea and regard it as an attempt to use them as recruiting officers for the rank of the Exhibitors' Association.

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**Australian Notes**

By Thomas S. Imrie.

HAVING experienced its fair share of vicissitudes as theatre and opera house, church and lecture hall, the Sydney Lyceum Theatre has during the past three months been transformed from a typical "old-time" theatre into one of the most comfortable and artistic photo-play theatres in Australia.

The renovation is mainly internal, and is of the most complete character. In place of the old dressing room entrance which did not admit of any lobby display there is now an open vestibule, with walls cased in beautiful Australian marble, and a broad stairway of dignified proportions leading to a spacious foyer, which extends the width of the building and opens out on either wing to the dress circle accommodations. The old circles, upper and lower, with their numerous supporting columns, have disappeared, and in their place balconies made columns unnecessary, and it may be said in passing that no other theatre in Australia boasts a 64-foot span under these circumstances.

The exhaust system of ventilation has been installed, the
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plant having a capacity of 33,000 cubic feet of air per minute. By advancing the line of the view circle 40 feet beyond that of the old, the back stalls look up to the foyer and enjoy the advantages of a 30 foot ceiling. The decorations are in the rococo of Louis XVI treatment. Offices and retiring rooms are provided on the foyer floor, and the projecting magazine—two GB Powers—are housed in a fireproof room completely outside the walls of the building.

Hoyt's Proprietary, Ltd., the new lessees of the theatre, opened with the ten-cent Fox super-feature "Les Miserables." was a

A deputation from the Theatrical Employees Association asked the Chief Secretary (Mr. Fuller) to amend the Theatres and Publics Acts to provide for an examination of biograph operators and a stricter inspection of theatres, as far as the operating boxes and exit subways are concerned. They contended also that the operator should be provided with an assistant.

Mr. Fuller said that he would have to give the matter consideration before he would say he was prepared to bring in an amendment of the act.

Australasian Films, Ltd., are presenting Ambassador Ger ard's "My Four Years in Germany" at the Sydney Town Hall on Saturday, June 15. The film has been most exalted in it. During the month, several local films of recent construction have been shown, representing indications point to the film being a record-breaker.

The Federal Censor Board has been working overtime lately, and several features have suffered considerably there by. "The Price Mark," and "Scandals" fared badly, the last named subject especially so.

At present all films are reviewed in Melbourne, which causes much inconvenience to Sydney importers. The officials are now arranging for two of their members to be stationed in this city, and censor all local screenings before presentation.

Cecil B. DeMille's "Joan the Woman" is the current attraction at the Sydney Tivoli Theater special matinee. The Tivoli is ordinarily a "legit" house, but recently innovated photoplay entertainments each afternoon, under the direction of Alec Lorimore, chief of Paramount Pictures.

With the object of raising money for the Red Cross Society, society circles in Sydney and Melbourne have each produced a film proceeds from which will go to the fund. The Sydney production is entitled "Cupid Camouflaged," is in four reels, and features local society in all its glory. The initial screening of the picture was given at the Sydney Theatre Royal at prices of 21/-, 10/6, and 5/- (equivalent to your $5, $2.50, and $1.25) and the fact that a crowded house was only opened at these prices is the more marvellous since the picture was not sold at a profit. The Melbourne production, "His Only Chance," was conducted in much the same way, and a similar success has been registered by the southern film.

Practically all of viewing are sufficiently different. Plot, acting, photography and direction are mediocre in both pictures.

The Southern Cross Film Corporation situated in Adela de, S. A., have completed a five-reeler entitled "The Woman Suffers." It is a melodrama of more than usual interest in that the story is being at all times consistent and true to life. The direction, which is such as to make the picture an improvement on the usual local article. Boyd Irwin and Lottie Lyell are the leading players.

"The Waybacks," a seven part version of the Australian novel by Henry B. Fletcher, was released this month, and has instantaneously scored a great success. The film received a great send-off at the Sydney Town Hall, where it was given a matinee. The stage management presented the spectacle of a riot. The ticket seller's voice was not able to cope with the crowd, which became jammed in the passage, and the only way people who had reserved their seats could get through was by organizing a succession of rushes, which, though slightly frantic, were not lack of spasm of relief.

Sarah Allgood, the popular little Irish actress, who has just completed a successful theatrical tour through Australia and New Zealand, is the star of a Quality Feature, to be entitled "Just Peggy." This subject is listed for early release, and will be followed by similar high class subjects from the studio of this new concern. J. A. Lipman wrote and produced "Just Peggy."

Majestic Puts Over a Paralta Play
Portland Theatre Combines with Local Newspaper in Arousing Interest in Bessie Barriscale's "Madam Who."

PARALTA PLAYS, distributed by the W. W. Hodkinson Corporation, went off with a bang in Portland, Ore gon, where a Bessie Barriscale feature, "Madam Who," was given unusual advertising.

Through arrangement with the Majestic Theatre, running Paralta-Hodkinson Service, the evening Telegram con ducted a campaign of advertising. A week before the W. S. S. drive and also the week the Majestic Theatre was showing J. Warren Kerrigan in "A Man's Man." The Majestic management put up a prize of $50 in W. S. S. for the one who could identify a Madam Who, which resulted in a record business at the Majestic for both "A Man's Man" and "Madam Who."

Are Women the Better Script Writers?
Clara Beranger Perhaps Starts an Argument When in Some Detail She Tells Why She Thinks So.

CLARA S. BERANGER, the noted scenario and con tinuity writer now with World Pictures and formerly with Pathe and other well known producers, who has just completed the continuity for "Heart of Gold," a new World Picture, says that women are going to come into the writing end of the picture industry in greater numbers than ever before. The motion picture as an entertainment," de clared Miss Beranger, "is one of the most important features of the American business today. This fact is bound to be admitted if the exhibitors' statistics are to be given the credence they deserve. To appeal to the female patrons the photoplay should attain the femininity that is to be common to the future view and no one is better able to project this angle than women writers.

"It needs no cursory glance at the current releases and those of even six months ago to prove that there are more women in this sex of the scribes. The motion picture is the new avenue, that old truism that love to a woman is her whole existence, while to the man it is a mere incident in his life. This is one of the reasons why a woman writing drama for the screen gives to her story that womanly view which has not been its lot in the past. With this sincerity the audience gets plausibility and probability. Men writers in developing their story have to create artificial emotions which they delude themselves into believing is inspiration."

ROOT STRONG FOR WINNING THE WAR.

At "Jack" Root's Strand Theatre, Pasadena, California, $2,205 was raised in a free will collection for "Our Boys in France Tobacco Fund" in two days. One of the features was Billie Rhodes in "Our Lady Nicotine" during the two days. Manager Root expended $25 in the advertising and you, why, why, why, you, manager Root, why, why, why? Manager Root is busy using his native tongue. Manager Root thinks he has more Liberty Bonds than are possessed by any other Southern California theatre manager.
How the Motion Picture Houses in the Country Towns are Supplying Entertainment the Summer Season

If you look at the map you will see that an automobile trip of 350 miles from Ossining to Albany, N.Y., east as far as Connecticut and the Berkshires, and west along the Hudson River from Albany to Newburgh, brings you in contact with quaint and picturesque small communities. About 25 per cent. of them maintain motion picture theatres, which are open two or three days a week and most of them have surprisingly good programs and well managed houses. The seating capacity of some of them is 125 to 300, with prices of admission from 20 to 35 cents, and occasionally 50 cents, according to the character of the attractions. The average attendance each day is from capacity to capacity and a half. From this we can tell just how much the manager realizes above his overhead. Rental prices paid for features range from $15 to $30 a day and sometimes $75, when run for two days in succession. Of course, rentals depend upon the drawing and advertising value of the picture.

It must not be assumed that these small towns are satisfied with any kind of "junk." They want standard productions, that the graduated and equitable system of distribution in vogue by all well regulated exchanges. They draw their patronage from adjacent smaller communities and the surrounding farming districts.

The heat was summer and we heard only a few complaints which we shall mention later. The managers were apparently not aware of a convention in Boston nor seriously disturbed by war taxation or pending legislation. They paid no attention to business and meeting conditions as best they could. At Katonah we were disappointed to find the manager of the Karonah theatre. G. H. Packard, employed during the day by a large concern in New York City, his wife being in charge of the afternoon performances. This theatre represented an investment of seven or eight thousand dollars in a town of about 1,000 inhabitants. The seating capacity was 200.

Murphy Goes Out and Hires the Town Hall.

At Pleasantville, another small town of less than 2,000, we met our genial friend, George R. Murphy, manager of the Bedford, the only theatre in the place. He told us he was going to quit, because the landlord had raised his rent to a prohibitive figure and he understood Mr. Landlord was going to run the place himself. He has informed us since that he has suddenly decided to fit up the town hall, pledging him their support and patronage. He has consented to do so in acknowledgment of the compliment paid to him and motion pictures.

Sells the Right Dope in Two Places.

Valatie is a manufacturing town and supports the Valatie theatre, seating 425. It has an attractive front and a comfortable, well appointed interior. H. C. McNamara is the manager, and runs the village drug store. He is one of the most successful managers we have ever met, and our cordial reception made our hour's visit all too short.

One of the most thriving little towns visited was Millerston. It is a farming centre and draws from the surrounding territory. Frederick Adams, who is in the garage and automobile business here, runs the theatre and runs it right. He has the confidence and support of the citizens, who appreciate his efforts to keep them entertained and enlightened. The theatre is well run, the seating capacity of 250.

Among some of the larger places we stopped at was Catskill, where C. R. Lansing presides over the destiny of the Irving, 480 seats. This is a regular theatre, running three days. We found Mr. Lansing a wideawake business man who is doing a business commensurate with his possibilities, and is free from complaint about patronage.

At Hudson we called at the Playhouse to see A. G. Elliott, the manager. You all know about the Playhouse. It is one of the most talked of and best managed houses this side of New York.

Todd Has a Most Up-to-Date House.

In passing we put up for the night at Poughkeepsie, where we called on Brother Todd, who keeps his managerial eye on the Stratford, one of the most perfect and modern show houses in this country or any other, for that matter. It seats 1,400 and we understand is capitalised and patronized by members of the faculty of Vassar College and the elite of Poughkeepsie. Mr. Todd is the right man in the right place.

We did not forget to call on the affable G. Cohen, manager of the Dutchess and a couple of smaller houses in Poughkeepsie. Judging from the attendance we saw at the evening performance, he has every reason to be happy.

As we are more or less interested in the welfare of the Moving Picture World, we were gratified to learn that 80 per cent. of the managers we met subscribed for this publication.

Carnivals are a great country attraction to motion picture theatres in these small towns. They usually remain in town a week, and during their stay almost deplete the town of small change and monopolize public attention.

Fox Installs $12,000 Organ in Liberty.

The Liberty Theatre is located at Delmar and Grand avenues, in the heart of the theatre section of St. Louis. The house has 2,000 seats. In addition to the organ there will be several other of the leading ones. Mr. Fox's intention to maintain a high-class picture policy, with Fox productions being given an exclusive first run.

The first production to be shown in the Liberty will be "Salome," Theda Bara's drama of the siren who cost the life of John the Baptist. The theatre will open for the public Sunday, September 29. "Salome" will be shown for an indefinite run.

By Sam Spedon
Thomas D. Soriero's New Departure
Boston Manager Institutes a Profit-Sharing Week for Employees and Shows a Profit in the Dunn Season.

By Epes W. Sargent

BUSINESS DULL? Try a profit-sharing week. Thomas D. Soriero, of the Park, Boston, and a string of houses through New England, finds that it turns a dull week into a paying one and showed to one-third more business than is recorded for any similar week in the history of the house.

Mr. Soriero says he is not a socialist, but that he recognizes as good the chief tenet of true socialism which runs to the effect that the producer of wealth is entitled to an adequate share of the profits. It is management that makes money, but the success with which the managerial schemes are executed is dependent upon the entire force and, recognizing this, he recently declared, in a profit-sharing week at the Park, he will give him justification of his theories, but good business and marked publicity. More than that, he has further cemented the staff into a united force for advancement. From every angle profit-sharing week was a success, both at the Strand, Lowell, and at the Boston house.

It was announced that a portion of the gross for a certain week was paid to the employes, and the announcement was made with an assurance. A marked interest was manifested on the part of the patrons and the friends of the employes.

Checks came in for blocks of tickets and even the holders of season passes kept them in their pockets. When a play is a hit the head head will pay out real money with a pass in his pocket, the golden days are well nigh. More than this, many persons came to the special week merely to give their approval to the idea. They are many in number, patrons of the house, they are believers in practical socialism, and so they even went out of their way to attend the Park instead of the house they usually patronized, and it is becoming evident that some of them have become converted to the Park, for there is an improvement in the average business that followed a box office showing one-third better than for the similar week in any other year of the history of the house.

To give a patriotic angle to the profit-sharing week the employes were paid in War Savings Stamps, and not only did the Government benefit in this respect, but the increased business means higher payments on the admission tax for that period.

It was not intended as an experiment in socialism. It was done with a sincere desire to show the employes that their loyal support was appreciated, but the socialists of the better sort soon took up the impression and went to the theatre. Mr. Soriero has decided to make the profit-sharing idea a permanent part of his policy, and the returns from the first experiment were sufficient to aid materially in holding intact the efficient staff.

Making of 'Hell Cat' a Difficult Task
Many Problems Encountered and Surmounted in Filming Farrar Production in wooly Wyoming.

THE task of producing a Goldwyn Picture twenty-five hundred miles from the studio at Fort Lee, even though the star and company are in the locale demanded by the author, is an undertaking replete with difficulties and unlooked-for expense.

When Geraldine Farrar arrived in Cody, Wyoming, to appear in 'Hell Cat,' by Willard Mack, not even her keen eyes realized the amount of equipment involved in setting the stage for the first scenes of the drama. But soon she saw what had been accomplished.

The two ranches had been rented, one five miles from the town and the other ten times as far, with two auto buses, a motor truck and a touring car to convey the company and properties to and from the scene of work.

Hotel accommodations were awaiting the arrival of the company, including the technical staff brought from Fort Lee, and at one of the ranches 20 horses and 250 sheep were quartered at the expense of Goldwyn, not to mention a score of chickens, feed for which had to be purchased. A half way camp to the ranch was built for the company, reinforced by 20 cowboys, is prepared in Cody and sent to the nearer ranch. At the other place, food for the players is carried over the mountains and cooked in the regular cow wagons.

The matter of building sets is not by any means eliminated because the scenes of "The Hell Cat" are largely exteriors. Ten carpenters were sent from town to construct the interior of the ranch house, which is later to be burned down, and for this purpose $500 worth of lumber was carted over the rocky road from Cody. This is but one of the problems confronting both in producing a play which would have been accomplished with hardly a thought at the Fort Lee studio.

Shipping the film daily is another consideration. As soon as Percy Hibburt, the chief cameraman, returns from location, he is driven by Williams' distance of 25 miles in order to catch the early morning train to New York. But with all this unusual work, everyone associated in making Geraldine Farrar's second Goldwyn production is happy, and the profit-sharing bonuses taken up to the extent of one and a half per cent, in receiving causes of visitors eager to see her, finishes her day with almost as much vim as she begins it.

Johnson Has Studied Children's Ways
World Pictures Director Says Little Folks Pick Up Direction Quicker Than Their Elders.

EFFT JOHNSON, who recently signed contract to direct Madge Evans in "Sung Harbor" for World Pictures, has long made a special study of directing children in pictures, until to-day he is regarded as among the ablest men in the industry doing this particular line of work.

"The directing of children in pictures," says Mr. Johnson, "is a field of endeavor as distinct from the regular work of producing as possibly can be. With children the director is compelled to carry every bit of business in his mind as he goes along. Children will play a scene and ten minutes after you ask them what they did in a particular situation they will tell you they do not remember. With the adult actors the director can have a real rapport with his younger than their elders and are more receptive to the instructions of the director than even experienced actors. Children are not so apt to be self-conscious, and that is why on the screen they can appear more ingenuousness that even the best of stars cannot duplicate.

"There is no reason why a picture with a child as the central figure cannot be as appealing to mature audiences as any photoplay featuring the big names of the motion picture field. Booth Tarkington has made his biggest successes with his 'Penrod' and other 'kid' stories and his readers number a legion among the old-young of this country. Tom Sawyer is a juvenile book, but it is just as interesting to granddad as it is to his little grandson."

HODKINSON SIGNS UP NEW COPARTNERS
G. W. Curtiss, of Kansas City, has just become a Hodkinson co-partner. Mr. Curtiss is owner of the new Doric Theatre, one of the best in the section of the country.

John A. Stevenson, Hodkinson division manager for the southeast recently employed Mr. Curtiss to the southwest, at which time he tied in twenty exhibitors in Texas. They are Dye, Ford and Rogers of Amarillo; Dorbandt Brothers, of Athens; J. J. Hegman of Austin and Tebodolst at K. Seck of Brownsville; W. R. Fairman of Bryan; Mays and Fitzpatrick of Cleburne; B. C. Howell of Coleman; W. L. Hamilton of Dehart; W. Campbell of Denison; Sam Schwartz of Eagle Pass; Simon Turk and T. M. Hervey of El Paso; Piers and Bolton of Jacksonville; D. F. Prall of Longview; Fred A. Alexander of Marshall; J. N. C. Fanning of Mineral Wells; J. H. Brayton of Nacogdoches; B. C. Bell of Palestine; Lytle, Apostolin and Murphy of Weatherford; P. B. Brown of Waco; R. F. Wilson of Sherman; N. Lewis of Tyler; R. C. More of Vernon; J. A. Courtney of Wetherford, and W. J. Johnson of Wichita Falls.

SACHS TO HEAD GARFIELD COMMITTEE
Thomas Watt Gregory, Attorney General of the United States, who is to be one of the principal speakers at the dedication of the new Garfield monument at James A. Garfield, at Long Branch on Sept. 2, will be received on his arrival at that City by a committee headed by Moses A. Sachs, the well known lawyer who is prominently connected with the motion picture industry of New York. Mr. Sachs was notified of his appointment by Mayor Flock of Long Branch on August 5. A meeting of the committee, which includes some of the prominent figures in motion pictures, is to be held at Mr. Sachs' office at 20 Broadway on Thursday, August 15, for the making of final arrangements.
Exhibitors Co-operate on Exploitation
At Showing of Farrar Production in Cleveland Twenty Showmen Exchange Ideas on Subject’s Advertising.

EXHIBITORS in all sections of the United States are this week seeing Goldwyn’s first star series releases “Our Bridge of Ships.” The pictures have been shown in New York and will make their way to the theatres all over the land territory as well as to the other interesting exhibitors attended an exclusive showing of Miss Farrar’s first production not merely as spectators but as theatre specialists co-operating with each other for the purpose of launching an advertising campaign in their respective Ohio cities.

Among those attending this showing were George J. Schafer of the Schade theatre, Sandusky; C. W. Deibel, general-manager of the new Liberty theatre, Youngstown; H. C. Horater of the Alhambra theatre, and Edward A. Zorn of the Temple theatre, Toledo.

In truth, the meeting was an exploitation conference that had been prearranged for several months—a score of successful showmen having decided that for the first time in picture history they would analyze a picture together and each give the other tips for the promotion and exploitation of the production. Therefore, when “The Turn of the Wheel” is advertised in Ohio the advertising campaign will represent the combined ideas of twenty or more men and the methods of lobby display and outdoor local campaign for the various cities will embody the suggestions of experts.

Shipping Film Shows Answer to Kaiser
Two-Reel Subject Released by General Portrays What America Is Doing to Beat Submarine.

HOW American workmen are “making the stars fly over here” that the Star Spangled Banner may fly on them is graphically told in “Our Bridge of Ships,” the United States official war film, released by the Division of Films, Committee on Publication Information, and distributed by the General Film Company.

“Bridge of Ships” is a twined released by the General and its purpose is to visualize just what American shipbuilders and American shipyards are doing to meet the sub-sea menace of the Hun. It is a pictorial answer to the Kaiser’s declara-
tions that “America will be lightly armed as long as we can sink them.” E. N. Hurley, chairman of the Shipping Board, has declared that America will build 1,600 ships, with a total tonnage, within a year. At the present rate at which ships are building off the ways this estimate will be exceeded.

And, as one of the striking titles of “Our Bridge of Ships” declares, “When the last smoke of this war clears away the entire world will point to the working men of America as the creators of victory possible.”

It has frequently been declared that “when we can build ships faster than the U-boats can sink them the submarine peril will vanish and America will win the war.” “Our Bridge of Ships” shows how this business has been made toward this desired end, and it does it in a way that is at once thrilling, entertaining and instructive.

Kitty Gordon Forms Picture Company
Owner of Famous Back Will Make Six Features Each Year from Pen of Wilson Mizner.

TO provide the luxurious charm and the regal grace of Kitty Gordon with worthy pictorial settings will be, to quote the classification that the inventors of the latest film company to be framed. The output of this company will be known as the New Kitty Gordon Pictures.

With the formation of this company are set at rest all rumors of the actress to turn the laurel-bearing actress to her career and to return to the speaking and singing stage. There are to be six features annually each from the pen of Wilson Mizner, one of the wittiest and most adroit of Broadway’s playwrights. Mr. Mizner is perhaps the best-known writer of a score of red-blooded, all-American works, of which “parked” is one of the best.

The new company is to be Miss Gordon’s only, her business affairs being in charge of Sydney L. Cohan. Her leading man is to be Mahlon Hamilton.

The first of the new Kitty Gordon pictures will be finished and ready for release about the middle of October.

Ruppert to Care for Independents
President of Film Clearing House Says Men With Only a Negative May Club Together.

I HAVE been asked,” says President Jacob Ruppert of the Film Clearing House, “whether the Clearing House would allow the distribution of the pictures to independent producers solely, or whether independent producers may be served too. The question arises for the reason that exchange and program producers have sales staffs that can be easily switched into shipping centers, whereas it is known that the independent producer has no such men, just a negative. How then, is the Clearing House to take care of the individual with the lone negative?

“A number of such independents are arranging to take care of themselves. Their method, in brief, will be to ‘club’ together on a staff of special representatives, while we do the physical distributing. These representatives will be employed in this line of business. In the meantime, we will bring the finger tips full information on what the film industry to-day is pleased to call ‘merchandising.’ They will be in no way connected with the Clearing House—just with the club of independent producers.”

H. Y. ROMAYNE BRINGS FEATURE TO TOWN.

H. Y. Romayne, president of the Romayne Film Company of 2142 Broadway, New York, has purchased the rights to his company’s last product “Me und Gott,” a six reel propaganda feature, for which he is seeking a buyer. The Romayne company is a comparatively new concern, “Me und Gott” being the first picture it has offered to the trade. This subject was directed by Wyndham Gittens, who is in charge of all productions for the company. Mr. Romayne is stopping at the Hotel Astor.

Romayne is allied with Mr. Roman Novak, who is business manager, and Thomas A. Baker who is treasurer, and the son of the founder of Bakersfield, Cal., Phil White, formerly with Kleine, Triangle and Universal, is the head cutter.

The Romayne company has selected as a trade name the word “Bearcat” and its ambition is to make only bearcat pictures.

ALLAN ADAMS NOW A VET.

General Film Company, which is represented in the American forces at home and abroad on active duty by dozens of former employees, was apprised Tuesday of the death of Capt. Allan Adams of the cavalry. This gentleman joined the General in 1917. Capt. Adams was the first General Film employee to enlist in the service and the last to return. He was a clever and loyal member of the company.

“ONE TO EVERY MAN” ALMOST COMPLETED.

What is promised to be one of the best pictures turned out by the Frohman Amusement Corporation is now on the last stages of completion under the title “One to Every Man,” by Larry Evans. The picture stars Jack Scribner and Mabel Withiel. Mabel Withiel is the famous seventeen-year-old beauty starring all season at the Winter Garden with Al Jolson in “Sinbad.”

RECEIVER FOR AMERICAN FILM LABORATORIES, INC.

Justice Donnelly of the Supreme Court has appointed James A. Lynch receiver of the assets and effects of the American Film Laboratories, Inc., pending suit brought by John F. Blanchard, as trustee, against the concern to foreclose a deed of trust dated February 2, 1915, to secure the payment of $50,000, covering the leasehold property at 60 West 90th street, machinery, etc. There is due on the bonds interest amounting to $8,330. The receiver is required to give a bond of $3,000.
Rambles 'Round Filmtown
With WALTER K. HILL.

During Long Winter Evenings
Try This On Your Neighbors.

For a company of people who are en-
thralled with the products of the moving
screen, few are more seasonable than the
recent production "The Devil Dicker." The
viewers are a large and enthusiastic one
of filmdom is most amusing. This is how it
goes:

Provide each player with a pencil and
sheet of paper and ask him to write the real
name of a given number of well
known stars and actresses. At least one
third of the answers will be correct and two-
thirds of the remainder will elicit the
reply: "I have never heard of that." The number
of favorites who write Mrs. before their
names will be another source of surprise
to the players when the correct lists are
given.

The hostess, of course, reads only the
stage names, asking that they be written
under each other as a means of spelling
words in very few days. The guests are
given a half hour in which to place
opposite each the real name. A correct
list will read as follows:

Mary Pickford........Mrs. Owen Moore
Fanny Ward..........Mrs. Jack Dean
Lulu Mace............Mrs. Thomas Richards
Geraldine Farrar.....Mrs. Lou-Tellegen
Annette Kellerman...Mrs. J. Sullivan
Dorothy Greville....Mrs. R. Barnett
Billie Burke........Mrs. Florenz Ziegfeld
Jane Cowl............Mrs. Adolph Klauber
Viola Allen..........Mrs. R. Slayton
Elise Ferguson......Mrs. Thomas Clark
Alice Joyce..........Mrs. Tom Moore
Nance O’Neill........Mrs. Alfred Hickman
Marie Dressler.......Mrs. James Dolton
Blanche Bosted......Mrs. George Creel

And here is another way of making up
an answer list:

I like to watch the graceful form
of Mrs. J. H. France.
But lest I waste a thunderstorm,
I speak of Annette Kellerman.

I’m quite devoted to Jane Cowl,
I call her that with pleasure rife,
although I know (and do not want to)
That she is Adolph Klauber’s wife.

When Mary Pickford I would praise
I do not speak of Mrs. Moore.
Miss Fagan’s Ina Claire on days
She pictures, doth my heart allure.

And even Fanny Ward is not.
Except when smiling on the screen
When Life’s the play and Love’s the plot.
She’s charming Mrs. Jack R. Dean.

—Lou M. Fagan, Waverly, N. Y.

Concerning “The Terrible Face.”

After carefully scrutinizing the frontispieces
of the various space hounds who were
given a trade showing in a recent
issue of the M. P. W., I do not think it
is just an' fair to Justin Fair to hand him
defered libelous classification.

Moreover, he could not hope to be more
than atmosphere when appearing in
the same picture with Catherine Calvert.
In fact most our most beautiful he-vampires (in
cluding Viola Allen) would be eased into a
pulchritudinous Class 2 under similar circumstances.

—Raymond C. Hill.

It is understood that chorus girls de-
rive their names from a study of the Pull-
man car situation.

We might judge from “Katy,” “Soo,”
“Helen,” and similars that they get them
from box cars.

Getting Away With Rough Stuff.

Shooting a Scene.
Striking a Set.
Getting up a Crank.
Cutting a Film.
Firing a Publicist.
Cropping a Still.
Stripping a Poster.
Boxing a Shipment.
Pasting a Sticker.
patching a Film.
Changing a Feature.
Packing a House.
Filing Applications.
Killing Opposition.
Destroying a Record.
Side-Splitting Comedy.
Drifting Extras.
Stamping Letters.
splitting Reels.
Forcing a Feature.
Ruin and Opposite.
Smashing Success.
Hanging a Border.
Grabbing Sensation.
Crashing Climaxes.
Kicking In.
Scraping a Feature.
Canning a Film.

The Vacationist’s Lament.
Prohibition:
Ruin’s fishin’.

*But poetic licenses are still issued.

"For Husband’s Sake," as the new Universal
feature, will be shown in Family theatres,
itself notwithstanding.

Hip, Hip: Dolores

The first box office for the opening performance
of Irving Berlin’s show, “Yip, Yip,
Yaphank,” at the Century theatre,
has been purchased by Dolores Casselli.

The Progress of Hyam Pillim
On Far-Flung Battle Lines.

The Tale of Several Shirts.

Mr. and Mrs. Harry McRae Web-
ster trotted off to the country
early in July for a period of recrea-
tion. In a split second good fortune Mrs.
Webster suggested to Katherine Perry, a
roof garden actress, that Miss Perry and her
mother be invited to the Web-
ster flat while the Harry McRaes were
vacationing.

"Use the apartment as its contents
are your own," were the last words Mrs.
Webster uttered to Miss Perry as the door
slammed on the McRae-Westers. Here’s
the rest of the story (with Webster on
one end of the telephone conversation
some days later and Miss Perry indulg-
ing in the Q and A pastime of explaining):
"Did you see the new gents in my
apartment after I left?"

"Oh! yes, take a look at "have much to
say, and they made such pretty little
dresses."

"What’s that—explanation please."

"Why I used them all to make clothes
for the poor Belgian ladies."

"You did—who—"

"Your wife—"

"What’s the idea?"

"She said she was to use anything
and everything in this apartment if it were
my own, and I took her word for it."

"You took my shirts for it," yelled Mr.
Webster.

And this ended the lesson.

Our idea of a non-essential is a glass
crash filmed in a production of a photo-
play.

So many film publicists have K. C. B. D.
with and Kenneth C. Beaton
has joined the Fifth and West Recom-
manded Industry, his own self. It was
K. C. B. D. he that the title
that carry "America’s Answer" along with such
impelling spirit.

The Lowest Form of Space Stealing.

It has been done before, it shall be done
again. The marshaling of affinities fills
space these fine, invigorating summer
days, and harms nobody whomever or
whatever.

Screen and Stage.
Cumulus Camera.
Save and Have.
Profit and Loss.
Film and Bells.
Review and Comment
Ticket and Tax.
Hustle and Bustle.
Paper and Paste.
Mutt and Jeff.
Lost and Found.
Thrift and Stamp.
Editor and Copy.
President and People.
Payday and Salary.
Chaplin and Cane.
Author and Groupies.
Cameraman and Cap.
Expense and Profit.
Freight and Express.
Soldiers and Godmothers.
Brandy and Soda.
Director and Midgetograph.
Author and Scenario.
Sixsons and Safety.
Villain in wild-wagging.
Sales and Collections.
Soubrette and box.
Pass and Knocker.
Germans and Atrocities.
Questions and Answers.
Spud and Standard.
Press and Public.
Serials and Sensations.
Mimeograph and Bulletin.
America and Democracy.
Salesman and Swindlesheet.
Booth and best known.
Publicist and Puff.
Assault and Battery.
Display and Lobby.
Parcel and Post.
Lanky and Zacker.
Jimboff and Golf.
Just About Now—Five Years Ago.

(Compiled from the Moving Picture World)

Thanksworth Three-a-Week was presenting "Menace of Little Dorris*"

"King Robert of Russia" was coming along from Essanay in two parts.

"Jealousy" was being completed in Morris England by Universit, with King Baudouin in the title role. Leah Baird was Rebecca and Evelyn Hope played Roszina. Who directed? Herbert Brenon.

"The Stampede's Child" was guaranteed to be "a dainty, captivating romantic production" by Solax. Does anyone remember? We'll let all that.

"At the Foot of the Seafold" was the light and frothy outing of the American Kineton Corporation. Just who was finally hanged is not disclosed.

S czy's Summer Time Selections were "wholesome, seasonable and sensational," as per announcement. "The Stolen Moussinets" and "A Mansion of Misery" were listed as "a, b, and z." Even then Thrift Stamps looked promising.

"The Skeleton in the Closet" was Kate's contribution to art. We hereby give it a rave.

"The Gangster's Sacrifice," "The Burning Roof," "The Woman of the Lubin's titles. Perhaps there may be here just an indexing of why Lubin is no longer flashing across the screens on Monday and Tuesday evening these days.

Sam Sycion was writing advertisements for Vitagraph at a little firm believed in getting all the type he could for his boss' money. Sam did.

Ethel Grandin, pretty as a picture, was playing leads in Universit's Gem company.

Willford North, Vitagraph director, was desolate to be here without a line. Yet! The censorship thing was bowing along. Carl Laemmie, W. C. Toomey, of Mutual, and Frank L. Dyer, of Vitagraph, held a meeting—but that was five years ago.

M. L. C. Funkhauser, the then and still well known Chicago executive, is announced that "no space in city hall is being prepared where films may be shown." Funkhauser "got his" last week. The infant industry is progressing.

Francis X. Bushman was located at Ithaca, N. Y., making photoplays for Essanay. To this very day Bushman still gets his name in the papers.

Norma Phillips was listed as "having the newly acquired Reliance players." The New York Sun still remembers her; lately she appeared in "The Mortal Wife" at the Broadway Theatre.

At the Theatre, of which Dorothy Adams is director, Helen Gardner in "Cleopatra" is stated, in all seriousness, to have been four days at the King theatre and Eshonadoth theatre, St. Louis. There's a work for Theda Bergman as one of the leads.

"At the Sign of the Flaming Aves" was about the most interesting department The World was covering. The assistant notes George Blaisdell told how Earl J. Hughes, of Standard Films, was home in Elgin, Ill., getting his watch fixed. Miss Blaisdell had just finished "Cuprice" and was starting "In the Bishop's Carriage" (she was referred to as "Little Mary") then, while Miss Hughes had just finished "Penn of the D'Urbervilles," all of which applied to Famous Players. Then, too, there was William Beaudry, who had just succeeded James Kirkwood with Victor—Kirkwood going back to Biograph.

Warner, president of Warner's Feature Film Company, contributed a "Defense of Three- Reel Pictures." It seemed to be looking bad for multiple-reel producers, at least at that time.

—Issue of August 21, 1923.

E. K. Bolts When Lightning Bolt
Bolts Both His Barn and Grain.

E. K. LINCOLN, who is co-starred with Doris Cassinelli in "Lafayette, We Come!" from New York to Blandford, Mass., where his country cousin, E. C. Lincoln, a bolt of lightning during a thunder storm struck the large barn connected with his Hill House property, burned the barn to the ground and causing a damage conservatively estimated at $10,000.

The barn must be filled with part of this year's crop of hay, rye, and oats. Mr. Lincoln left immediately for Blandford station, where a fireproof barn would be built at once.

—W S—

First Class in Beauty: Stand Up! Metro's publicist declares that it became necessary for Miss Alice Allison's "The Return of Mary," to shoot a scene on the campus of Hollywood high school. The camera was supposed to have done the asking.

The production manager was informed that Metro could obtain the board's sanction to take pictures on the grounds of the school, which is exclusively for girls, on one condition—namely, that a representative of the Los Angeles board, which has supervision over the Hollywood institution, first have a look at the young ladies.

The school board representative motored out to the studio and was presented to Miss Allison and then shown the girls who were to work in the scenes with her. "Forget your good manners," he said, giving her the first glimpse. "I never saw a more splendid lot of refined and good-looking girls. I just knew they would be a benefit to your picture. And, by the way," he added, "you don't happen to need a handsome board official for atmosphere, do you?"

—W S—

Parked Her Lizard in Bread.

Virginia Chester, blonde and comely, has been parking her lizards in a Universal photodrama starring Mary MacLaren. When she was eager to join the Universal force she confided her ambition to Ida May Park, directing Mary MacLaren. Miss Park told her to make her small part distinctive and await results.

After a hour of deep and painful thought the delicate blonde decided that she would staffergast the company by teaching her pet chameleon to crawl on her head. (Yes, no clock was present.)

All worked well until the little reptile started to change his color. At first he turned red, then green with envy, and later blue when he was picked off and tethered in a hatbox.

In the next picture Virginia will probably have a larger part with a less temperamental lizard in your picture.

—W S—

The Fate of Feet in a Fete.

On the beautiful lawns of the Letts estate in Hollywood a garden party was in progress. And just as conveniently as that, the director, was rehearsing a scene in "Judgement," an "extra" dashing up the gravel drive, as the camera cooled off. He almost fell into the arms of Bert Dorris, the assistant director.

"If I would have been here sooner," he gasped, "but I had to hunt all over town for these."

He picked it down, and it was Dorris' turn to gasp.

"Your bit of business in this is that of a young fellow with white flannels," said Dorris, "and here you show up with a Charlot Chaplin rig on. What are you wearing those white flannels for?"

Dorris pointed the finger of scorn at the treasurer's costume. "Why I thought you said 'long feet,'" the super explained, "these shoes are the business."

Then light dawned on Dorris. "I said 'lawn fete'—not long feet."

—W S—

At the Sign of the Good Showman.

P I N C H I N' is a regular game means that someone of previous importance is about to scoff to the shower bath. Find out, folks, for film reviewers mean that the P. H. is about to undergo something closely approaching the Turkish visit.

Not, however, in all cases. Take, for instance, Vitaphograph. Not alone do they play the game in a ridiculous room with commodious chairs, but add, for good measure, a piano player to accompany the feature on its projected screen.

This we style good showmanship. If a reviewer is worth having around and film reviews mean anything in the young lives of distributors, wably chairs minus backs, in scant profusion, chuck into the equation, prove otherwise in some few instances.

Concurrent with their recent nuptials, Bushman and Bayne were, appropriately enough, released by Metro in "A Pair of Cupids."

—W S—

Write Your Own Heading.

August weather has had an effect upon exchange men and exhibitors alike. It has driven them—the heat—to woo the inuise, or worse, other industries to improve it better. The other day the New York exchange of General Film received the电缆gram from Manager Hammell's able lieutenant:

Monticello, N. Y.

August 3, 1918.

C. J. Fitch,
Care General Film Company,
New York.

Our patrons kick and we can't stillum. They want these reels from the General Film. They simply will not let us skippum. So please get busy, Cher, and shipum.

L. F. GUIMOND.

To which Fitch Cher replied in kind, and promptly, with this meter albli:

L. F. GUIMOND.

Lyceum Theatre.

Monticello, N. Y.

Reels were shipped on August 3. Not surprised your crowd pertubed. General Film best there is. That is why we got your bid.

GENERAL FILM COMPANY.

All of which shows what mid-summer can bring forth.

—W S—

Food Will Win the War.

Archie MacArthur, Jr., frequent table-mate of William Rudolph, the epicurean joy from the fast, is spending in California. Mr. Rudolph post-cared the "making" a snack breakfast; Champagne Cocktai.

Mountain Trout.

Bear Steak.

Antelope Croquettes.

Rice.

The postal bears date of May 31.

And Rudolph still lives.

—W S—

Reproachable Titles.

"Oh! Susie Behave!" (World).

"How Could You, Jean?" (Arteract).

"How Could You, Caroline?" (Pathe).

"Naughty, Naught!" (Paramount).

"Shame" (General Film).

"We Can't Have Everything" (Arteract).

"You Can't Believe Everything" (Triangle).

Isn't It the Truth?

—W S—

Talking Titles.

"Say, Young Fellow!" (Arteract).

"Let's Get a Divorce" (Famous Players).

It is understood that "Uncle Tom's Cabin," veteran of American stage plays, is to be further exploited in pictures as war propaganda in these piping times of Multiple Marathons.

—W S—

The Rambler.

You will never know how frivolous this business is until you begin to take it seriously. Come now, seriously, slip us the dops! THE RAMBLER.
Fox Reports Phenomenal Business for "Cleopatra"

THE phenomenal business being done all over the country by the William Fox production, "Cleopatra," which went on a rental basis August 1, has developed the interesting fact that 520,000 persons have already paid to see this great drama of the siren of the Nile.

That this figure is only temporary is shown by the bookings which are coming in for "Cleopatra." A striking fact in connection with these bookings is that many of them are repeat dates, and this despite the fact that the production, at its original showing, played at special prices.

Kunsky’s Washington Theatre in Detroit, for instance, has just rebooked "Cleopatra" for a week, and early reports stated that despite the terrific heat the house is being packed at both daily performances. "Cleopatra" played the Washington Theatre on a percentage basis for five weeks in the spring at $1 top prices.

"Cleopatra" opened in Pittsburgh for its run in the Olympic Theatre at popular prices, and although the thermometer registered 100 degrees in the shade there was no diminution in the crowds that sought admission.

The extended run of the play at the Victoria in Philadelphia set a new high mark for attendance in that city, and the run of the play at the Colonial Theatre, Chicago, will long remain a standard. An interesting situation developed in regard to the showing in Chicago. After the Colonial had given the play a record-breaking run at $1 top prices Miller’s Rose Theatre in Madison street booked it for two weeks. At the end of that time it became increasingly evident that if the management wanted to satisfy the crowds that sought to see the picture it would have to book another week. The print being used by the Rose had been engaged for the next week by another Chicago theatre. The Rose sent out a hurry call for another print, but it was found that all the fifteen prints in the Chicago territory were in use right in the City of Chicago for that week. Accordingly a fresh print was rushed on to Chicago from the Fox home office in New York, the special messenger arriving just in time for the first performance Monday.

Extended runs of "Cleopatra" were also made in Boston, where it played three weeks; Portland, Ore., where it filled the house twice daily for two weeks, and in Milwaukee, where its engagements were repeats; "Cleopatra" having played in each of the cities on previous occasions.

Other cities that have booked this record-breaking production for repeat engagements are Cincinnati, Fort Worth, Trenton, East Liberty, Pa., Columbus, Denver, Camden, Fort Wayne, Cleveland, where it has booked nineteen days’ re-engagement; Reading, Pa., and Battle Creek, Mich.

Outing Pictures Show Old Naval Base.

With the world at war, gigantic fortifications in place at every conceivable point of military advantage, there exists a valuable harbor of demonstrated naval importance equipped with dry docks and docks unprotected save by two pieces of artillery—and nobody to shoot them—unmoored by modern militarism and unconcerned over the world’s turmoil.

It is St. Basons, a tiny island in the West Indies, once the most flourishing port of the western hemisphere, the naval base of the British high seas fleet in the war of 1812. It was from there that Admiral Rodman operated his ships, and it was there that he repaired them.

All that remains is the ruins of the great docks and warehouses, the ruins of the dry docks, the royal governor’s mansion, and the two guns—the "Big Berthas" of their day—the guns which fired the first salute to the American flag under Holland’s recognition of American independence.

These things are all pictured in "Statla With a Past." Outing-Chester adventure picture No. 8, which is released by Mutual, August 15. The interesting island is treated with the same originality and cleverness which has marked the outing pictures and made them stand out as one-of-a-kind features.

Museum of Art Compliments Pathe’s "Hands Up" Poster

The Pathe twenty-four sheet poster advertising the new serial, "Hands Up," which is now posted in every city of any size in the country, has received distinguished mention from one of the most exciting art judges in the world, the Metropolitan Museum of Art in New York City. Friday date of July 31 Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., received a letter from the museum requesting that he be sent one of these twenty-four sheet posters on file in its library of commercial art. In this library, it states, it files only the best posters. As the one, three and sixes are of the same high class as the twenty-four, exhibitors are thus assured that the paper they are receiving on "Hands Up" is of a character that will materially aid them in securing notable business.

With the release date still some time off, August 15, the various Pathe exchanges have reported many excellent bookings. As a matter of fact, "Hands Up" starts with a better showing in the matter of business booked than any serial Pathe has ever put out. Pathe has been hooked it for every one of his houses, canceling a competing serial to do so.
Bluebird to Issue Again
Keenan’s “The Long Chance”

BLUEBIRD has rescued from the oblivion which perfor- 
ence overtakes all things cinema another excellent 
play. The late Broadway Specials 
contained a number of good examples of the moving picture art. Among them was 
Frank Keenan in “The Long Chance,” a 
thrilling six-reel picture of the West in 
its most unvarnished condition. It was 
released three years ago, and had far 
more than the natural life of a photoplay. 
Now Bluebird has decided to reissue it on 
its regular program, cutting it down to 
five reels and snapping it up with modern 
titles and the style which accompanies all 
Bluebird photoplays.

The reissue of “The Long Chance” is 
not nearly so difficult as that of many 
photoplays, because it was one of the first 
dramas to be produced along what are 
known now as modern titles. That is, its 
story wasn’t told in one-two-three se-
quence. The element of photoplay sus-
pense was interjected in the development. 
Half of the story wasn’t told until the 
last reel, whereas it was formerly the 
custom to keep the audience in strict ac-
quaintance with the entire action of the 
photoplay as it progressed.

In addition to Frank Keenan, who needs 
no introduction to photoplay fans, and 
who is still grinding them out for their 
delection, the cast assembled was a 
strong one, including Stella Bissetto, Fred 
Church, Beryl Houghton, Jack Nelson, Jack 
Nelson, Jack Curtiss and Clyde Benson.

E. J. LeSaint made the production, which 
was written from a continuity contributed by 
Harvey Gates. In fact it is to Mr. 
Gates that “The Long Chance” is indebted 
for its highly modern technique. Keenan 
is seen in the character of Harley P. Hen-
nage, written by that wonderful portrayer 
of Western types, Peter B. Kyne.

“A Sun Kissed Isle” (Post Travel).

“A Sun Kissed Isle” is the title of the 
Post Travel Series No. 11, released by 
Pathé Exchange, Inc., the week of August 
25. This travelogue takes the spectator 
through the lovely Island of Porto Rico, 
showing beautiful scenery, the modes of 
living of the natives and their industries.

Billie Burke Plays Driver
in “In Pursuit of Polly”

IN “In Pursuit of Polly,” her newest 
Paramount picture, to be released 
August 19, Billie Burke will be seen for 
a time as a chauffeur in overalls, who does 
not disdain to repair her broken-down 
automobile and who, while engaged in 
this occupation, is discovered by a mil-
lionaire who offers to assist her and later, 
following a series of the strangest kind of 
advantages, marries her.

In this picture Miss Burke plays the 
part of Polly Muranden, a wealthy society 
girl of New York, who is unable to choose 
between two men who love her and con-
sequently becomes engaged to both of 
them at the same time. To extricate her-
sel from this tangle she announces that 
she will give her hand and heart to the 
first man who captures her, so that she 
has an hour’s start in her automobile.

As the result of this plan many in-
triguing situations develop, all of which 
are diverting, many of them comical 
and others highly dramatic. In the course of 
her adventures Polly comes in contact 
with Hun spies who are seeking to 
destroy American munition plants. Mason, 
the millionaire friend of the roadside, 
who happens to be a Secret Service agent, 
comes to the conclusion that Polly is act-
ing in conjunction with these spies as 
their confidential and he is forced to place 
her under arrest just as the two suitors 
reach the scene. It thus develops that, 
according to the agreement made before 
the race began, Polly belongs to Mason, 
as he is the first to have captured her, 
and he unhesitatingly claims her as his 
bride.

It is said that there have been few 
photoplays in which Miss Burke has been 
seen that have afforded her the support 
for effective characterization that “In 
Pursuit of Polly” does. Thomas Meighan 
is her leading man and others in the cast 
are Frank Losee, A. J. Herbert, William 
Davidson, Alfred Hickman and Ben Deely.

Doris Kenyon Breakfasts
With Hub’s City Officials

DORIS KENYON’S first production, 
“The Street of Seven Stars,” by Mary 
Roberts Rinehart, produced by her 
own company, De Luxe Pictures, Inc., has 
been its first showing in New England at the 
Park theatre in Boston during the week 
beginning Monday, August 12. Miss Ken-
yon appeared in person at the theatre 
Monday afternoon and evening. In honor 
of the occasion except Manager John D. Soriero 
arranged to have all of the city officials 
of Boston meet Miss Kenyon at a break-
fast to be given at 10 o’clock on Monday. 
In addition to the city officials, prominent 
exhibitors of Boston and New England 
also were invited.

Following the breakfast Miss Kenyon, 
accompanied by Theodore C. Delrich, 
president of De Luxe Pictures, Inc., and 
William L. Sherry, president of the 
William L. Sherry Service, motored to Lowell, 
where a lunch was given in Miss Ken-
yon’s honor by the exhibitors of that city. 
Manager Soriero conducted an extensive 
advancing campaign in the Boston news-
papers on the initial showing of “The 
Street of Seven Stars” in New England, 
and has aroused much interest in star 
and production.

“Prisoners of the Pines” (Hampton).

The first Jesse D. Hampton picture starring 
J. Warren Kerrigan has been titled “Prisoners of the Pines,” so called be-
cause it is a story of the workers in the 
lumber camps of the far north and so far 
away from civilization as to be literally 
prisoners of the trees from which they 
earn their living. Hampton-Kerrigan pic-
tures are distributed by the W. W. Hod-
kinson Corporation.
**Ethel Barrymore to Make Maughan's "Lady Frederick"**

**LADY FREDERICK,** the brilliant society comedy by W. Somerset Maugham, has been secured for screen purposes by Metro from Mr. Maugham's American agents. Ethel Barrymore, who introduced the play at the Hudson Theatre, New York, a few seasons ago, with such success, will also present it to the American public by way of the screen, and Metro is the gauner.

Following close upon the heels of another great comedy, "Our Mrs. McChesney," which Miss Barrymore has just completed at Metro's Sixty-first street studio, the acquiring of "Lady Frederick" is in line with the firm's program of presenting this star in a screen series of the productions in which she has most strongly endeared herself to the public, namely, in brilliant, sparkling comedies with underlying heart interest. Miss Barrymore has played successfully on the speaking stage both "Lady Frederick" and "Our Mrs. McChesney," the latter being an adaptation of the famous Edna Ferber stories, dramatized by the author and George V. Hobart. Further stage comedies will be added to the list. Herbert Blache will direct Miss Barrymore.

"Geezer" Goes Over Big in Chicago.

"The Geezer of Berlin," the travesty on "The Kaiser, the Heast of Berlin," which Jewel put out, has had its first test and has come away successfully. Jewel officials were so fed up on "The Beast"'s success that they had come to think there was only one picture of the class. To have a two-reeler keep right on where "The Kaiser" left off was more than they had dared hope.

Mrs. Emma Cohen, manager of the Casino Theatre, at 58 West Madison street, the heart of Chicago's Loop district, saw "The Geezer of Berlin" in the Universal Exchange projection room and without arguing about the first-run price booked it on the spot. She used an elaborate advertising campaign prepared by the exchange publicity department, and Irving M. Luck saw to it that all the Chicago reviewers were there. In spite of all high priced competition "The Geezer of Berlin" got the tops, the cuts and the best reviews.

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**W. S. S. Are Baby Bonds**

**Scene from "Lawless Love" (Fox).**

Ethel Barrymore in "Lady Frederick".

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**Scene from "Tother Dear Charmer" (World).**

Ethel Barrymore's "Lady Frederick".

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**Affiliated Issues Booklet**

**Giving Detailed Analysis**

A SIXTEEN-PAGE booklet under the title of "The Exhibitor Dominant," has just been issued by the Affiliated Distributors' Corporation and is being mailed to the members of the various Affiliated units throughout the country.

The book explains in detail the platform of exhibitor-controlled co-operative booking as worked out by the Affiliated plan, and contains an interesting chart of the benefits derived by both exhibitor and producer from this method of film distribution.

The question of the savings effected by exhibitors through grouping their booking power is treated by specific illustrations. How the funds of exhibitors are at all times kept under their control; how pictures are selected; how quality productions are assured; how the producer is protected, and how waste is eliminated are some of the topics discussed in the booklet.

"Regardless of whether an exhibitor becomes associated with the Affiliated he owes it to himself to weigh carefully the material presented in this book," said Charles C. Pettijohn, general counsel of the Affiliated, in commenting upon the publication of the work.

"So far as I know there has never before been published a treatise which outlines so comprehensively just how far-reaching is the power of the exhibitor. It is not a revolutionary nor radical argument, but a sane, constructive discussion of the part that the exhibitor can and should play in putting his own business and the business of the industry as a whole on a sound, efficient basis, through the medium of co-operation."

Exhibitors not members of the Affiliated units may obtain copies of "The Exhibitor Dominant" through the national director of the Affiliated in their territory or by writing to the Affiliated offices in New York.

"A Law Unto Herself" (Paralta).

Paralta announces the completion of the fourth Louise Glau play with that company, "A Law Unto Herself." Miss Glau has the difficult part of portraying three different periods, each ten years apart. The locale of the story is the Champagne district of France, and the time 1894, 1904 and 1914. There is a background of war and preparation for war that furnished the fabric upon which the drama is woven.

Francis Paget supplied the original story and working synopsis. Mr. Paget is a new author in the screen world and the story of "A Law Unto Herself" is the first one he ever submitted. It was accepted immediately in preference to other scenarios which had been considered and Mr. Paget was brought out from his home in Montana to the studio, where is is expected he will write other stories for the star. The screen version was written by Jack Cunningham.

Wallace Worsley produced the play, which will be released by the W. W. Hodkinson Corporation.
Jewel's Anti-Yellow Dog Campaign Is Spreading East

The practical "win the war" campaign planned by Jewel, Inc., in connection with the visualization of "The Yellow Dog" has traveled to the South and is being spread. So far it has been conspicuous and grown to such proportions that the greatest expectations of the company have been surpassed and Henry Irving Dodge, author of the now famous story and founder of the anti-Yellow Dog agitation, says his fondest dreams have been more than realized.

In addition to the chambers of commerce and patriotic societies that have already been reported as sponsors of the campaign in various cities many great newspapers have taken up the work of organizing the boy power of their towns in co-operation with the leading picture theatres.

In all cities this plan has been reversed by the most prominent exhibitor assuming charge of the campaign and securing the co-operation of the newspapers in his territory.

This latter plan gives the widest publicity to the movement and makes possible the fact that every phase of the campaign that is suppressing the destructive influence of Hawaiian propaganda is free of commercialism and is in no way associated with the picture that will later be released to the public after many yellow dogs into incorporated patriots.

One of the biggest Anti-Yellow Dog clubs in the country today is in Dallas, where the Dallas Morning Post, "Whooping it" the drive in association with the leading picture houses and legitimate the campaign.

A big street parade in which over one thousand members participated was conducted by this paper, and after being reviewed by the Mayor, Joseph E. Lawther, and Harry Olmstead, of the Council of Defense, the paradors were presented with membership badges that were honored by admission to the Old Mill theatre at a special performance. Other special performances have been given as part of the big Yellow Dog rallies and still others are planned to keep the campaign in Dallas going.

Western Photoplay's Serial Named.

The international title contest conducted by Leah Baird has come to a close. The majority of film fans throughout the world decided against the opinion of Miss Baird and the original title selected by Joseph A. Golden of the Western Photoplays, Inc. has been settled upon as the final selection for the serial in which Miss Baird is being starred. A majority counted in favor of the choice originally placed on the serial as being the most appropriate and the most interest compelling.

"The Messenger of Death" is the title of the coming fifteen-episode serial.

WHILE the oppressive hot wave was breaking all heat records for New York City, Goldwyn was setting a new mark for motion picture realism. The biggest relief work is "Perfect Lady," from the successful stage play by Channing Pollock and Renold Wolf. The play is popularly known as Augustin Daly, playwright and producer, achieved his biggest successes and the scene of Ada Robertson's home. At the last minute years ago became a burlesque house for the three days the Goldwyn players used it—1918's late year success.

One of the scenes required eighteen chorus girls. They surround Miss Kennedy, who plays the role of Juliet, leading woman of the troupe. In the audience were three extras applauding the "work of Juliet." Also in the audience were four prominent members of the cast posing as members of the Starlight League, one of them being the sheriff. The latter, urged by other members of the committee, orders the curtain lowered because of the apparent vulgarity of the show, and then tells the audience to find it to the box office for its money.

Because of the intense heat, Goldwyn had a cooling plant installed at Daly's Theatre and fish tanks four tables wide set the length of the lobby and food was brought from a nearby hotel. Jere Austin, Miss Kennedy's leading man, acted as host in the garb of a clergyman, the role he plays in "A Perfect Lady." A sixteen-piece orchestra was engaged for the theatre scenes made music for dancing between hours of work.

Loew's "Perfect Lady," which is "Whooping Up" the drive in association with the leading picture houses and legitimate the campaign.

The Ousting-Chester cover parts of the semi-civilized world never before caught by the motion picture cameraman, their subjects extending from the jungle interior of Fiji to those equally little known islands of the West Indies, Saba and St. Eustatius, with in-between visits to Venezuela, including a canoe trip up the Orinoco, a ramble among the glaciers of Mt. Columbia, a trip to the Gulf Coast islands off Louisiana, side tours among the pine and mountain streams of upper Canada, and again among the Florida Everglades. Intimate housekeeping arrangements of native tribes in remote and nearly inaccessible parts of the world are revealed in this series.

Loew Books Ousting-Chester's.

Loew's circuit of New York theatres has just booked the entire Ousting-Chester travel series of twelve pictures released by Mutual to run in all the Loew houses in New York. Each release works twenty days. These one-reel classics, which were produced by C. L. Chester in cooperation with Ousting, "the world's authority on the great outdoors," are meeting with wide popularity, their range of unusual subjects having commended them to the travelling public.

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Miss Chadwick Featured

By Pathé in Two-Reelers.

A GHIL, whose vitality and screen personality won for her success over night in the Pathé serial, "The House of Hate," is to be starred in a number of two-reel dramas produced by Astra and released by Pathé Exchange, Inc.

The first of these dramas of plot counterplot and the underworld is entitled "The Honest Thief," and will be released in a number of future dates. It tells a story of a girl cashier in a country bank whose ingenuity and brains circumvent the plots of crooks and wins for her husband and happiness.

Miss Chadwick has been surrounded by a capable cast of players. Another one of the two reels in which Miss Chadwick will be starred is entitled "Getaway Kate," a drama of the call of the heart. Pathe will give further details regarding these two-reel dramas in the near future.

Gillstrom Directs the Lees.

Jane and Katherine Lee, the diminutive stars, have begun work on the first of their pictures which will be released under the William Fox brand of Excel Pictures. The play bears the temporary title, "Go Get 'Em," and is said to be full of thrills and opportunities for the Lee children to play their mischievous pranks.

Besides being the first Lee Excel Pictures, "Go Get 'Em" also marks the advent of Arvid E. Gillstrom into the forces of William Fox direction. Mute Gillstrom film comedies, and "Go Get 'Em" is expected to mark several departures in this type of screen play.

The last few pictures of Jane and Katherine have been directed by Kenean Buel, but Mr. Buel has now been assigned to another play.
Here's the Good Cast For Moore's "Just For Tonight"

PLAYERS notable for their achievements on stage and screen surround Tom Moore in "Just for Tonight," the medium of his first appearance as a Goldwyn star. As his leading woman Tom Moore has Lucy Fox, identified with well-known productions in the spoken drama and for several years equally noted for her work before the camera.

Henry Sedley, a favorite on the stage and in vaudeville before his entry into the motion picture field, has an important role. Another to whom a major part has been intrusted is Maud Turner Gordon, whose work as the mother with Madame Kennedy in "The Service Star" won high praise everywhere, and who played a similar part with Geraldine Farrar in "The Turn of the Wheel," to well cast. So is Ethel Grey Terry, long a favorite on the stage and screen. Other well known screen players in the cast are Edwin Sturgis, Phil Ryley, Robert Conville, and Robert Brederick.

World Engages Vekroff To Direct Miss Castleton

PERRY N. VEKROFF has been engaged by World Pictures to direct Barbara Castleton in a series of features. He will begin work at once at the World Studio at Fort Lee.

Mr. Vekroff was born in Alexandria, Egypt, and was educated at Robert College in Constantinople. This is the famous seat of learning that was founded by American missionaries and is endowed by money contributed by citizens of the United States.

At the University of Sofia he studied law and dramatic art. His stage career has been one of unusual variety, having had experience in opera, vaudeville and legitimate stage. His first American appearance on the stage was with the late

Alma Rubens and Harry Mestayer Lead Triangle Aug. 1

A DRAMA of love and sacrifice, "The Quest Flower," heads the Triangle program for August 15, offering Alma Rubens in the leading role. It is a story of the victory of patriotism. The heroine debases herself in the eyes of the man she loves because she may save him from death. But face to face on the battlefield comes her sweetheart and the man who has determined to kill his rival for her affection. Both have faced the trial of the world's great conflict, and in the face of death and devastation the villain's conscience is awakened. Personal quarrels are forgotten in the turmoil of the battles of the nations, and to the hero comes the knowledge of the nobility and sacrifice of his sweetheart's love.

Alma Rubens is an Italian girl, Gailia, a character which should conform admirably to her brunette type. Several new players are included in her supporting cast, among them being Charles West and Emory Johnson.

Frank Frazzle, who directed this production, is said to have furnished one of

Ralph Ince to Direct Hamilton

George Randolph Chester's story, "Five Thousand an Hour," the scenario of which has been made by June Mathis, has been decided upon by Maxwell Karger as the initial picture for Hale Hamilton as a Metro star.

"Five Thousand an Hour" is one of the cleverest of the George Randolph Chester stories and its leading character is a typical Hale Hamilton part. Mr. Hamilton will create the role of Johnnie Gamble, a conquering financier, who goes through many escapades, and whose career holds one amusing situation after another, but who eventually cleans up a crooked business deal and wins out. Many scenes of unusual beauty and interest will be incorporated in the picture, among them the racing at Saratoga, a prominent country club and prize kennels of a dog fancier.

Ralph W. Ince will direct. Assisting is William W. Cohill.

The first scenes for "Five Thousand an Hour" will be taken at Saratoga and will show many of the world-famous places of note in that city—the springs, the picturesque old hotels, homes of our political conventions, the races and numerous other features,

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Pretty Frocks for Mae Marsh

Mae Marsh's many pretty gowns in her latest production with a scenario by Catherine Carr. Gilbert Warrenton was the cameraman.

Mutual Releases Field Single Aug. 20

Elmor Field, the clever Los Angeles high school senior, who is starring in a Strand comedy on the Mutual schedule, has already produced half a dozen remarkable one-reel pictures, and her prettinesses, daintiness and originality has already increased the popularity of the Mutual-Strand features.

Her latest release is "Winnie's Wild Wedding," scheduled for August 20, in which a flirtatious and clever girl, ready to marry her first love, quickly overcomes her father's mandate that she not marry until she has had three proposals. She arranges for the additional two in a hurry, but her foot nearly slips on the third.

The "humanity" of the Strand-Mutual playlets has appealed to high class theatres.

Pretty Frocks for Mae Marsh

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Perry N. Vekroff

Augustin Daly. He has also appeared in productions of Klavus & Erlanger and Henry W. Savage.

His screen career embraces three and a half years spent with the American Kinemacolor, Metro, Vitagraph and others. His first production with the World Company will be "What Love Forgets," by Gardner Hunting.
It's Chauffeur Moore in Goldwyn's "Thirty a Week"

WITH "Just for Tonight," his first Goldwyn starring vehicle being shot at Goldwyn branches throughout the country. This review is at work in the Goldwyn studios at Fort Lee on his second production as a star. It is "Thirty a Week," from the successful stage play by Thompson Buchanan, and is expected to add to its place among the group of pictures more suited than that afforded by his first production.

"Thirty a Week" is being directed by Harry Beaumont, engaged especially by Goldwyn to supervise the Tom Moore production. Beaumont's success as a temperamently directed direction of the "Skinner" pictures—"Skinner's Dress Suit," "Skinner's Baby," and other films especially well fitted to handle Tom Moore. He and the star are in accord in believing that "Thirty a Week" will be a whirlwind of adventure and fun.

The play tells the story of the romance of a young American producer whose salary is thirty dollars a week, and who falls in love with and marries the beautiful newcomer. These three players, in the opinion of the Fox Corporation, typify all the verve, electric force and smash that are making themselves felt on the Western front.

Tom Mix is the West, with all its daring, its breezy, devil-may-care life; when his rides he visualizes the bravery and hardihood of the men who Hewed a civilization out of a wilderness.

And then there is George Walsh. All that is fine and wholesome and splendid in young America is embodied in this actor's work. He is athletic, like all good young Americans—clean-limbed, happy, bubbling over with life and vitality.

Goldwyn is the typical American woman. She has fine force and high tension temperament. And her plays stand out for these very qualities.

Farnum Finishes Second Grey Story.

William Farnum has completed the filming of "The Rainbow Trail," the Willam Fox picture taken from Zane Grey's novel of the same name. The film has been cut and assembled and will be shipped to New York shortly for inspection.

The Grand Canyon of Arizona will be well advertised in this picture, as will a large part of Southern California. It is an authentic, picturesque story, with cost of production $100,000.

"Smiling Bill" Back at Work.

"Smiling Bill" Parsons, back at his Hollywood studio after a six weeks' transatlantic vacation tour, is at work on his thirteenth Capitol comedy, as yet unnamed, enthusiastic over the reception accorded him everywhere and delighted with the praise heaped upon his productions by the theatre owners everywhere.

"Thirty a Week" was the first of the films which would be shown to the New York exhibitors for distribution among the exhibitors.

"Parsons promises a surprise for his friends in the new Capitol comedy he is working on. It will present the fat stage star and even funnier than those that have gone before."

Pathe Announces Keenan Feature.

Pathe Exchange, Inc. announces there has been completed a great Frank Keenan feature which has been entitled "The Midnight Stage." This drama of California is of the sixties. It will be remembered that Frank Keenan won artistic fame in the role of the sheriff in David Selznick's western drama, "The Girl from the Golden West."

"The Midnight Stage" Frank Keenan enacts a dual role; that of a gambler and then of a road agent. Jack Cunningham wrote this drama, which was directed by Ernest C. Warde.

Congenial Role for Kerrigan.

F. McGrew Willis, author of J. Warren Kerrigan's "A Baby for a Star," released by the W. W. Hodkinson Corporation early in August, has provided Mr. Kerrigan with one of the most congenial roles the screen star has had.

Lois Wilson is seen as the heroine. She has appeared with Mr. Kerrigan in a number of his pictures and has gained popularity by reason of her comeliness and artistic ability.

"The White Lie" Released September 2.

Bessie Barriscale's next Paralta play, "The White Lie," is a romance written by William Parker and directed by Howard Hickman. The gripping situation is a modern one, where the wife of old widower, who, besides baby Mary Jane Irving, is practically the only person left to her, is Charles Gunn and Edward Coxen complete the cast. Originally called "A Wife's Sacrifice," the picture will be released by the W. W. Hodkinson Corporation on September 2.
"Ruling Passions" Slated For Month's Broadway Run

A richaM s. scomer, whose many stage and screen successes include "To-Day," "The Yellow Passport," "The Inner Man" and others, is at the biographic stage on the producing of his latest screen effort, "Ruling Passions," upon which he has been working the past three weeks. Those who have seen that part of the play already completed are quoted as declaring it is bound to meet with large success. It deals with a vital and interesting problem of life.

Mr. Schomer has selected his cast with great care and skill. Its leading members are Julia Dean, Edwin Arden, Claire Whitney and Evelyn Voss.

"Ruling Passions" will be presented at a Broadway theatre for a four weeks' run and then released throughout the country by the Schomer Photoplay Producing Company, Inc., of 1440 Broadway.

"Lawless Love" Next Fox Special

Jewel Carmen in "Lawless Love," a tale of a New York vaudeville artiste and a basket bandit, is announced as the next Fox special feature release. The picture is based on a magazine story, "Above the Law," which was written by Max Brand, and was directed by Robert Thornby, being Mr. Thornby's second picture for Fox.

There are only three principals in the cast. Besides Miss Carmen, who portrays the role of Labelle Geraldine, fresh from the vaudeville stages of Broadway, there are Henry Woodward, who appears as Black Jim, a bandit chief, and Edward Heurn, cast as Freddie Montgomery, who has a yellow streak wider than a Staten Island ferryboat.

Scenery of striking beauty is declared to be a feature of the play, as many of the scenes were taken at Huntington Lake, California, 5,000 feet above sea-level.

Second Keeney Picture Released.

The second release of the Frank A. Keeney Pictures Corporation, "Out of the Night," by E. Lloyd Sheldon, was put on the market today. The American William L. Sherry Service, which is distributing all of the Keeney productions, The next release will be "The Uphill Path," by Paul Armstrong. The last named picture is complete, except for final editing and titling.

When Mr. Keeney started in the film producing business he announced that he was going to put out high-class pictures, with a strong popular appeal. That he has

Ray to Make Another Western.

Charles Ray, as a result of the success of his former Western picture produced by Thomas H. Ince for Paramount, "Playing the Game," has been slated for another of that type, to be filmed from a novel and wherein he will have the role of a young chap on a ranch somewhere in the open lands.

Scena Owen has been selected as his leading woman. Victor Schertlanger will direct, assisted by Bill Curran, with Chet Lyons at the camera.

Chatsworth Park, thirty-five miles from Los Angeles, has been selected as the location for the exteriors.

Otto to be Lockwood Co-Director in Yorke-Metro

Henry Otto will again direct Harold Lockwood in Metro productions. Mr. Otto returns to the Metro fold after a two years' severance of relations. During the time of his previous affiliation with Yorke-Metro, Mr. Otto was credited with the production of what proved to be among Mr. Lockwood's most successful early vehicles. It was Mr. Otto who put on "The River of Romance" and "Mister 44."

While no announcement has been made to such an effect, Mr. Otto's engagement may nevertheless presage the appearance of Mr. Lockwood in more vehicles of the type of "The River of Romance" and "Mister 44."

According to the agreement Mr. Otto will alternate with Managing Director Edwin Carewe in the making of future Lockwood pictures. He will take over the star immediately after the final scenes of "Palm First" have been made and will start "shooting" at once while Mr. Carewe is engaged in the task of cutting and titling his production.

Mr. Lockwood and Mr. Otto were fellow players with The Selig Company in the days of one reelers. Mr. Lockwood appearing in leading roles, while Mr. Otto played heavies. They were associated in these capacities for two years. Mr. Otto then went to the American Company as director, remaining there for two years. He was also with the Universal for a long time and produced for them, among other pictures, the screen version of "Undine." Another spectacular water feature he produced was "A Modern Lorelei," starring Tyrene Power. His most recent engagement was with Triangle, for whom he directed features starring William Desmond.

Before entering screen work Mr. Otto appeared in vaudeville and on the so-called legitimate stage besides filling engagements as stage director. For a long time he was stage director for Henry W. Savage.

Henry Otto.

General Film on Broadway
With Long and Short Plays

The week of August 4 was General Film's week in so far as Broadway was concerned, first-run houses were concerned, reports Manager J. A. Hammell of the New York exchange. At the Rivoli three General Film short-length classics composed the major portion of the program, while at Loew's New York "Her Moment," with Anna Luther, was the feature subject of the Wednesday program. This was the third successive week in which General Film's offerings have been presented on Broadway. "The Enchanted Profile," an O. Henry story, having been screened at the Rivoli during the week of July 28, while the week previous saw another O. Henry story, "Shammon and the Archer," at the same theatre.

The notable program created by Manager Thahpelf of the Rivoli for the first week in August contained an O. Henry story, "Springtime la Carte," and a Walton tale, "Winning of the Mocking Bird," two-reel productions, as well as the exclusive American Red Cross film showing the Fourth of July celebrations in Paris.

"Springtime la Carte," featuring Edward Earle and Agnes Ayres, was the fourth of the recent O. Henry pictures shown in the two Rithofel theatres during the last few weeks.

Gail Kane Has Davies' Story.

Miss Gail Kane's next production in the series of eight feature pictures she is to star in by Mutual is from "The Impredel"; jerry Thompson Davies' non-successful novel, the pictorial rights of which have been purchased at Miss Kane's earnest request.

Miss Daviel has written many successful books and magazine stories, among the most popular of which were "The Melting of Molly," "Miss Selma Sue" and "The Soap Box," "The Road to Providence," "The Treasure Babes," and "Over Paris Hillage."
East and West Fox Has
Nine Productions in Work

REPORTS from the William Fox studios in the East and on the Pacific Coast show that nine productions are in work. "The She-Devil," being directed by J. Gordon Edwards at Hollywood, is nearing completion. Tom Mix and his company, under the direction of Lynn Reynolds, has just gone to Prescott, Ariz., to begin work on "The Two-Gun Man" and Gladys Brockwell is progressing with the picturization of "The Strange Woman." William Farnum has completed filming "The Rainbow Trail."

In the East Virginia Pearson is at work at the Blackton Studio in Brooklyn on "The Queen of Hearts," a mystery play, and Peggy Hyland has started on "Marriages Are Made." Director Richard Stanton has begun on "Eyes of the Soul," a big all-star production, and another Fox company has started on "Why I Would Not Marry," which is described as the life story of the most beautiful woman in the world.

Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, a new Fox director, are at work at the Victor studio on "Go Get 'Em." George Walsh has also just begun work on a yet unnamed play under the direction of his brother, H. A. Walsh.

Metro Actor Works 365 Days.
In the company supporting Emmy Wehlen in "His Bonded Wife," the comedy photoplay by Louis and Arthur Zellner, which was scenarioized for Miss Wehlen by June Mathis, is William Frederick.
Mr. Frederick holds the unique record of having worked before the camera 365 days without even losing a Sunday—quite the longest in motion picture annals. This Thespian also holds a stage record of which he is equally proud, eight consecutive seasons on Broadway.

Swickard is a Metro Director.
Charles Swickard has been added to the directing staff at Metro's west coast studios in Hollywood. He will direct Bert Lytell. Swickard, who was an actor with wide experience in legitimate productions and stock companies before his advent in motion pictures, comes to Metro with an excellent record.

The Girl from Bohemia" Leads Pathé for August 25
A COMEDY-DRAMA from the story of Lois Zellner, directed by L. B. McMillan and produced by Astra, featuring Mrs. Irene Castle, is "The Girl From Bohemia," leading the Pathé program for August 25. It has to do with a girl from Bohemia who, as a result of an inheritance, finds herself in the provincial town of Euphony and there love and adventure develop. She not only wears a number of expensive gowns, but she performs some of the latest dance steps, which will certainly be of interest to the lady movie fans.

Episode 2 of the latest and most thrilling of Pathe's serials is entitled "The Missing Prince" and continues the adventures of Echo Delane, the magazine writer, with her cowboys lovery, "Hands Up," and the search of the mysterious tribe of Incas Indians for "The Missing Prince," who is to marry the Bride of the Sun.

"Nipped in the Bud" is a farce comedy, featuring Toto, supported by a capable cast of fun makers.

"A Sun Kissed Isle" is the subject of the Pathé Travel Series No. 11 and presents interesting scenes in Porto Rico.
The official War Review, released in this program and presented under the government's direction, shows the latest scenes of Uncle Sam's activities on the firing line of France.

Three Large Bookings
for Hayakawa Pictures
Three important bookings have been closed within the week by the sales force of Mutual for the series of eight Sessue Hayakawa specials produced by the Hayworth Pictures Corporation.
The Riviera, Balaban and Kate's new million dollar theatre in Chicago will open on September 1 with "His Birthright," first of the Hayakawa pictures.
The productions have been contracted for by the E. B. Moss circuit to play in the six Moss theatres in New York and Brooklyn. Each picture is scheduled for three days in each of the houses.
The series has been booked for the new Wisconsin theatre, Chicago, which opened a couple of months ago and has been one of the sensational successes of the Midwest.
Sales of the Hayakawa productions through the Mutual exchanges are being directed by James M. Sheldon, president of Mutual, and A. S. Kirkpatrick, the new assistant general manager, working in cooperation with Sam E. Kork, general representative of the Hayworth Corporation.

"Pals First" Will Soon Be Ready.
In fulfillment of its recently announced decision to promote Harold Lockwood in the special attractions class, Metro announces that it will release "Pals First," under the banner of Screen Classics, Inc. The picture has been in course of production under the direction of Edwin Carewe since the Lockwood company's arrival from the coast early last month and the filming will be completed by Monday.
The vehicle is an adaptation of the stage success "Pals First," prepared by Leo Wilson Dodd from Francis Perry Elliott's novel of the same name.
Harold Lockwood has a congenial role. His large cast includes Ruby De Remer, James Lackaye, Richard R. Noll, Frank De Vernon, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd.
Scene from "The Eyes of Julia Deep" (American).

Mary Miles Minter's First Is "The Eyes of Julia Deep"

PERSONAL representatives of Samuel S. Hitchcock, president of the American Film Company, Inc., stationed at the numerous Pathe exchanges throughout the country, are scheduling exhibitors the first of the new Mary Miles Minter subjects which American is selling direct and Pathe is distributing. The title of this first offering is "The Eyes of Julia Deep," and is a comedy-drama in five acts from the story by Kate L. McLaurin. Lloyd Ingraham directed it, and included in Miss Minter's supporting cast are Alain Penrose, George Periolat, Alice Wilson, Ida DeVilla, and Cari Rockdale.

Miss Minter is given innumerable opportunities to put over the type of acting for which she is famous, and in her part of a department store exchange clerk she takes full advantage of each of the opportunities given her.

Every exhibitor who has shown one of the Minter subjects in the past will recognize in this release another opportunity to draw the thousands of Minter fans to his theatre, while many theatres that have never before shown a production starring Mary of the M's will seize this chance to add still another sure-fire hit to its list of attractions. Bookings on this and other American subjects can be made at any Pathe exchange by applying to the American Film Company representatives stationed there.

May Allison's Second Making Progress

"The Testing of Mildred Vano," May Allison's second picture to be produced on the west coast, is making excellent progress. Most of the interiors have been photographed and Technical Director Ralph Godfrey has erected an immense ballroom set with conservatories and gardens. With these scenery out of the way the Allison company will go on location for exteriors.

Wilfred Lucas again is directing, with William E. Fildes as skipper of the camera. The story was written for Miss Allison by Charles T. Incey and adapted for the screen by George D. Baker. It is a comedy-melodrama.

Metro Buys "Oh, Annie!"

"Oh, Annie!" the sparkling and clever serial story by Alexine Heyland that has been running in the Woman's Home Companion has been chosen as a starring vehicle for the Metro star, Viola Dana, the firm having bought the screen rights of the story.

Work before the camera will be begun as soon as Director John H. Collins has completed his scenario version and selected the cast to surround Miss Dana. Albert H. Kelly again will be Mr. Collins' assistant, and the photography will be done by John Arnold.

Pathé's Stars in Loan Campaign

Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., is enthusiastic upon the subject of the motion picture industry cooperating with the government in the next Liberty Loan drive. In issuing instruction to the various departments of the Pathé Exchange, Inc., Mr. Brunet says:

"We propose to bend every effort in assisting the government in making the next Liberty Loan drive the success it deserves to be. All the Pathé stars, including Pearl White, Frank Keenan, Truman Ward, Ruth Roland, Harold Lloyd, Bebe Daniels, Baby Marie Osborne and others, are going to bend their shoulders to the wheel in the work for Uncle Sam."

Strong Support for Madge Evans

World Pictures has completed the cast for "Snug Harbor," the new picture in which Toot Johnson will make his debut as a director. Madge Evans is the star and will be supported by Jack Drummer, Charles Sutton, William T. Carlton, Blanche Craig, Karl Ryan, formerly with many of George M. Cohan's successors, Charles Jackson, Kate Lester, Nora Cenci, Charles Asect and Ethel Banks.

Work is now in progress on this picture at the studio in Fort Lee and in a few days the entire company will leave for the New England coast for the exteriors. One of the principal scenes in this play is a mariner's home and will be taken down Cape Cod way.

World Shifts Release Dates

World Pictures announces a shift of release date of two of its pictures. "The Road To France" instead of being presented on September 9, will have its screen premiere on October 14. "By Hook or Crook," another Carlyle Blackwell and Ethel green picture, will be the September 9 offering instead of October 14, as previously scheduled. The necessity of the change of dates grew out of the inability of World Pictures to secure the completion of the lithographs necessary adequately to exploit "The Road To France."

Ebionis to Release Fortnightly

A rearrangement of the schedule for the Ebionis comedies is announced this week by General Film Company. "Why America Will Win," "You Are Scared," "Run," August 19, these comedy subjects will be available every other week. It is announced also that the studios of the Ebionis company that every effort will be made to insure the quality of the comedies, since they are growing so popular. Work has begun on a number of selected stories.

"The Strange Woman" (Fox)

Announcement from the Fox Film Corporation is that "The Strange Woman" will be Gladys Brockwell's second release under the Fox product. Victory achieves height. The first release will be "Kultur," a powerful drama designed to throw new light on Germany's history in Austria before the war. Work on "The Strange Woman," which is based on the great stage success of the same name by William Vaughn, is nearing completion under the direction of Director Edward J. LeSalut at Holly-

Rialto Announces Second Picture

Following the successful reception of its first production, Grace Valentine in "The Love Letter," which the Royce Lane Productions announces the second special release, presenting Margaret Marsh in "The Love Letter," which was enthusiastically received at its initial trade showing. Distribution will be through the George Kleine circuit in the United States and Canada and for all foreign countries through the Piedmont Pictures Corporation.
United To Distribute "The Light of Western Stars"

HARRY A. SHERMAN, who for the past fifteen years has been a force in the New York movie trade, ranging for the distribution of his company's first production, "The Light of Western Stars," announces the consummation of arrangements by which this picture will be released by United Picture Theatres of America, Inc., and will be their first offering to theatres comprising this organization. Further, Mr. Sherman announces that after viewing this production the United has contracted for six more features starring Dustin Farnum, who is the star of the first release, and will pass upon the type of stories before the work of production is begun. Two of them are already been "done" (phrasing it) the second series being "The Wolf Breed," by Jackson Gregory, and "The Man in the Open," by David P. Drury.

A Western feature that is not stereotyped in form ought to be welcomed. It will probably be good news to many, therefore, to learn that a thrilling Western feature has been made from Zane Grey's novel, "The Light of Western Stars," and one which differs greatly from the usual thing in Western drama.

Dustin Farnum is seen in the role of Gene Stewart, the reckless, lovable cowboy, who is largely patterned by the author, originally patterned his character of Gene Stewart after Dustin Farnum, and actually says so, hence it is quite appropriate that Mr. Farnum should play this part.

In a general way this story is an epic of the Southwest. All of the scenes were taken at the original locations described by the author. The story is laid in Mexico, New Mexico, and Arizona. The photograpy was done by Homer Scott. In doing these scenes many hardships were endured by the company.

While there is no lack of thrilling Western action in the story, "The Light of Western Stars" is by no means a conventional production. The redeeming feature of this film adaptation is said to be the fact that there have been no liberties taken with the author's text. The original story is practically intact.

Hold Private Showing

Of "Lafayette, We Come"

A PRIVATE showing of the first production of the Perret Producing Company, the much heralded patriotic film "Lafayette, We Come," was held recently for the executives of the company, Director Leonce Perret and his staff, at which time F. Du Fourno, one of the directors, spoke as follows:

"It is said of the motion picture and its entertaining and educational values that the surface of these possibilities has merely been scratched. If this be true then it has fallen to the lot of a Frenchman to be the first to dig down under this surface and bring up a specimen nugget incrustation of the priceless ore which lies hidden below. True, there have been produced motion pictures which have thrilled audiences and will live long in their memory, but never before has a motion picture so ingeniously sown the seed which when ripe now will for all time bind two nations—France and America—in a bond of mutual understanding, fraternity and love. Those of you who have aided in this project realize the truth of my words." Mr. Perret's sales organization are busily engaged negotiating for the disposition and release of the film to be preceded by a showing on Broadway. Announcement of the completion of these negotiations will be made shortly.

"Sporting Life" Announced For Release in September

MAURICE TOURNÉUR announces that "Sporting Life," adapted from the famous Drury Lane melodrama, will be ready for release early in September. The releasing arrangements are in the hands of Hillier & Wilk, Inc.

"Sporting Life" is the first production of the Maurice Tournéur Productions, Inc., and the first offering in his own name of the director who made "The Whip," "The Blue Bird," "A Poor Little Rich Girl," "Alias Jimmy Valentine," "Trilby" the first four Elsie Ferguson pictures and other noteworthy productions. Mr. Tournéur selected "Sporting Life" because it was one of the biggest successes of the famous home of melodrama, the London Drury Lane, because it was also a New York hit, and, like "The Whip" it is a romance of the turf, being woven around that famous British sporting classic, the Derby. It is also by the same authors as "The Whip." Mr. Tournéur is said to have spared no expense in making "Sporting Life" into what he believes to be the best production of his career, and he is still engaged in revising, cutting and proving it, although he is also now working on his second production, "Sporting Life" will leave my studio absolutely perfect in so far as I can make it so," says Mr. Tournéur. "It will be as I want it in every detail, down to the smallest caption. I have put my whole heart into 'Sporting Life' and I am putting the greatest care into every last inch of it.

"Sporting Life" has a carefully selected cast, including Constance Binney and Fair Binney, Willette Kershaw, Ralph Graves, Warner Richmond, Charles Eldridge, Charles Craig and Henry West.

Hiller & Wilk, Inc., are already in receipt of a number of inquiries regarding "Sporting Life," from all over America, as well as Australia and India, where the melodrama was equally well known as a stage hit. Bookings are now being arranged, following the definite announcement of early September as the date of release.

Eastern Enlarges Offices

EXTENSIVE alterations are being made at the Eastern building, the home of the Eastern Feature Film Company, at 57-59 Church street, Boston, Mass. The entire main floor is being renovated, and a reception, counting, and exhibition rooms are being installed.

Herman Rikfin, president and general manager of this company, is a man of the progressive type, and increased business during the past year has necessitated larger quarters.

Scene from "The Light of Western Stars" (United-Sherman).
**THE MOVING PICTURE WORLD**

August 24, 1918

**“Little Women” Is Announced As Second Brady Feature**

THERE second big special independent production made by William A. Brady is rapidly approaching completion. The subject of this, which is a well-known novel, “Little Women,” one of the most widely read books ever published, is the life of the March sisters—Amy, Meg and Beth, the gallanties of Laurie, the faithfulness of John, the heroism of Mr. March, as well known in Great Britain and other countries as in the United States.

Mr. Brady was made to secure the screen rights to this production, but it remained for Mr. Brady to persuade the Alcott estate to consent to the making of the picture; incidentally, it was Mr. Brady who made the very successful stage production, which ran in New York for eighteen months and then enjoyed a phenomenal tour of the country.

The picture will be produced under the direction of Harley Knoles, who has chosen for the location, scenes in and around the home of Miss Alcott at Concord, Mass. The house in which she lived has been preserved by the state of Massachusetts as a memorial, and Mr. Knoles is using in the picture, the rooms in which she lived in the actual making of the story, also the famous Plumfield Orchard. To those who know “Little Woman,” the picture should prove very attractive.

While it is quite a jump from the sensational “Stolen Orders” to the beauties of “Little Woman,” this is in line with Mr. Brady’s policy of choosing great and popular subjects, and as his third independent production, he will film “Way Down East,” which as a theatrical attraction has been a success for nineteen years been before American audiences.

All of these productions will be sold on a territorial basis.

**Schlaifer and Standard Announce Several Ivans**

FOLLOWING the announcement of the purchase of rights to several of their feature pictures to L. J. Schlaifer Attractions for Washington, Oregon, Idaho and Montana, the Standard Film Corporation of Minnesota, for northern Wisconsin, Minnesota, North Dakota and Southern Idaho, the Ivan Film Productions announce that each of these exchanges will immediately begin an active campaign in support of their productions. And that at intervals of three weeks, the following productions will be released, exclusive to the above mentioned territories: “Sins of Ambition,” “Married In Name Only,” “He Who Died by Care,” “Two Men and a Woman,” and other Ivan features.

Both of these organizations are well known in the State Right field, the Standard has its principal office at 106 Film Exchange, and L. J. Schlaifer is manager; while the Schiffer attractions are under the management of Morris Wolfsheim, and is located at 2223 Third Avenue, Seattle.

“**The Whip**” A Money-Getter Says Thompson of True Film

TRUE T. THOMPSON, of the True Film Company, with headquarters at 1111 San Pedro Street, Los Angeles, reports great success in handling “The Whip” in his territory, stating that he has an exceptional box office attraction in this section: producers should be interested to know that Thompson is handling a late right picture of this character can be produced.”


**Shipman Handling Frazee’s Two-reel Mystic Mysteries**

UNDEER an arrangement with Edwin A. Frazee, the Frazee Film Productions consisting of two-reel mystic comedies, is being handled on the open market by Ernest Shipman.

Mr. Frazee, who is responsible for several Keystone successes, such as “Crooked to the End,” “A Village Vampire” and others, states that the time has come to institute a distinct departure in the making of comedies, and that the introduction of illusions for which he has patented protections, will form a part of each story, rivalling on the screen the work of Keller, Carter, and Hermann on the stage, but that no expose will be made as to how the various illusions are accomplished.

The first production, “A Haunted House,” has been completed and is booked for a run at W. H. (June’s) Broadway Theatre, Los Angeles.

**Lieutenant Hall Featured**

In Film Based on His Book

CARLE E. CARLTON, president En Fair Cinema, Ltd., announces active work has been going on for the past seven weeks in the production of En Fair, or “Fighting the Hellish Huns in the Air,” adapted from the book of the same name, written by J. H. D. Hall, of the Lafayette Escadrille.

Harry Reiver, the director of the last two Mitchell Walker productions, is directing this picture, which, it is expected, will be ready for release about September 15. In the cast, will be planes, observation balloons, etc., persons experienced in flying in the air are said to be vividly portrayed.

A scene of approximately 600 feet showing actual battle in the air taken by Lieut. Hall’s observer, including the destruction of an enemy plane, is a chief point of interest.

The United States Government is said to be co-operating with the producers in the use of battle planes, observation balloons, and hydro-aeroplanes. An observation sausage balloon in which Lieut. Hall and Miss Diana ascend is destroyed in mid-air through an attack by hostile aeroplanes.

The production will be released in approximately eight reels for the state rights market. An advertising campaign has been inaugurated in conjunction with the release of Lieut. Hall’s book in a great number of newspapers.

**Shipman Handling Frazee’s Two-reel Mystic Mysteries**

**Sales of the Week Activities in the State Rights Market During the Past Seven Days**

SOL L. LESSER has secured for his All-Star Feature Distributors, Inc., San Francisco, the American rights to the new Gaumont serial, “The Hand of Vengeance,” for California, Arizona, Nevada, and the Pacific Islands.

Rights to the new serial, “The Hand of Vengeance,” have been secured by the Gaumont Company by Sydney R. Last, of Washington, for territory including Districts of Columbia, Maryland, Delaware, and Virginia.

Arrow Film Corporation announces the sale of rights covering “The Sunset Princess” and “My Husband’s Friend,” a serial, for改编工业在西雅图, and West Virginia to the Day Film Company, Pittsburgh.

John R. Van Arnam, Syracuse, N. Y., has secured from Arrow Film Corporation rights for northeastern ten of Warren K. Reiss’s releases.

**Gaumont Shows Our Boys Receiving War Crosses**

GAUMONT Number 18 shows our boys of the 104th Infantry receiving the French Cross, presented by General Passages while Major-General Edward congratulates them. In Chicago, a two-reeler, “A Message” to the door of a Loop restaurant, was discovered by Uncle Sam’s sailors, who covered it with the stars and stripes. Among other interesting items in this number is an Auto Polo game at Independence Park, New York City James Montgomery Flagg, the famous artist, re-executes his poster “Tell that to the Marines!” in the presence of thousands on the steps of the Public Library. The Marines at Erie Island expressed, and the American Red Cross held a happy reunion in Paris, with Uncle Sam’s soldiers marching through the Place de la Concorde, waving their flags around the Champs Elysee. The appearance of American Red Cross nurses was greeted with just as many cheers.

**Effective Courtroom Scene in Fifth Petrova Picture**

AN interesting and effective scene in Madame Petrova’s fifth special production, “Women,” represents the interior of a court room during a trial. The set, which was modeled on the New York court house, is of great value and has been very popular among spectators who have had the opportunity of seeing it. The Petrova studio was last utilized, and has been greatly improved. The Petrova staff to have been used as spectators, court attendants, jury, etc.

The court scene, which is a cooperation of an expert stage manager, Director Ralph Lacey has introduced a novelty in the taking of testimony, and is a true court case. The actor who plays the role of a juror is the only one whose face is visible for the entire event. At the conclusion of the testimony, a complete rendering of the witnesses is read aloud in the presence of the trial, and this is photographed on a background suggesting the atmosphere of a court in general.
Many New Exchange Addresses in Frisco

Recent List of All Distributors in San Francisco Shows a Large Number of Changes—Complete Addresses Will Be Useful.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—So many changes have been made of late in the location of film exchanges and supply houses that a revised list of these is presented herewith in the belief that it will be of interest and value. Most of the San Francisco exchanges serve the California territory north of Kern and San Luis Obispo counties and the State of Nevada, about 30 of the theatres being reached. The list of local film exchanges, supply houses, etc., follows:

F. J. Alberti, distributors of National carbons and theatre specialties, 106 Golden Gate avenue.


American Photo-Player Company, Foto-plates, motion picture instruments and supplies, theatre, 108 Golden Gate avenue. E. H. Baron, California sales manager.

Anthony Pictures, Inc., cartoon films, Sixth and Market streets. Recently taken over by the Tam Film Company.

A. S. Schwartz, Inc., 973 3rd avenue; title work a specialty.


Breck Photoplay Supply Company, Simplex and other projectors, and full line of moving picture theatre supplies, Golden Gate avenue and Jones street. Tom Maguire, manager.

Columbia Corp., educational feature and comedy pictures, 116 Golden Gate avenue. Marlon H. Kohn, manager. Branch is maintained at Los Angeles and Seattle.

Davis Bros., state right features, 187 Golden Gate avenue; San Davis and Mo. Davis.

Duhem Motion Picture Manufacturing Company, producing, developing, and printing, 985 Market street. Raymond A. Duhem, manager.

Epalalso Photoplay 3 Earle, developing, printing and moving pictures to order, 451 Eddy street.

Famous Players-Lasky Corp., sixth floor Pacific building. Division headquarters covering California, Oregon, Washington, Arizona, Alaska, Japan, Hawaiian Islands, and part of New Mexico, with branches at San Francisco, Los Angeles, Portland, and Seattle. Herman Webber, division manager, and Myron H. Lewis, branch manager.

Fox Film Corp., 243-245 Golden Gate avenue; William J. Citron, manager. Occupies an entire building.

General Film Company, Inc., 255 Golden Gate avenue; Harry Schmidt, manager. Occupies an entire eight-story building.

Goldwyn Distributing Corp., 955 Market street; G. C. Parsons, manager.


Ideal Film Exchange, 105 Golden Gate avenue; films, machines, and supplies.

Edward H. Kemp, 833 Market street:

Motorograph projection machines, theatre supplies, slides, and film finishing work.

Kale-Alta Slide Company, slides of all kinds, 1028 Market street.

George Kleine System, 183 Golden Gate avenue; Meyer J. Cohen, manager.

Liberty Film Exchange, 161-170 Golden Gate avenue; Nat. A. Magner, owner. Office of the Pacific Coast Exhibitors.

Local Romance Film Company, 122 Golden Gate avenue. Moving pictures made to order. O. J. L. Byers, manager.

M. & R. Feature Film Exchange, 167 Golden Gate avenue; Charles Rosenthal, Jr., and E. Mayer, managers.

George A. Metzke, 117-119 Golden Gate avenue; theatre equipment and supplies.

Miles Bros., 1118 6th Mission street; commercial moving pictures.

California Mutual Film Corporation, 177 Golden Gate avenue; Newton Levi, manager.

Metro Pictures Corp., 51-53 Jones street; Louis Reichert, manager.


Peerless Film Service, 106 Golden Gate avenue; E. H. Emmick, manager. A branch is maintained at Los Angeles.

Pan-American Feature Co., 167 Golden Gate avenue; machines and theatre supplies.

Select Picture Corp., 985 Market street; H. H. Rosenthal, manager.

Sunset Film Corp., 94 Golden Gate avenue; J. L. Lazarus, manager.

Turner & Dahmke Circuit, 124-126 Crawford, manager of the machine and Golden Gate avenue; Fred Dahmke, Jr., president. Conducts a chain of theatres, and is a part of the First National Exhibitors' Circuit. E. M. Asher, manager of the film exchange department, and A. R. theatre supply department.

Tam Slide Company and Tam Film Company, Sixth and Market streets.

Western Triangle Distributing Corp., 86 Golden Gate avenue; Ben F. Simpson, manager.

United Theatre Exchange, Pacific building; Fred Fisk, manager. Deals exclusively in moving picture theatres.

Universal Film Exchanges, 121-127 Golden Gate avenue; Morris L. Markowitz, manager.

Vitaslide Company, 1005 Market street; George Breck, manager.

World Film Corp., 104-106 Golden Gate avenue; Floyd St. John, manager.

Western Poster Company, Inc., 247 Golden Gate avenue; advertising matter and theatre supplies. I. H. Lichtenstein, manager.

Western Feature Film Company, 94 Golden Gate avenue; Dan Markowitz, manager.


Camera Club Activities.

The California Camera Club will tour Lake County on its annual fall outing. The party will leave here August 11 and return September 9. The itinerary will include a sixty-mile trip on Clear Lake.

"London in Peace and War," an exclusive moving picture, was recently shown to an audience of California Camera Club members at Native Sons' Hall. A lecturer explained the film as it was thrown on the screen.

"Fatty" Arbuckle Tea Host.

Roscoe C. Arbuckle, the corpulent moving picture comedian, whose services are pledged to the Red Cross whenever they are desired, served tea to many adoring patrons at the Red Cross tea room maintained at the California theatre while on his recent San Francisco visit.

Rialto Manager a Benedict.

Howard J. Sheehan, manager of the Rialto theatre, and Miss Edythe Freshfield were married in this City July 27, and are now spending a moon honeymoon at Coronado and other southern California points.

Drady Gets Token of Esteem.

Upon the resignation as manager of the Alhambra theatre, Robert G. Drady was given a surprise gift by the employees of the moving picture house. After the close of the evening's performance the attaches gathered in the lobby of the theatre and presented Mr. Drady, with a tobacco set and a gold mounted cigarette holder. A presentation speech was made by Vivian Barlays.

Orphans Guests at the Strand.

President M. L. Markowitz and Manager Leo Winberger, of the Strand theatre, entertained the boys and girls of the Hebrew Orphan Asylum at a matinee theatre party.
THE MOVING PICTURE WORLD
August 24, 1918

Elliot Makes Record Building a Theatre
Kansas City's Old Sapphire Torn Down and a New House Built Between June 6 and August I—Will Seat 450.

By Kansas City News Service, 115 Railway, Exchange, Kansas City, Mo.

KANSAS CITY, MO.—A. E. Elliott holds the record for the setting up of a moving picture theatre. For the past five years Mr. Elliott has operated the Sapphire theatre at 115 East 12th street. The lease expired the 1st of June, and on May 4, 1918, Mr. Elliott took a lease on that property and on the adjoining building. June 6 the work of tearing down the Sapphire theatre began and Thursday August 2nd witnessed the opening of the new Elliott theatre in the same location.

The house, which is 38x37 feet, and has a seating capacity of 450, is finished in cream and brown, with red, white, and blue emblems as the motif in the centre of the panels. A feature of the theatre is the projection booth, which is one of the best in the city, being 15x25x2 feet, with an eight-foot ceiling, and operating the very best De Luxe Motograph machine. The lighting is indirect, and the music comes from an American Photophone. Admission is 10 cents plus the war tax throughout the house. Progress is made mainly of features and comedies. Mr. Elliott has contracted for the first run on Triangle, with a twice a week change. Sunday, August 4, began a run on the "Price of Appease," dealing with trench lift and "Two Tails," the life in Germany.

Mid-West and South Theatre Notes

Bataviae, Ark.—Manager C. K. Monby, of the Gem theatre, is making extensive improvements.

Lon in Ark.—Manager Flesler has been making extensive improvements in the Majestic theatre, offering the new 5x6 lighting and ventilating system has been installed.

Holden, Mo.—Harry Cobb has leased a lot here and will erect an aircondition theatre.

Kansas City, Mo.—Hugo Ureczki has leased the Guardian to his picture show. It will be 50x37 feet, of brick and concrete.

Houston, Tex.—The Travis theatre was opened July 21 under the management of Long & Bailey.

Lubbock, Tex.—The Lyric theatre Company was chartered with a capital stock of $6,000 by E. Melkro, K. Carter, and W. F. Bobk.

Sulphur Springs, Tex.—The Ruford theatre sustained the loss of two rolls of film through recent fire injuries to the building in a recent fire.

Dallas, Tex.—The Princess theatre, Elm and Akard streets, was slightly damaged by a recent fire.

Traer, Ia.—Henry Schlemmer has purchased the Princess moving picture theatre.

Leo Doty Joins the Colors

Leo Doty, who has been with the Universal for the past four or five years as booking clerk, has left for Camp Funston.

E. S. Lowry at Camp Funston

E. S. Lowry, Missouri salesman for the General Pictures Corp., has left for Camp Funston, where he will join the National Army.

C. E. Raymond in the Service

C. E. Raymond, manager for the World Film Corporation, has been called to the colors. His place is being filled by Tom Sheeley, who has been connected with Paramount and Kleine-Edison.

Business and Personal Notes

The benefit motion picture show held at the Alamo theatre recently by the Women's Club is the third that has left for Camp Funston, where No. 28 was very successful. From reports submitted it is estimated that approximately $750 was obtained for the unit.

M. L. Livingston, executive representa- tive of the Missouri Motion Picture Corporation, New York, is in Kansas City for a month or six weeks.

Harry Long, assistant manager, "The Brass Bullet," featuring Juanita Hansen and Jack Mulhail, will run four days each week in the new house, one of Kansas City's vaudeville houses.

G. Horton, formerly city salesman for the Ophir theatre, has taken a position as traveling salesman for the Standard Film Corporation.

Frank Myer, travelling salesman for the Universal Film Corporation, who left recently for the army, has been placed in a deferred classification and has returned to cover his territory throughout Kansas.

Mr. Myer, head bookkeeper for the Universal, has gone to "Tulsa, Okla. Mr. Myer was formerly in the credit department of Mutual. Mr. Myer has been added to replace Mr. Myer.

L. W. Brephy, Muskogee, Okla., B. B. Sloatwater, Lyin', the Vinita, Okla., and George Hill, M'Conness theatre, El Dorado, Kansas, were visitors to Kansas City exchanges.

W. C. Hayfield, formerly traveling salesman for the Campbell Company, has left for Camp Funston.

Mrs. Milling, of the Crystal theatre, Ottawa, Kan., was recently in Kansas City to attend the Moving Picture Exposition of the American Legion.

Mr. Milling stated that in spite of the hot weather and competition consisting of a few small shows, the Crystal theatre is doing well with "To Hell with the Kaiser" on a 25-cent admission.

Mrs. Milling, formerly with Kleine-Edison, is back with that company as salesman covering the territory of Oklahoma and Arkansas.

Indiana Trade Letter.

By Indiana Trade News Service, 69 Lany Ave., Indianapolis, Ind.

INDIANAPOLIS, Ind.—Indiana-Gallipoli was in semi-darkness for two nights, beginning two weeks ago, in compliance with a Federal order issued by the Federal Government. Local exhibitors say they did not notice any difference in receipts over the two lightless nights, but they are expecting a decrease on these nights later on. According to the observations made by the exhibitors when the lightless nights were in vogue last winter, there are not nearly as many people on the street on lightless nights as on other nights.

The exhibitors, however, are not complaining of the situation in the least. They say there were more who make any sacrifices that will aid in any way toward the winning of the war.

Grand Theatre at Bluffton to Reopen!

Bluffton, Ind.—The Grand theatre, damaged by a fire last winter, has been completed and will soon be reopened. As a result of the fire it has been necessary to rebuild from foundation up and the inner walls had to be repainted.

The interior of the theatre is now decorated in a beautiful Tiffany from the floor to the ceiling, with a 12 by 24-foot mural and a red and black marble effect with a rich blending of colors. The large asbestos curtain has been replaced and the stage flaps are white with black and has the appearance of a large velvet tableau curtain. The projection booth is the best in the state. The interior construction is to be of iron and cement, and the outside will be made of metal lathing and there will be no asbestos plaster. The booth will be one of the most complete of its kind as to machines and other equipment, according to Fred Tangleman, who has charge of the work.

Indiana Film Notes.

Bloomington, Ind.—Fire damaged the interior of the Princess theatre in this city recently, which was estimated at $1,500. Robert Harris, manager of the theatre, said the flames apparently originated in the front part of the house near a ventilator, in which some refuse had accumulated.

Portland, Ind.—A deal was closed here Wednesday by which O. E. Pierce, proprietor of a confectionery on North Meridian Street, has been made the booking agent for the Tavlorium, a local motion picture theatre. J. T. Templin, the former owner, says he has made any definite plans for the future.

Gary, Ind.—Employees of the Aetna Ex- ploration Company, then concert of the army, are to have a theatre all their own. The theatre will be operated by the company, purely for the benefit of the employees.

Film Briefs From Quincy

By Joe Esler, Traveling Representative of Moving Picture News.

F. Annon at Camp Gordon.

UNION, 111.—Frank Annon, of the Savoy Gem staff, has been called to the colors, and is now stationed at Camp Gordon, Georgia.

Joe O'Neill in Service.

Joe O'Neill, of the Quincy theatre, is in the service at Raine-Auto School in Kansas City taking a special course in motor mechanics, and he has progressed so well that he has been appointed an instructor.

Prof. Fischer Moves to Chicago.

Prof. Carl Fischer, leader of the Orpheum theatre orchestra, will move to Chicago, and have a place with the Chicago Symphony orchestra and a position on the staff of one of the largest conservatories.

Harris O'Farrell Now Overseas.

Harris O'Farrell, a member of the famous Orpheum bioscope orchestra, is now overseas with a detachment of the Great Lakes.

Sidney Hausman in Navy.

Sidney Hausman has joined the navy, and has been assigned to the Great Lakes training station.

Moberly Theatre Has Five Stars.

The Grand theatre, Corbett and Trutt, managers, at Moberly, Mo., is one of the premier theatres in the country, featuring "Crusaders." The service flag of the theatre has five stars now—H. Lingo has gone to Camp Travis, H. K. Stevens, to Ft. Sill; Aubrey Jordan is "over there," so is James Waterson and Eddie Hines.

Tom Robey Likes Army Life.

Tom Robey, treasurer of the Orpheum, has been the biggest soldier for Camp Gordon, Georgia. He writes friends he likes army life, and is getting fat on cheer and hard work they give him.

Notes of the Trade.

It is expected the Orpheum theatre will open this month with pictures and vaudeville.

Highland Park, the premier summer resort, on the east coast, has movies and have booked several features for this month's display.

Northfield, Wis.—The Dreamland at Wauwat, Ill., is using a Paramount and Triangle program.

The Grand Theatre at Columbus, Ohio, is featuring Artcraft and Triangle programs to its patrons.

The Princess theatre at Kansas City, Mo., has been closed for the season.
Seattle Trade Letter

By S. J. Anderson, East Seattle, Wash.

Some Recent Film Shows

S. KAYVILLE, WASH.—"The Finer of Justice" has been drawing such unprecedented crowds to the Rex theatre for the last few weeks that John Hamrick has decided to hold it over for a third week, even if he has to pay for the film rental and advertising of other exhibitors who have booked it for that time.

Everett, Wash.—Everett was one of the smaller cities of the country where "The Unbeliever" was put over in a really big way and where the results fully justified the effort. S. P. Totten, manager of the Star, where the feature was booked to run, arranged to have ten marines come over and send them around town in two automobiles firing blank cartridges. Immediately telephone inquiries began pouring into the newspaper offices and the theatre as to what it was all about. The results were capacity business for the theatre, $300 for the smoke fund—and the loss of the operator, who hurried into Seattle the first thing next morning in order to release his enlistment in the Marine Corps from Everett.

Wenatchee, Wash.—The Wenatchee theatre has been turned into a home of motion pictures within the last month, W. L. Sneed, who took over the theatre last fall and who operates the Gen, a motion picture house in Omak, Wash., met the same fate when he first came charge of the Wenatchee. He reports a record business, especially the first four "Four Years in Germany" and says that he is going to make a specialty of films of that nature at this theatre.

Seattle, Wash.—The entire eight reels which compose the program at the Strand this week are released through Pathé. The feature is a Pathé special. "More Trouble," featuring Frank Keenan. Then there are Pathé comedy, a Pathé scenario and the British official war film "Britain's Bulwarks."

Seattle Exchange Notes.

Herman Wobber, western division manager of Paramount-Artcrafts, spent the latter part of last week at the Seattle office. D. K. Shanks, auditor from the San Francisco office, returned with Mr. Wobber.

Tom North, western division manager for Columbia, was here a week ago on an inspection trip. He will return to Seattle before proceeding to his headquarters.

L. A. Todd, who has opened the Paredex office at 2022 Third avenue, announces that the selling campaign of William L. Sherry Service is already well launched in the Pacific Northwest. W. W. Armstrong, who has had a great deal of experience as a salesman in this territory, has been employed as salesman out of this office.

A. H. Fout, formerly assistant manager of the Seattle Fox office, has transferred his allegiance to the Select office to serve in that capacity.

Take Some Change in W. S. S.

THE MOVING PICTURE WORLD

Higher Admissions in Detroit Probable

Exhibitors See Necessity of Getting on a War Basis at Once—Salaries and Other Expenses Are Going Up.

By Jacob Smith, 779 Free Press Building, Detroit, Mich.

DETROIT, MICH.—If ever in the history of the motion picture industry exhibitors were required to study their business and to adjust themselves to new conditions it is right now. With the proposed increases in admission taxes as well as increased taxes for exhibitors themselves, it is very essential that exhibitors immediately prepare to "get on a war basis." This is no time for thinking of the past; there is only one thing left for exhibitors to do and that is to act quick. If their scale of prices needs boosting there should be no hesitancy to boost. The public will pay the boost—they expect to pay increased prices to the theatres just the same as they are paying it to the baker, coalman, grocer, and every other retailer. Should the exhibitor think his prices should remain still when his own cost of business is increasing?

In Detroit the union motion picture operators are demanding increased wages of 16 to 17 per cent. The present scale expires on August 31, and the new wage scale is to be effective September 1. The increase will amount to approximately 25 cents per week. To the John H. Kunath Enterprises, with its ten theatres, the increase will amount to in the course of the next twelve months of from $2,500 to $3,000.

Everything the exhibitor buys or owns will cost him more.

In the exhibitors' next move. We sincerely hope that no Michigan exhibitor will hope to stay in business and leave 1917 and 1918 prices unchanged. It simply cannot be done.

What's the outlook for fall? many people in the film business ask.

Summing up the situation as we see it, there is a cause for alarm. The country is prosperous—no one can deny that— the various cities of importance are pretty well filled up, and wages are still higher in the fall. People must have amusement and can not afford any cheaper amusement than motion pictures. Theaters are giving better attractions than ever before and people who are slightly advanced are certainly not going to give up their cheapest and best entertainment, are they?

Exhibitors have it within themselves to make business good or bad—depending on whether they are good showmen.

McElroy Believes in Specials.

Blair McElroy, of Pittsapatk & McElroy, who operate extensively in Michigan, Illinois and Wisconsin, was a Detroit visitor on August 3, "Mac" was accompanied by Mr. Miller, the architect and construction manager for the circuit. "This fall the picture business will be a day-to-day proposition and the exhibitor will have to be on his guard every minute," said Mr. McElroy. He must watch himself and not tie up his theatres totally in order that he may have time to play the number of big specials which will be on the market.

Educational Film Moves

Harry Abbott, representing the Educational Film Corporation, has moved his headquarters to 682 University building. The entire work of distributing Educational films will be up to the Standard, while the sales in the Pacific will be entirely up to Mr. Abbott.

State Film Age in Changes Hands.

The State Film Company, Film building, Detroit, formerly owned by Co. W. S. C. Miller—sold later to Messrs. Jack Ryder and Peter L. Smith—has been sold again to Samuel Ludwig, of the Victor Film Company, who has already taken possession. "Civilization," "The Masque of Life," "A Mormon Maid" and "The Greenback" are a few of the pictures owned by the State Film Company.

Items Worth a Glance.

George Lightman, recently of Cleveland, succeeds G. Cliffe Reid as Detroit manager of the Parex Film Corporation, which leases William L. Sherry pictures.

M. W. Mcgee, managing director of the Midland theatre, Detroit, has returned from an extended motor trip and is now seriously considering first-run pictures for the coming season.

The principal circuit of theatres in Michigan are operated by the following: Butterfield Circuit, Detroit, Mackenzie Enterprises, Pittsapatk & McElroy, Delf Theatre, Inc.; Warren & Cohen, Scram Theatre Co.; Crosson Enterprises, Inc. and Woodward Amusement Co.

H. A. Ross, Detroit manager for Artcraft circuit, was here last week ending August 3, accompanied by George W. Weeks, special representative.

Nashville Trade Letter

By J. G. Stahlan, care of The Banner, Nashville, Tenn.

Films Prove Their Value

NASHVILLE, TENN.—Not to every mother who has given a son to his country's service is given the opportunity of receiving a decoration for valorous service with the American expeditionary forces, or decorating him at home, but if she ever gets a glimpse of "sonny boy" taking a shot at the Kaiser's hordes with one of the pretty little French '15s.

But such opportunity has been afforded several Nashville war mothers who have sons serving with Gen. Pershing's force overseas.

During the showing of some war scenes in connection with the Hearst-Pathé weekly at a local picture house recently Mrs. Edward Hughes, his mother, Lieut. Edward Buford, Jr., of the American air forces, receive the decoration of the distinguished service.

Last week at the Princess theatre Mrs. Charles L. Hughes was watching a bunch of American engineers doing lots of heavy work, including fighting in France—all in the pictures—and suddenly the audience was startled by the cry "There's Shelley!"

On the screen was Lieut. Shelley O. Hughes, her son, now serving with the American force overseas.

Mr. and Mrs. Miller Dismukes and their four lifeless lovely sisters. Dismukes of the Rainbow division playing with a squirrel, his company mascot, behind the lines in France, just after they had read in Associated Press despatches of "Dizzy's" splendid work in nailing three Boche operators during a daring trench raid in broad open daylight.

August 24, 1918
Dallas Hippodrome Taken Over by Hulsey

Owner of Ten Theatres in Various Texas Towns Now Has a Third Dallas House—Will Be Devoted to Big Films.

By Philip Fox, Times-Herald, Dallas, Tex.

DALLAS, Tex.—E. H. Hulsey, who owns a number of the most successful Texas cities, has added another to his string. In addition to the Old Mill and the Queen theatre in Dallas he has taken over the Hippodrome.

The Hippodrome closed down during the big push but the building has been sold and a big petition was started by Dallas merchants and business men asking Mr. Hulsey not to allow this magnificent old theatre to fall into the hands of closed-eyed promoters. They promised him every support possible.

It was immediately announced the opening of the Hippodrome under his management for August 10. The theatre will be devoted to big feature films, and in the winter season they may play on some high-class road shows. The opening attraction will be D. W. Griffith's "The Great Love." Admission prices for such features are 50 cents and 25 cents. There is a special feature showing "Italy's Flaming Front" which will follow as a second film feature. The theatre will have no definite schedule as to the length of showing films, they may be run a week, two weeks, or even longer.

Three Dallas Theatres Remodelling.

Dallas has three theatres in process of remodelling for opening in August. The Majestic at 703 Main, vaudeville, will be entirely remodelled, with a new foyer and lobby, before the opening. The Jefferson will have a new lobby, and will soon be ready for business.

The做得 by William Neville was slightly damaged by fire during the first week in August, and is being remodelled for immediate opening.

Another moving picture fire took place at Orange, Texas, on the last day of July, when a blaze started in the operator's booth of the Airdrome at that city. The audience stampeded, and two men were slightly burned and three bruised and injured. Damage to the theatre was small. Repairs are being made.

Drought Hurts Theatre Business.

Texas Drought Hurts Texas Theatres.

The past two years have been a very hard blow to many of the small towns in Texas, where there has been only one good rain in the past three years. It is becoming more and more apparent that moving picture business has been hit hard in many small towns. Sweetwater and Midland, Texas, have closed their picture theatres during the drought conditions. Business dwindled to practically nothing.

Hollywood and other border cities moving picture business is bad owing to the fact that the border is closed because of the war.

GEORGE BELL, JR., MARRIED.

George Bell, Jr., of the Strand and Palace theatres, Galveston, visited film row in Dallas early in August on his honeymoon trip. He married Miss J. J. McCarty, daughter of a well-known Galveston banker. Bell, after a visit to New Orleans and Havana, Cuba, will go to Washington, D. C., with his wife, where he will enter military service.

Leo Rideout at Camp Mabry.

Leo Rideout, formerly associated with his father in the management of the Star theatre, Denison, is in training at Camp Mabry, Austin, Texas, taking his training course in military mechanics. His father and Mrs. L. Rideout were visitors in Dallas early in August, as they motored to Texas for their soldier son.

Lady Managers Visit Film Row.

There were lots of lady managers- visiting film row, Dallas, early in August. The women took their men out to see the men in action and they found that the men were doing far better work than they had ever done before.

Texas Community Singing.

DES MOINES, Ia.—Community singing is meeting with big success in the Des Moines Community. Mr. Morrison has charge of the music. Four times daily, assisted by the orchestra and pipe organ, he exhorts the audiences to sing war songs and the old favorites.

Hirsteiner Managing a Theatre.

Harry Hirsteiner, formerly road man for Mutual and Paramount in Iowa, is the new manager of the Family theatre for J. Miloslovak.

W. L. Myers Gets Married.

W. L. Myers, manager of the Waterloo Pictures, Des Moines, recently for J. E. Hostetler, is receiving congratulations on his marriage to Miss Elizabeth. The couple are spending their honeymoon at the Palace in Moline, Ill., just across the river.

Mr. Prudenfield announces that his theatre first-run picture will be offered at the American, vaudeville and short subjects supplying the policy of the other theatres.

Abe Kahn Joins Blank Forces.

Abe Kahn, for the past year with Select Pictures of Omaha, has resigned for the A. Blank Theatre Company, one of the most capable and best liked film men in the state and is bringing in his usual good results in that territory.

Varsity Theatre Changes Hands.

Messrs. Cenmmon and Windelow, proprietors of the Variety theatre, have answered the call of Uncle Sam and have disposed of their interest to Mr. A. E. N. Prudenfield.

Interesting Local Jottings.

M. J. Prudenfield has returned from the Universal convention in Chicago and announces the promotion of Miss Atta Well to chief assistant in the Universal office in Des Moines. He has had a busy week in the Universal office through the draft of Billy Swain, who held this position for some time. The office has been reorganized and made larger; the territory has been divided into three districts in eastern Iowa in the interests of better productions.

L. A. Sheridan, manager of the Pathé office, is doing road work during the shortage of representatives out of this office, three men having been called to the colors during the past month. His visits have been the first of his kind to this territory for a long time. He was in conference with Sheridan the first of the week.

Theatres in Des Moines have kept running at full speed all summer, the picture houses playing to capacity and the Orpheum receiving good business. The Grand Theatre, one of the few single houses of its kind, has been doing an excellent business at the garden four days recently, being topped on a bill that included several excellent acts.

Disc Michaels Small Items.

Visitors at Des Moines film exchanges during the past week included R. L. Holt of the Star, Deborah, Gus Wilke of Elkhart, Ind., and Forrest D. Small, editor of the Des Moines, Des Moines, and Louise Rosenfield of the Temple-Grand, Creston.

Curtis Clark's bluegrass, prominent spademan, is an addition to the musical program at the Hallo. Miss Betraff is very popular.

Taking advantage of the recent assassination of the former "star, The Fall of the Romanoff," the Herbert brothers, doing local business at the Garden, are repeating the production, is booking rapidly. It is being shown second run at the Royal, Des Moines, and at the Herrold theatre at Camp Dodge simultaneously.
Philadelphia Trade Letter

Hardcastle Takes Kleine Desk.
PHILADELPHIA, PA.—"Ted" Hardcastle, formerly special representative of the Chicago territory for the George Kleine system, has arrived in Philadelphia to take charge of the local office, thereby succeeding R. Berger, who left for Camp Lee, Petersburg, Va., where he will enter the officers' training camp.

Mr. Hardcastle assumed his new duties in the highest of spirits and looks forward to the fall season with great confidence. John Phelan, formerly of Pathe, has been appointed as the new booker.

Gallant Marine Pays Visit.
J. F. Flynn, formerly manager of the Peerless Exchange, who recently enlisted in the U. S. Marines, arrived in Philadelphia last week and paid his last visit to the boys along film row before being shipped off. He is greatly delighted with the prospect of taking an ocean voyage.

Oscar Bower Joins Select.
Oscar Bower, formerly manager of the Goldwyn exchange, has joined the forces of the Select and is meeting with success throughout the Pennsylvania territory.

George Walsh of the Strand theatre, in Scranton, played Clara Kimball Young in "The Claw" last week for two days, and reports excellent business. George Martin, manager of the Savoy theatre, in Wilkes-Barre, also did surprisingly well during the past week on the same feature.

Exchange and Theatre Notes.
G. Schwartz, formerly of the World, has been appointed as the new booker of the Select Exchange.

George M. Krupa, manager of the Hamilton theatre, in Lancaster, became the happy father of a brand new baby boy and has been celebrating the event all week.

B. Tolmas, formerly manager of the Mutual, who is now representing the Peerless, was given a most cordial reception upon the event of his last visit to Mr. Krupa's theatre on account of having broken all records with "My Four Years in Germany," a Peerless production which was presented for an entire week, and for which a three-days' additional booking was given.

Al Widner, formerly manager of the Vitagraph's Washington branch, has joined the Peerless sales force and is already on his way up through the state.

The Victoria theatre opened to tremendous crowds Monday, despite the terrific heat, with the first presentation of "To Hell With the Kaiser," which has been booked for the entire week of August 5.

Joe Cohen, manager of the Allegany theatre, after viewing "To Hell With the Kaiser" at the Metro's projection rooms, immediately gave a week's booking and announced that he intended to play this production a week ahead of his regular schedule.

The Week's Film Notes from the Northwest
H. J. Bayley, Former Minneapolis Vitagraph Manager, Returns as Head of Hodkinson Exchange—Other Notes and Changes.

MINNEAPOLIS, MINN.—Another former Minneapolis exchange manager, H. J. Bayley, is a "come back," we have just learned. He was Greater Vitagraph manager here and more recently Goldwyn manager at Chicago; he has returned to this city and will become manager of the Hodkinson exchange.

P. N. Brinch, personal representative for Mr. Hodkinson, and Mr. Bayley arrived in Minneapolis several days ago and they expect to have the Hodkinson service plant well established in this territory within a few weeks.

G. W. Malone Takes New Job.
George W. "Governor" Malone has some mighty near having "his pitcher in the papers" several times, but with this issue he succeeds. And, there's a reason. "Movie" has left the local Mutual exchange, with which he has been connected for about eight months, to become special representative for S. S. Hutchison's success of his new position, for he has learned a good deal about Fisher-Minter-Russell during his eight months with Mutual.

J. A. Steinley on Way to France.
James A. Steinley, one of the cameramen for the Lochem Film Corp., has joined the cinematographic division of the United States army reserves en route to France. Every film and slide cameraman Lochem has had in three years is now in service. The cameramen are Mr. Steinley, Fred Place, H. C. Brown, G. C. Johnston, Earl Syle, Arthur Lund and Herbert Clark.

Walter Strauss Joines Elliott-Sherman.
Walter Strauss, previously connected with the salesforce of the Westcott exchange, has joined the Elliott-Sherman exchange, and will look after "Movietheaters of Liberty," "Garden of Allah," "Ramona" and "The Birth of a Nation" in the Minnesota territory.

Northwest Trade Jottings.
Manager A. H. Fisher of the Minneapolis Metro exchange has returned from a meeting of Metro exchange managers at New York optimistic.

E. S. Holmes, manager of the local Vitagraph exchange, has returned to his desk after a week's absence. While out of the city, Mr. Holmes attended a meeting of Western Vitagraph managers at Kansas City and also spent two days in Chicago. During his absence John P. Steinson was in charge of the office.

Manager Nelson of the Sherry exchange, has announced that he has contracts for the showing of three Sherry pictures at the Minneapolis house one week each. Catherine Calvert in "The Romance of the Underworld," Doris Kenyon in "The Wives of Seven Nights," and Rose James in "The Night" will be shown at Manager Niggermeyer's theatre.

Harry Hollander, brother of W. K. Hollander, manager of the Minneapolis Westcott exchange, has left the city for the Westcott exchange in Chicago. He has been left in charge of the local exchange.

Three Ruben & Finkelstein Theatres, Minneapolis.

George W. Malone.
Fisher-Minter-Russell productions hereafter to be distributed through the local Pathe exchange. He is one of the best known and most aggressive film salesmen in the territory. He should make a success of his new position, for he has learned a good deal about Fisher-Minter-Russell during his eight months with Mutual.

Exhibitor "Pulls" a Novel Stunt.
Woodstock, N. B.—The Hayden Gibson theatre at Woodstock, under the capable management of S. C. Hurley, introduced something of a novelty last Saturday afternoon. To the children who were the best arranged bunch of wild flowers a button of the Navy League and a membership in that league were presented. To others theatre tickets were presented. A display of the flowers was made on the stage for the evening performance, and later they were sent to the hospital.
Savoy Theatre at Hamilton, Ontario. Quits Burlesque Policy for Pictures—Grand at Peterboro Also Turns to Films.

By W. M. Gladish, 33 Winerva Avenue, Toronto, Ont.

TORONTO, Ont.—There will be no burlesque in Hamilton, Ont., during the month of July. The Savoy, the ‘‘home of burlesque’’ in that city, has decided to continue with moving pictures this month. Manager Strong of the Savoy has been competing with several other large local theatres and with the summer film season. He came to the belief that pictures are the real tonic for his house. He has been changing his policy and his prices have been as follows: Matinees, 10c. and 15c.; evenings, 10c., 15c. and 25c. He has been using a seven-piece orchestra all summer. Two shows are being given daily, one at 2:15 and the other at 7:15 p.m.

A similar situation is found in Peterboro, Ont., with the Grand Opera House. This theatre has made a specialty of playing all the road shows available, but Manager Turner is now having the theatre temporarily operated for presentation of continuous picture shows. His future policy will be to book only an occasional road exhibition. The Grand is being changed under the direction of William Dineen of Toronto.

Theatre Darkens for Six Weeks.

After a run of the Artereat feature, ‘‘The Magic House,’’ the Provinces of Winnipeg’s largest closed on Saturday, August 3, for a period of six weeks during which time the whole house is to be reconstructed and renovated. The Province has been in operation for seven years, and has been doing a steady business. An announcement is made that the Bijou and Gaiety theatres, of Winnipeg, controlled by the same people, are going to make bookings of the Province theatre during the time that improvements are being made in the theatre.

Theatre Tries Special Free Admissions.

The Empire theatre, Saskatoon, Sask., operated by the Groves-Walker Company, Limited, adopted an interesting policy for a time. Starting Monday, July 29, to meet hot weather conditions, programs are being changed three times each day. The house is running continuously each weekday day from 1 p.m. to 11 p.m. Each program consists of a five-reel show in colour, and a one-reel comedy reissue. Admission prices range from 5 cents to 15 cents at all times of the day. The theatre is providing visiting nurses for the free admission of women and children at special shows.

All children under twelve years of age, when accompanied by parents, are admitted free every afternoon, while all lady patrons are admitted without charge between 7 and 7:30 each evening.

Y Shows Kill Camp Theatres.

A very unusual situation prevails at Niagara-on-the-Lake, Ontario, where several thousand American soldiers are in training for overseas duty. Three theatres were opened by Toronto producers on the 1st of July and the last camp was closed on the 24th of July. One of the three houses, the Kitchener theatre, is a large old wood frame affair, operated by Mrs. Norris, of Toronto. Another is a large wooden theatre known as the Wildwood, run by John and William Dineen. The third is a large black topped tent, the manager of which is known as the ‘‘Carry On,’’ and Mr. Adams secured permission to erect his stand in the park.

The three theatres were doing good business until criticism was leveled at the Y. M. C. A. by the public in general. It was charged that the Y. M. C. A. had become a profit-grabbing institution. The association thereupon made several changes. The only change of any moment was to start a moving picture tent, the admission to which was free. Business at this tent was steady, but the old theatre naturally fell flat, and they may have to close.

The Strand has turned to stock burlesque in order to provide something different to the Y. M. C. A. show, but the other two civilian theatres are sticking to pictures.

New Allen Theatre in Regina.

The new theatre of Jules and J. J. Allen, the Canadian theatre magnates, in Regina, Sask., will be ready about December 1. The Allens have signed a ten-year lease for the property, which is at Broad street and Eleventh avenue, in that city.

Sam Bloom Adds Another.

Sam Bloom has added a fourth theatre to his string of houses in Toronto. His latest is a small theatre at Bloor and Bloor streets. Mr. Bloom became an exhibitor about five years ago with the Academy, on King street, West, Toronto. Not long ago he secured the Moss Park theatre at 225 Queen street east and Eleventh avenue, and he has now on Saturday, July 27, 1918, the new theatre on Bloor street.

Both the Moss Park and Crescent theatre at Bloor and Bloor streets, which Bloom took hold of them, but now they are blooming with all the signs of prosperity.

Making Patrons Forget Hot Weather.

Manager Crand, of the Oakwood theatre, Toronto’s largest suburban theatre, is mixing things up in a successful effort to make people forget the weather. He has made use of contests, presented various vocal artists, and has made it to secure the very best entertainments on the film market.

Another recent stunt was the taking of moving picture pictures of mothers and children attending a matinee performance and these pictures were shown all during the week of August 5 in addition to the regular program.

Baltimore Trade Letter

By J. M. Shellman, 1992 Mt. Royal Terrace, Baltimore, Md.

Two Big Benefit Performances.

ALTIMORE, Md.—Through the courtesy of George A. McDermott, resident manager of Loew’s Hippodrome theatre, and Charles R. and John T. Ford, co-proprietors of Ford’s opera house, two monster benefit performances were held in these palatial palaces on Sunday and Monday, August 4. Both theatres were packed to the doors and the meetings were conducted by the speakers of the Baltimore Conference for Palestine Restoration. About $175,000 was taken in at the meetings, and it marked the opening of the drive for the sale of $1,000,000 worth of War Savings Stamps, to be bought by Baltimore people. The money will be used to assist the underprivileged people of Poland.

Big Picnic Scheduled.

The big moving picture fan picnic which has been arranged by the Maryland Exhibitors’ Association, at the suggestion of President Frank A. Hornig and Secretary L. A. DeHoff, is scheduled to take place at the Crofton Beach, on Saturday, August 10. The stars which are to honor the event by being present are: Kitty Gordon, Olive Tell, June Ca- price, Florence Reid, Hale Hamilton and Edward Earle.

Baltimore Trade Letter

Price Entertains Viola Dana.

Viola Dana appeared personally at Loew’s in Union Station, Baltimore, on Monday, August 5, in connection with her production “Opportunity.”

Red Moon to Close.

The Red Moon theatre, 20 West Baltimore street, which might be considered one of the oldest in existence, will close down on Saturday, August 31, as it has been purchased by the Caswell House. This theatre, well known in film circles of Baltimore, has managed this theatre for the past two years. At a special meeting it was not a good proposition, and by skilful booking and showmanship built up a fine patronage.

Plays to Big Houses.

On the strength of the big run which “To Hell With the Kaiser” had at Ford’s opera house during the week of July 29, Charles E. Ford, manager of that theatre, booked it for a second full week’s run beginning August 5. Arthur B. Price, Baltimore Metro representative, has been handling this feature.

Blue Mouse Improved.

The Blue Mouse theatre, 25 West Lexington street, is being improved, and the proprietor is, being greatly improved. The interior is being redecorated and the seating and the theatre has been changed. It is understood that when it reopens on Monday, August 19, Ben Almon, who has already purchased Hoffman Fourquare pictures and later another distributing company, will pilot the affairs of the Blue Mouse.

Out-of-Town Benefit.

Westminster, Md.—Arthur Stonestier, proprietor of the Opera House, in this city, has booked a special theatre show for the benefit of the Red Cross at this playhouse on Monday night, August 26. Admission will be 50 cents, and the house was crowded to the doors.

Blue Grass Trade Letter

By Ohio Valley News Service.

BIG STONE GAP, Va.—The Amazu theatre, at Big Stone Gap, which is on the border line between Kentucky and West Virginia, has just recently installed a large electrical pipe organ and improved the house. Manager J. R. Taylor is much pleased with the instrument and the way that it was handled.

Louisville, Ky.—The Strand theatre, cooperating with the Red Cross, has been sending out a card, the top half of which reads: “Nurse,” used in the drive to secure 25,000 nurses and 750 student nurses from Kentucky. The picture is shown under the auspices of the Woman’s Committee, National Council of Defense, and the local Red Cross Nursing Committee.

Louisville, Ky.—M. Switow, of Louisville, while not as big an operating ex- change as the old Louisville, has five theatres under his control, these being the Kosy, of Louisville; Callio, Louisville; Dream, Jeffersonville, Grand and Kerrigan, New Albany, M. Switow recently operated the Shawnee theatre, but dropped it as his time has expired.

Louisville, Ky.—The Big Features Right Corporation is planning to move a part of its business operations from the third to the second floor of the Novelty theatre building, and to use the third floor for a warm-up theatre.

Hopkinsville, Ky.—M. L. Stockley, of the Hopkinsville theatre, which was recently burned, reported that it has not well under way, and the Crescent Amuse- ment Company, of Nashville, expects to take over operation in the new building about September 15.

Bowling Green, Ky.—J. F. Masters, manager of the local house of the Pres- entment Amusement Company, is expected back shortly from a much needed vacation.
Buffalo Trade News of the Past Week

Older Owners of Buffalo Theatres Ready for Possible Draft Call—Notes from the Exchanges and Theatres.

By J. A. McGuire, 216 Carolina St., Buffalo, N. Y.

Older Film Men Getting Ready.

BUFFALO, N. Y.—Several Buffalo and western New York exhibitors who are bachelors as well as true patriots, are already figuring on what they will do with their theatres in case they (the proprietors) are called to the colors by the proposed raising of the draft age to 45 years. The film men are chum that while they have always feared the unerring shafts of the diminutive Cupid they will be willing to face unswervingly the "shots and shells of the Hun." The new draft ruling will take thousands of moving pictures devotes away from points in this territory. "The president of a draft board in Syracuse told me that these 15 year plan will affect $5,000 men in that city," said the manager of a Buffalo film exchange. "Based on the same ratio the number of men to be taken out of Buffalo will probably be upward of 100,000."  

H. E. Lotz Now with Fox.

H. E. Lotz, former manager of the Triangle, Buffalo, was a caller. Mr. Lotz recently resigned as special representative of that company to accept a similar position with the Fox Film.

Five-Cents Houses Getting Scarce.

It looks as if five-cent moving picture shows will be scarce as admirers of the Kaiser in the Buffalo territories. The Government's proposal to double the seat and admission taxes at the theatres indicates that the public will soon have to pay more money to patronize the picture houses. Even now such signs in front of theatres, "The Greatest Show on Earth at Five Cents," exist only in memory. Gradually the "blood and thunder, something for nothing" tactics used to be a thorn in the side of legitimate showmanship seem to have been pushed into the background. As the old-time flattering signs that formerly ensnared the crowds of film lovers seem to have lost their charm, so far as the trouble is concerned. In fact the public is pretty well aware of the upward prices of everything, pictures included, and what is called philanthropy in the form of "giving something for almost nothing" in the film business seems to have lost its appreciaion.

W. F. Fee! at Camp Dix.

William B. Freer, former shipper for the Triangle, Buffalo, was a recent visitor. He is a member of the 153d Depot Brigade, Co. 7, 2d battaillion, Camp Dix.

Buffalo Film Briefs.

T. C. Montgomery, manager of the Triangle, Buffalo, has returned from a trip through the central New York territory. He has just received a welcome letter from his brother, William Montgomery, who is a member of the Motorized Machine Gun Corps in France. The letter also contained a copy of a charmingly-expressed greeting which King George of England, extended to the soldiers of the United States on their arrival overseas.

Charles Sanwald, auditor of the Modern, New York, is a Buffalo visitor. Charles Streimer, manager of the New York office of the Modern, has returned to that city.

The Acme theatre, Syracuse, formerly owned by G. Pelletier, has been taken over by Metzger Bros., who also own the Lincoln theatre, that city.

Emmett Cornell, of the Eckel theatre, Syracuse, is spending his vacation at Saratoga.

"The bookings of 'To Hell with the Kaiser' are coming in so fast," said E. J. Hayes, manager of the Metro, Buffalo, "that we have found it necessary to get three prints of this production."

Middle New York Theatre Notes

By C. A. Carroll, Utica Observer, Utica, New York.

Park Theatre Changes Hands.

UTICA, N. Y.—The Park theatre, formerly the Bender, Utica, N. Y., has been leased, according to report, to Goldstein Bros., of Springfield, Mass., owners of a chain of theatres throughout New England. The Park theatre was opened Oct. 8, 1917, by P. A. and J. B. Breglio, of Springfield, Mass., as a high-class picture theatre with a 10-piece orchestra, and concert singers, after a large sum of money had been expended to make it the most beautiful theatre in central New York. After two months, as a result of patronage falling off, the theatre was forced to close, leaving a number of big bills unpaid in this city. Since it closed the house has remained dark, but now that it has been leased it is expected that it will soon be opened.

Up-State Film Jottings.

Utica now has a Rialto theatre. The Colonia, a popular neighborhood house, and the Kress theatre, and with the name and is being entirely redecorated for the fall season. Service flags are now found in the lobbies of the Alhambra and Avon theatres. Utica. Henry Wholahan, formerly operator of the Avon, is now a member of the service in France, and John Miller and his brother Joseph, both former operators at Alhambra, are now in electrical branch of the U. S. Navy.

Sam Wood Opens Lyceum Theatre.

The Lyceum theatre, Amsterdam, N. Y., which opened Monday, July 29, under the management of Sam Wood, one of the leading merchants of that city. Fox pictures are being used.

"My Four Years in Germany" is to be the attraction at the Avon the entire week of Aug. 12.
Cincinnati Fire Code Inspector Watchful

Operator Found Neglecting His Machine Gets a Fourteen Day Suspension—Code Regulations Must Be Observed.

By Kenneth C. Canin, 365 First

CINCINNATI, O.—The increasing stringency of the inspection by city authorities of the operation of photoplays—house, theatre, one of the two boys that a short time ago a night inspector reported facts which resulted in the suspension of an operator—has been met with an example by Mr. Charles Murphy, who, by neglecting his machine, had previously been warned against the practice.

"This is the first suspension of an operator," said the building commissioner, "but it will not be the last, unless practices are stopped. It is the beginning of a campaign to see that operators stay with their machines and comply with all safety regulations. We have had a number of fires in operating booths recently, and can no longer tolerate them. The thousands of patrons of moving picture houses is in the hands of operators, and I promise that these boys who tend to their work properly and intelligently are licensed to operate."

Park Theatre Closes.

Considering the interest, which had been recorded in Cincinnati moving picture circles to the recent announcement of the closing of the Park Theatre, one of the two boys that a business in the center of Hyde Park, leaving the field clear for the exclusive operation of the Erie, both houses have been successful during the several years they have been in operation in the same block. The general public has been well pleased and will be remodeled for his use. The deal includes the space adjoining the theatre, which is leased for an airshome during the summer months.

Cincinnati Brief Notes.

Manager Charles Weigel, of the Alham-
bra, Cincinnati, had a most successful week's run of "Ruggles of Red Gap," featuring Taylor Holmes. The popularity of the novel from which the play was made was reflected in the attendance at the West Fifth street house, and accounted for the success of the run, which is longer than manager Weigel usually cares to handle.

The ever-new feature comedy in which Charles Chaplin and Marie Dressler convinced the world, "Tillie's Punctured Romance," is now being reprised recently in Cincinnati, booked by Manager Tom Corby, of the Star, for two days.

Charles Murphy Opens Theatre.

With a galaxy of celebrities and former baseball magnate, with the world-famous Cubs, and likewise once known widely as a newspaperman working in Cincinnati, has joined the ranks of moving picture exhibitors, recently opening a handsome new house in Mt. Healthy.

The house is as up to date in every respect as any that can be found in the larger cities, and is equipped in a manner which gives promise of enduring success for Mr. Murphy in his new capacity.

Cleveland Trade Letter

By M. A. Jinahney.

Metro Office Notes.

CLEVELAND, OHIO.—Harry Reavy is an ups and downs. A farewell of the exhibitors in Cleveland. Harry Reavy will confine his energies to Cleveland, in the future will handle Screen Classics exclusively.

A. Fletcher, who has been representing Detroit for many years, is in Ohio, will cover Reavy's territory, and F. J. Nussent, who formerly handled "The Re-Making of a Wannabe," will attend to the western section of the state.

Ohio First National to Hold Meeting.

The first meeting of franchise holders of the Western Circuit, to be held since its organization, is scheduled for September 9 and 10. This announce ment was made by Harry Reavy upon his return to Cleveland from New York last week. Mr. Mandelbaum brought with him a circular outlining the future prospects of the circuit and will have more of it by September 1.

He left for a two-week's vacation at Mt. Clemens, Michigan.

Greenwald Plans Another Picnic.

Frank Greenwald, of the Exclusive Features, has returned from Paris, where he has been for the past two weeks on business. Greenwald Lightman, road representative for Liebmann, has been placed in charge of the operation of his office to George P. Jacobs, while he enters the naval branch of the U. S. Navy, and will not be seen on a airshow with a handsome wrist watch and their best hopes.

Netter Honored by Film Men.

Leon D. Netter, of the Main Feature Films Agency, was the guest at last Saturday of one of the biggest film parties ever pulled off in Cleveland. There were fifty exhibitors and exchange men present, all of them gathered at the Winton Hotel by the common feeling of friendship which has always marked the active operations of his office to George P. Jacobs, while he enters the naval branch of the U. S. Navy, and will not be seen on a

Cleveland Business Notes.

"To Hell With the Kaiser" played a week's engagement at the Bank Theatre, Akron, and set a new standard for the house, both in attendance and receipts. The house was sold out for every performance.

Jim Dunley, manager of the bank, not away, was engaging in advertising on the picture when he won a "What to Do With the Kaiser" contest that the Akron Press ran and advertised largely, "To Hell With the Kaiser." This bit of knowledge of the fitness of things netted Dunley a nice new liver spot.

"To Hell With the Kaiser" also succeeded in breaking the hoody that has surrounded all the other features, being in Toledo, Manager H. C. Horater of the Alham bra, opened with the Metro picture last Sunday and has done splendidly within a few dollars of reaching his highest establishment, which is the history of the house.

Fifty members of the Famous Players closed up shop a Saturday and transferred all their energies to pleasuring. The Cleveland Yacht Club was the scene of the outing, although most of the action took place in the water and on board the yacht Lachry, which Commodore Kirby kindly turned over to the film folks. The evening was devoted to dancing.

Pittsburgh Trade Letter.

By E. J. McCurry, 455 Union Arcade, Pittsburgh, Pa.

Theatre Changes in Pennsylvania.

PITTSBURGH, PA.—The Alhambra theatre at Braddock was recently closed by Mr. Hart, has been acquired by the Rowland interests, P. E. Jones, who manages the Yonkers, and Wilkinsburg, having taken active charge of the theatre. The new company in control, announce the engagement of James B. Dinsmore and F. G. McPherson, the latter a resident of Beaver Falls. The name has been changed to "The New Alhambra." It will be remodeled and decorated, and when reopened will be devoted exclusively to pictures. Mr. McPherson will be the resident manager.

The K. & K. theatre on Carson street has been leased by Mr. H. M. McPherson in partnership with his brother. The theatre was formerly owned by the United Booking Office and is located on Pennsylvania and has been devoted to stock and tab shows with short pictures. The property is to be remodeled by Alex Moore of the Hilltop theatre in Pittsburgh, was a flourishing house.

M. A. Rapp, who owns the Earl theatre at Sharsburg, will throw his new theatre at Aetna, Pa. open to the public this fall, which will be named after the Earl theatre in the town. Mr. Rapp is one of the oldest exhibitors in the district, having operated theatres in Sharsburg from time immemorial.

The Rialto theatre on Upper Fifth avenue, which has been a varied career. This theatre was built by the Rex Amusement Company, of which Marks Brous was president. Mr. Baer recently purchased it for $25,000, and transferred Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft. The other day he received his third exemption, which has been in use to B. Levine, who at that time was in Class I in the draft.

Theatre Changes in Pennsylvania.

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Critical Reviews and Comments

Upon Current Productions

"WILD PRIMROSE"
Vitagraph Presents Gladys Leslie in a Really Delightful Screen Offering.

Reviewed by Walter K. Hill.

THE MOVIES would jump into unhindered and ever-increasing popularity if they were always as wholesome and entertaining as "Wild Primrose," in which Gladys Leslie is featured as a screen star of youthfulness, talent and inherent qualifications. The rare delight attending all who are fortunate enough to see her is enhanced by the agreeable and unassuming personality in which the plot is advanced by players who act utterly human and do not overact. Mrs. Leslie is hardly average circumstance. Little matter that the plot is brushed by the far-outstretched hand of circumstance, for impossible things happen in real life that pictures, to a reasonable extent, may be expected to find a safe haven for plot advancement in strange happenings.

Primrose, as interpreted by Miss Leslie, is a charming and innocent maiden, who is returned to her native home during a vacation from the seminary. Her guardian-uncle tells her, for the first time, how her father, a rich Easterner, married and then neglected her mother for the reason that his bride was not agreeable. Primrose was left de-

serted and, from a broken heart, the mother died. The father is now married again—to a woman who has provided him with a grown-up son. The young man has nothing to do but dissipate, and does that well, winding up with a bride who has induced him to marry her while wine was Boving Knee-deep in the valley of their earth-toned home.

The father sends for Primrose, and she decides to masquerade as a wild mountain girl in fulfillment of her father's wish that she should return to New York. Miss Leslie neither imitates intelligence in the father's surroundings, she sees his mother, and seizes her chances to throw off her shell of deceit she blossoms forth as a delight to the eyes and a credit to her entourage.

The plot thickens in due course. The father speculates in stocks, gets into the clutches of a convicting broker, who demands the hand of Primrose as his recompense. This is not all to the ideas Primrose has been formed on the marriage question. She likes her father's step-child and worries not about the money end of affairs—for oil has been found on the Tennessee farm her mother owned and Primrose is worth more than the United States loaned to a Russian Government.

Step-son's wife proves to be the regal-garde spouse of the secretary who has served Primrose's father for years. The broker demands his ransom or threatens ruin to his victim—and then Primrose pours oil on troubled waters. It is regrettable that so many threads of the plot must be drawn together hastily in the concluding scenes, but the result is attained without too much shock to the sensibilities, in a total of entertaining photoplaying.

Carrying so much of the story upon her slender and perfectly "beautiful" shoulders, Miss Leslie contrives to be on view most of the time without once becoming an intrusion. Her manner is so natural, her artistry so deft and her presence so entirely agreeable that one is glad to have

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Shifting Sands (Triangle)
"Cactus" Crawford (Triangle)
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The Forbidden Box (Jewel)
His Birthright (Mutual)

"THE FORBIDDEN BOX"
Jewel Production Featuring Mildred Harris Points to Moral of Contentment.

Reviewed by Margaret I. MacDonald.

A STORY by E. V. Durling has been used as a basis for the six-part Jewel production, "The Forbidden Box," in which Mildred Harris is featured with Henry Woodward playing opposite to her. The picture was made by Lois Weber and Phillip Smalley. Up to a certain point it is satisfactory, and one is impressed with the manner in which the lesson of the production is set forth, but toward the close the action becomes somewhat far-fetched and fails to be convincing. Unusually fine sets have been employed in the picture and the spectator cannot fail to be impressed with the artistic richness of the interiors.

The illusion of the unattainable is the idea worked upon in the story in which a young girl is represented as being discontented with her simple country home; and after his flight, the production of money and luxury is still discontented because she has not been allowed to drift off to the little abode under the high lights of the city. Her husband, once a leader of a fast set in New York, refuses to open to her a window of the "forbidden box," the opening of which is bound sooner or later to destroy her illusions. Finally when she has become obsessed with the idea of going to the city to live he yields, but in yielding immediately forms plans to drive her back to the country. The unconvincing part of the story occurs in the carrying out of these plans, which strike one as being inconsist-

"HIS BIRTHRIGHT"
First Haworth Production to Be Released Through Mutual, Lacking in Constructive Merits.

Reviewed by Margaret I. MacDonald.

BASED on a story in which the plot doesn't seem to get anywhere the story which seems to have nothing new in it for the spectator in which Sessue Hayakawa is starring is somewhat at a loss to convince the spectator of the high qualifications from which the "forbidden box," which is being released through the Mutual Film Corporation, had better opportunities and more ingenious direction been afforded him.

As it is there is a tendency toward posting rather than natural action on the part of the star, while the director strives to extract comedy from situations where it does not naturally exist, depending largely on the sub-titles to get it over, and worries with the more tragic incidents in a way which causes the action to drag.

A Japanese atmosphere has been cleverly contrived as a background for the opening of the story, and much credit is due the art director for the exquisite beauty of some of the scenes.

Briefly speaking, the story concerns a young Japanese lad born of a Japanese mother and an American father. The boy, reared in a Japanese fishing village by a servant of his mother's house, learns at the attainment of manhood that his
mother, brokenhearted at the desertion of her husband, stabbed herself to death at the feet of the gods while he was still a baby. In vengeful mood he goes to America to seek out the man who killed him if the opportunity presents itself. Before this tragedy has a chance to happen the father explains matters.

**"THE HOUSE OF MIRTH"**

Metro Makes Pleading Adaptation of Edith Wharton's Novel.

Reviewed by Margaret I. MacDonald.

The story, as adapted by the Edith Wharton novel, "The House of Mirth," makes an attractive basis for a screen production. It has been skillfully handled in a five-act Metro feature directed by Albert Capellani, with Katherine Harris Barrymore as the star. Many familiar names appear in the cast, including Henry Kolker, Christine Mayo, Joseph Kilgour, Lottie Briscoe, Edward A. Heffes, Pauline Weich, Maggie Western, Nellie Parker-Spaulding, W. D. Fichter, Sidney Bracy, Kempton Greene, and Morgan Jones. Without unduly accentuating unpleasant situations the director has succeeded well in turning the finer points of the story to account, and Katherine Harris Barrymore has given a splendid portrayal of a character which, regardless of the handicap of her birth, uplifts the dignity of moral womanhood.

The story in brief tells the tale of an orphan who lives with an aunt who constantly reminds her of the necessity of making a wealthy marriage. Her extravagance and carelessness regarding her matrimonial future causes her aunt at her death to leave her penniless. Her love of luxury together with her aunt's admonitions causes her to discourage the attentions of a lawyer of moderate circumstances who has always professed love for her. In the course of events she is placed in a compromising position by the behalf of a friend who, knowing that her wife is to be absent, invites her to dine at his home. At this point of the story the departure of the man who has compromised her becomes an outcast, and at the point of chloroforming herself she is rescued and becomes betrothed to her lawyer lover.

**"IN JUDGMENT OF"**

Story and Scenario by George D. Baker. Given Screen Presentation in Metro Production.

Reviewed by Margaret I. MacDonald.

Of the most absorbing of present day productions is "In Judgment Of," based on the story and scenario of George D. Baker and directed by Wil S. Davis. It is a production that is good because it is good. One is impressed with a sensation of all round excellence. When you have finished looking at "In Judgment Of" you have lost any special interest which you may have entertained at the beginning of the picture and you are connected with the picture and you settle back in your chair with a sigh of relief at having viewed a production of a story of life as it really can happen—a story with a big situation presented consistently and artistically.

In the adaptation of the story the featured players are Anna Q. Nilsson, Franklin Furnham and Herbert Stannard, the latter exhibiting remarkable finesse in the interpretation of the role of Judge Brainard. The supporting cast consisted of Edward Alexander, Lydia Knott, Harry Northrup, Spottiswoode Atkin and Katherine Griffith.

The story is a tremendously human one in which a young woman of wealthy parentage and possessed of second sight accidentally meets and invites to her home a young doctor who has never known either parent, and has been educated by means of funds supplied from a mysterious source. At the young woman's home he meets Judge Brainard, an elderly man who is notably disturbed at sound of the doctor's name. The audience at this point is led into the secret that the old man is the father of the young man, forming the mysterious source from which his college funds have come. A peculiar circumstance now enters the story in which a college pal of the doctor's uses illegal means to get his friend's signature on a cheque. The wholly uncanny and cavedropping learned the Judge's secret and also the fact that he has deposited figures in the bank for so he fears to own for political reasons and because his mother was the daughter of a murderer. The scene of the production occurs when the father, having unreasoningly caused the death of the forger, sits in judgment on his son, who has been accused of the murder of the man on circumstantial evidence. Not until the jury has brought in a verdict of "Guilty" does the old man find the courage to confess. A pretty love story adds a romantic touch to the production.

**"INSIDE THE LINES"**

Earl Derr Biggers' Stage Success Makes Fine Six-Reel World Picture.

Reviewed by Robert C. McElravy.

Not every stage success makes good in moving pictures, but "Inside the Lines" and "Marguerite Clayton in the leading roles, makes a screen drama that will carry the interest of the audience to the end play his quite finished style of acting. The minor characters are not so well brought out, but the scenes when their turn comes in an acceptable way. Miss Clayton as the girl has but little to do in the story and she is but makes an agreeable impression whenever she appears.

This subject, which was produced by Pyramid Film Corporation under direction of David M. Hartten, deals with the present world war. The hero, who first appears in Berlin, where he is known as Spy No. 19, is the average observer at high pitch. The opening scenes are developed in a leisurely way, which provides Mr. Stone with opportunities to display his quite finished style of acting. The minor characters are not so well brought out, but the scenes when their turn comes in an acceptable way. Miss Clayton as the girl has but little to do in the story and she is but makes an agreeable impression whenever she appears.

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discovering that the author has financed an attempt to smuggle arms into Mexico and threaten to expose him. Dot, hearing the family minister say that they must ask God to help them out of their trouble, starts out to find God, and as she is asking a policeman a reporter for Chace's paper comes along and takes a snapshot, turning it in for a human interest story. Chace, recalling his own son, now dead, orders the Jarvis story killed just as Jarvis enters the office intent upon killing him. He explains that the photograph is responsible, and the parents, thoroughly chastened, endeavor to make up for the neglect of their child.

The clever child star is assisted in a number of scenes by a remarkably well-trained goat and also by an attractive little boy, even younger than herself. The adult members of the cast, all of whom handle their roles satisfactorily, include Ethel Ritchie as Dot's mother, R. Henry Grey as her father, Edward Jobson as Robert Chase, together with Neil Harding, H. R. Archer, Ruth Lackaye and Daniel Gilfether. Director Sherwood McDonald deserves especial credit for the manner in which he has brought out the talents of his youthful player.

**RIDDLE GAUNE**

*Thomas H. Ince Presents William S. Hart in an Exciting and Mysterious Romance.*

Reviewed by Edward Weitzel.

The story starts at the beginning of human history and follows a man through various situations leading him to a consecutive one. The year is A.D. 1865, the location is the desert of Mexico, and the adventure is a thrilling one. The author, Thomas H. Ince, has done a remarkable job in bringing this story to the screen. The acting is excellent, with William S. Hart giving a fine performance in the leading role. The photography is outstanding, and the entire production is a credit to the studio involved.

**CHASING SANDS**

Unstable Picture Works: Triangle Photo-play Featuring Gloria Swanson.

Reviewed by Edward Weitzel.

In THE Triangle photo-play, "Chasing Sands," the author, Charles T. Dazey, has introduced a well-conceived plot and shifted his incidents around with a skill that cannot fail to obtain any real dramatic strength. Marcus, the chief character, displayed with real feeling and much personalization of the story of the psalmist that even the songs of the sea beget by no end of misfortunes; but the situation of the spectator is never held firmly nor does he understand the action that makes even a middle-class melodrama entertaining. For the most part built of familiar scenes and settings, the author has not prevented "Chasing Sands" from becoming a fairly pleasing picture. Little skilful comic relief is added to the story a dramatic handling. A capable cast has been reasonably well directed by Albert Parker, and the camera work, by Pliny Horne, is up to the same standard.

At the beginning of the story, Marcia Grey is trying to support herself and an invalid sister by her paintings. Possessing but little talent for the work, she is reduced to any means of raising funds to provide for the care of her sister. In the attempt to recapture her means, she has fallen into debt. However, a new stroke of fortune for her sister occurs when she is sent to the Salvation Army.

She joins the ranks, meets a wealthy young social reformer, is married to him and once more comes face to face with Von Holtz, who is disguised as an English nobleman. Marcia's husband has government secrets, and Von Holtz is after them. Marcia recognizes the German spy, but he threatens to reveal his wife's secrets if she does not help him. He accuses her of treason and theft against her. Sent to Blackwell's Island for three months, Marcia is about to attempt suicide when she is rescued by the Salvation Army.

**THE GREAT LOVE**

Griffith's First Artcraft Production Is Worth by His Past Reputation.

Reviewed by Louis Reeves Harrison.

One of the unique qualities of a Griffith picture is the way the shadow of greatness is cast across every scene. In "The Great Love," the story is told in the most simple terms, yet it is so well told that the audience is carried along with it. The acting is excellent, with the leading roles played by accomplished actors. The photography is outstanding, and the entire production is a credit to the studio involved.

Certain features of its construction show an advance in technique that is to be commended. The story is developed in a way that makes the emphasis that marks so many screen stories. A tale of the great war, its director has wisely chosen not to go with it down with an atmosphere of gloomy hysteria and exaggerated apprehension. The men and women engaged in war are the heroes of the picture, and the fine art expression that is always associated with a Griffith photo-play is present in this one as well.
way to the screen. Portions of it are melodrama, but there is no doubt that the treatment is episodic, not epictical, and in the telling Director Griffith has adopted the quick, nervous excitement of the French novelist. This method is very effective and marks a decided advance in screen procedure.

Another notable innovation is the tableau effect of a portion of the German War scenes. As one looks at the register but one thought, sometimes with the immovable concentration of a picture painted on a wall. The man who popularized the cut-back on the screen makes such slight use of it in his latest picture it is practically unused at all.

The acting of Henry Wallis comes in the WILD MAN, and his method is similar to Griffith's. His method is often that of the pantomimist, his emotion being expressed by swift, strong gestures, rather than by the face or the glance of his eye. The result of all this departure from familiar rules of screen procedure is excellent, and lends a touch of novelty and fresh interest to the picture that vastly enhances its value.

D. W. Griffith is still the master mind of the screen.

Jim Young, of Youngstown, Pa., is the hero of "The Great Love." Early in the war he enlists in a Canadian regiment and reaches the front one way of the world. While he is in London he meets the little Australian girl, most entertainingly played by Lilian Gish, who promises to be his wife in the closing scene of the story. Before this happens, however, she is married to Sir Roger Brighton, a nobleman, by whom she has been entangled with a band of German spies and is almost tricked into betraying his confidences. Young's part is a good one and is extremely well managed. The brooding mystery and dread of the ever-present Zepplins is impressed on the spectator with almost perfect realism.

Mention of the sub-titles should not be omitted. They are as direct and free from any attempt at fine phrasing as is the speech of Jim Young, a part that Robert Harron makes so likable and thoroughly American that everyone is bound to feel he represents the best type of soldier we have sent to fight our battles in France.

Grade A performances are given by Gloria Hope as Jessie Hallowell, George Fawcett as Jack Bayne, who is sentenced to die, and Rosemary Theby as Madame Correntee, Maxfield Stanley as John Broadway, and Edward Seward. Henry B. Walthall is particularly well suited to the character of Sir Roger Brighton.

Among the English titled folk that appear briefly in "The Great Love" are Queen Mary, who is seen in a heart-rending manner, the Countess of Duchess, Lady Diana Manners, Miss Elizabeth Asquith and Miss Violet Koppel.

Famous Players-Lasky Corporation

FOUNl) IN MOROCCO (Arthur O., Aug. 5)—This picture, made by Douglas Fairbanks with suitable vehicles for his acrobatic comedy achievements still remains one of his noblest efforts, and his method seems to equal all demands, and "Morocco Bound" is no exception. Here is another as good as the others. What matters if the thread of plot is scant and probabilities are frequently challenged—it's Douglas Fairbanks, afoot and ashore, leaping, jumping, tumbling, ambling and evading, that we want to see—and here he is.

THE SUMMER GIRL (Paramount-Mack Sennett), Aug. 26—The new Mack Sennett comedy, "The Summer Girls," is well described by its title. There is an abundance of pretty summer girls and lively chasing around a big summer hotel; the story is of the stereotyped kind, and is of no special merit. Some of the best scenes in it are in and about the swimming pool of the hotel which shows some exceedingly graceful diving. A curious pelican furnishes some amusing scenes. Much of the comedy is reminiscent of other film farces.

The FORBIDDEN BOX (Jewel)—A six-part production featuring Mildred Harris and opposite to her the picture made by Lois Weber and Phillips Smalley is attractive and deals with the story of a young woman's discontent. It is based on a story by E. W. Durning. A full review will be found elsewhere.

Metro Pictures Corporation

A PAIR OF OWLS, July 29—Francis X. Bushman is the hero of this thoroughly enjoyable farce comedy, which has many amusing situations. The story hinges on an old man scheme to bring two young people together and make them forget their selfishness. In this he succeeds through the expedient of renting two bobbies and having one placed on the doorstep of each of his charges.

THE HOUSE OF MIRTH, Aug. 5—A five-part production featuring Katherine Hepburn and pegged, and based on the novel of Edith Wharton. The picture is more than passably entertaining and has been directed by Albert Capellani. A full review will be found elsewhere.

Mutual Film Corporation

THE HIGH COST OF WEDDINGS (Strand), Aug. 12—The second of the Elinor Gwinn pictures, and maintaining its quality. The comedy is of course very light but its laughs get over. It concerns the sad attempt of a father to avoid the expense of a big wedding for his daughter. The couple are frightened into bringing the marriage off and the picture divulges the difference between $5, which the clapment cost, and the $2,000, which the wedding would have cost. The picture ends by believing the pocket of, between himself and the young people.

GREAT HIGHT (Haworth)—The first of the Sussei Hayakawa productions under the Haworth brand does not do justice to the picture. The story of what and has a badly constructed plot which fails to get anywhere. The production can, however, boast much artistic excellence with regard to backgrounds and will be found entertaining if not compared with former successes. A full review will be found elsewhere.

SCREEN TELEGRAM No. 45 (Mutual), Aug. 7—Interesting items of this issue show scenes from where the American soldiers have recaptured a French town. One is from the camera of officers of our 10th with the Croix De Guerre for gallantry in battle, inspecting of the motor transport of the 10th Infantry. Vassar students taking up farm work to help with the war, and scenes about a big military bake-oven.

A D elephant CATASTROPHIC (Outing-Canadian), Aug. 11—An entertaining number in which some excellent closeups of the beaver building his dam and repairing breaks made by inconsiderate humans form the opening scene. Then we are treated to a series of views obtained with a honeymoon pair who try to imitate the beaver in the matter of living the simple life. Scenes on an improved raft, which capsizes in the middle of a ravishingly beautiful stream are wonderfully inspiring.

The picture is well subtitled in a comedy vein.

Pathe Exchange, Inc.

THE HUNGER-
ed, having been only by the mysterious aviator. Then Spring Gil- then Jack hastily to protect her in the tower. The serial is well constructed and has an exciting pace.

DAMAGED GOOD (Lyons-Moran), Aug. 2—Eddie Lyons and Lee Moran appear in this as a salesman and buyer, but each other's hats before becoming ac- quainted. Their wives afterward mix in at a hat sale and later all meet when the riot begins again. The humor is pretty rough, but there is a good deal of human nature in this and it will no doubt be well received.

Comments

General Film Company.

THE WINNING OF THE MOCKING BIRD (Broadway Star Pictures).—This picture is the result of one of the Wolfville stories of Alfred Henry Lewis, the material of which is expressed in what is called "big picture" drama. The maiden is so outwitted that the story lacks vitality, though it is fairly well visualized.

Greater Vitagraph, Inc.

WILD PIMROSE (Vitagraph), Aug. 12.—In the absence of the usual dialogue, this interesting and produced adequately. The story deals with a Tennessee girl who goes to New York
August 24, 1918

THE MOVING PICTURE WORLD

1157

Advertising Aids for Busy Managers

“STOLEN ORDERS”
William A. Brady Presents Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge and Other Favorites in a Stirring Drury Lane Melodrama.

IN THIS ISSUE.

IN THIS ISSUE.

Bread (Universal),
The Changing Woman (Vitaphone),
For Husband Only (Jewel),
The Ghost Flower (Triangle),
Green Eyes (Paramount),
High Tide (Triangle),
A Hoosier Romance (Mutual),
The Iau of the Blue Moon (De Luxe),
The Linc (Fox),
Marriage (Keeney),
The Savage Woman (Select),
Stolen Orders (Brady),
Worshiping Grandma (Pathé).

“HOOSIER ROMANCE”
William N. Selig Presents a Screen Adaptation of One of the Most Famous Poems by the Late James Whitcomb Riley.

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Love Comes to Country Girl—and Brings Happy Ending.

Ficturization of “The Hoosier Poet’s” Best Narrative.

Adverting Angles: This is the first of the famous Riley poems to be done into a screen production. You can work up a deal of interest not only among the literary and women’s clubs, but with the public. Start first with the mere announcement of Lower level the box office and get into the library with an announcement and get the book stores to show volumes of Hoosier verses in connection with your announcements and slicks.

Advertising Aids: One each one, three and six sets, Eleventh unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x23.

Released August 19.

“THE CHANGING WOMAN”
Vitaphone Presents Hedda Nova and J. Frank Glendon in a Blue Ribbon Feature Adapted from O. Henry’s “A Matter of Mean Elevation.”

Cast:
Hedda Nova (Jewel), J. Frank Glendon (Jewel), Aff for Cast.

The Story: Nina Girard, prima donna of Neva Opera company, is beautiful and loves everyone who is nice to her. When she arrives at the South American town of Nivel, she becomes friendly, including the president, captivates all but Johnny Armstrong, an American, who is a woman hater. Suddenly Nina disappears, and Johnny, while wandering through the mountains, hears a wondrous voice. He finds Nina like a goddess with worshiping Indians at her feet. She whispers that she is a prisoner, and he helps her to escape. Now, she is no longer the Nina of old, but an exalted priestess to be worshiped, and Johnny worships.


How the Temperature of South America Changed a Woman’s Heart. Strange Adventures of An American Woman in Foreign Climes. O. Henry’s Clever Story Cleverly Produced. Plenty of Thrills to Suit Story of Woman’s Changing Heart.
THE MOVING PICTURE WORLD
August 24, 1918

Advertising Angles: If you have run the serial, "The Woman in the Web," advertise that the stars are now to be seen in a feature. Make use of the fact that this is an O. Henry story and point out the many successful productions Vitaphone has made of this author's stories. Get out a card with "What's your attitude?" See the lawyer first; he knows if you are interested."


"THE INN OF THE BLUE MOON"
Theodore C. Deitrich Presents Doris Kenyon and Her Men Company in Louis Joseph Vance's First Original Screen Story.

Cast:
Dorothy Druce I
Doris Kenyon
Ward MacMahon
Harry C. Brown
Charley Sloane
Dorothy Harvey
Lanford
Harriet Rose
Delphine Druce
Jeb Robbins
John Holmes

Directed by John B. O'Brien.

The Story: Up the separation of Dorse Kenyon and her stepson takes one of their twin daughters, aged two years. Sixteen years later, Dorothy, now a beautiful and sophisticated woman, is a head and on an island which she calls the "Inn of the Blue Moon." Dorothy, who was married to her, has become a wealthy and successful woman. She decides to find the man who stole her heart, the man she loved. Dorothy, who is engaged to a wealthy and successful man. She decides to find the man who stole her heart, the man she loved. She must also overcome the obstacles that stand in her way. Dorothy's journey leads her to a rich and luxurious life.

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"HIGH TIDE"
Triangle Presents Harry Mestayer, Jean Calhoun and Yvonne Pavis in the Story of a Modern David Garrick in New York's Smart Literary Set.


The Story: Hudson Newbrook, an author, has fought his way to recognition. He is the hero-lover of a rich, leading woman in his new play, but she is not his ideal. Barbara Edwards writes him an appreciation and promises that she, too, has literary aspirations. The letter charms him and the writer is still more ardent when they meet. Barbara comes to New York to keep house for her brother, Bob, and Polly. Jealous, captivates Bob and leads him to dissipate, hoping to strike both Newbrook and Barbara. Newbrook confesses his love for Barbara, but his medical friend shows him that his life of dissipation has unhinged him for marriage and takes him to a children's hospital, where he sees helpless, crippled kiddies whose parents married unwisely. He decides that it would be unfair to Barbara. He marries Polly as a solution of the double problem, after disillusionment of Barbara. He and Polly are divorced when a boat in which they are sailing capsizes and Barbara marries the right man after all.

Feature Harry Mestayer as Hudson Newbrook Jean Calhoun as Barbara Edwards, and Yvonne Pavis as Polly Stair.


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National Ticket Co., Shakerin, Pa.


"THE GHOST FLOWER"
Triangle Presents Alma Rubens in a Colorful Story of the Italy That Was Before the War and the Country She Is Today.

Guilla..................Alma Rubens
La Farge................Charles West
Cafarelli.............Francis McDonald
Palo..................Dick Rossen
Duke De Chaumont......Emery Johnson
Lorenzo................Naida Lessing
Ercolano................Tote Ducrow

Directed by Jack McKenzie.

The Story: The Ghost Flower is Guilla, the daughter of a Neapolitan wine seller, who escapes from home to avoid the attentions of Tony Cafarelli, an agent of the dreaded Camorra. She is adopted by La Farge, a French author who has educated her. He loves the girl, who sees him as a parent who has protected her her father. Her stage debut brings her to the attention of Tony, who kills her benefactor in an effort to assassinate De Chaumont, her fiancé. Tony declares that he will yet kill De Chaumont and to save the man she loves passionately Guilla tells him that she is going to marry Tony and that she does not love him. She passes out of his life, but the war brings great changes, and it is Tony who at last brings together the woman he covets and the man she loves.

Features: Alma Rubens as Guilla and Charles West as La Farge.


Advertising Angles: About the best line to work on this story is to dwell upon the vivid color of the Italian underworld life and the gay scenes in the Parisan literary circle contrasted with the grim

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August 24, 1918

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**THE MOVING PICTURE WORLD**

August 24, 1918

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**"THE SAVAGE WOMAN"**

Clara Kimball Young Presents Herself and Her Own Company in an Adaptation of Francois Curel's "La Fille Sauvage."

_Cast_

Rene Benoit...Cecil Young
James Benoit...Edward M. Kimball
Jean Lerier...Milton Sills
Ducharme...Marcela Manon
Prince Menela...Clayton Benson

Directed by Edmund Mortimer.

_The Story:_ Rene is mistaken by a native prince who thinks she is the reincarnated spirit of Queen of Sheba, and tries to capture her. She escapes, but is shot accidentally by Lerier, who nurses her back to health and takes her to Paris. He soon tires of her and turns to his former love, Aimée. Rene in a rage demands satisfaction and tames Aimée to Abyssinia to get another one. Lerier goes back to the spot where he met Rene and is astonished by her change of heart, who prepares to sacrifice him to the spirit of the queen. Rene appears and saves him. The natives mistake her for the queen and flee in terror.

_Feature:_ Clara Kimball Young as Rene Benoit and the Sills as Lord Byrnes.


_Ads:_ 1918.

**Advertising Angles:** In addition to capitalizing Miss Young's popularity work on the story, it is anticipated that you and play up the highlights of the story. Get some two or two sets of the stills and use them for window work.

_Ads:_ Two one-sheets, two sheets, one six sheet, one 24 sheet. Window Cards, 14x11. Booklets, Lobby displays, playbills, publicity materials, etc...

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_Cast_

Tony Wylde...Mildred Harris
Rolin Van D'Arcy...Lewis J. Cody
Samuel Dodge...Fred Goodwins
Mrs. Ellis...Kathleen Kirkham

Directed by Lois Weber.

_The Story:_ Tony, placed at the transatlantic shore end of her love affair with D'Arcy, marries Dodge. D'Arcy, then real-

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**August 24, 1918**

**1162**

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**MARRIAGE**


Eileen Spencer…….. Catherine Calvert
Jack Spencer…….. David Powell
Tommy Latimer…….. Walter Hiers
Dolly Page…….. Hazel Alden

**The Story:** Eileen is a member of a bridge-playing coterie. Her husband, a supposedly prosperous broker, neglects her and she prepares toelope with Ballantyne, a novelist. Her husband informs her that he will take a divorce and can only be cured by an expensive operation. Conscience stricken, she dismisses Ballantyne, her friend, comes to borrow money. Eileen confesses her financial condition, and, urged by Dolly, settles on apartment and makes money by cheating at cards. Ballantyne finds them and threatens exposure unless Eileen repents. On a rushed return, the operation having been successful. Going to Eileen's apart-

---

**WINNING GRANDMA**

Patie Presents the Inimitable Marie Osborne in the Charming Story of Baby Hands That Won an Ancient Heart. Cast.

Little Marie Reading…….. Baby Marie Osborne
Wilt Hek in women’s roles…….. Mrs. Reading
Ruth King…….. Luther Parrish
William Quinn…….. Directed by William Bertram

The story: A stern woman, makes things so unpleasant for her son Jasper and his wife that they leave him. Wilt finds the child and comes to live with him and bring his wife and little daughter, Marie. Marie is a mischievous child, indulging in pranks with little black Sambo, and she and her grandmother do not get along well. Marie's mother, though innocent, is compromised by a plot. She goes back to the old home, taking Marie with her. The grandmother becomes lonely, and realizing that she really loves the child, she goes after the mother, and, stealing into the bedroom, takes little Marie in her arms. Here her two sons and their wives discover her. She confesses the whole thing, and asks that she be permitted to live in happiness with them, and her wish is granted.

---

**GREEN EYES**


Shelley Hunter…….. Dorothy Dalton
Pearson Hunter…….. Jack Holt
Phillips Hunter…….. Emery Johnson
Murgery Gibson…….. Alexander Chapman
Jim W. Webb…….. Robert McKim
Clyde Benson…….. Directed by W. Haig

**The Story:** A man becomes jealous of his pretty wife, and she leaves him after a quarrel returns to a reconciliation occurs. Again he becomes jealous, this time of his younger brother, who sacrifices a son for her sake. The body later confesses his supposed crime to his sister, and she tells her husband she invited him to her room; then the husband attempts to kill him. The wife avers the tragedy and as the younger brother confesses, word is brought that the real murderer has confessed. A reconciliation then occurs between husband wife.

**FEATURES**

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**General Film Company, Inc.**

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**
The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).

**BLUE RIDGE DRAMA.**
(Ned Finley)
The Raiders of Sunset Gap (Two Parts—Dr.—Dr.)
Davie Rides Alone (Two Parts—Drama).

**CHAPLIN COMEDIES.**
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**
From Caterpillar to Butterfly (One Part).
A Widow's Emancipation (One Part).
Love's Lucky Day (One Part).

**CRYSTAL FILM COMPANY.**
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DEUX FILMS, INC.**
Shame (Seven Parts—Drama).

**EBONY COMEDIES.**
Luck in Old Clothes (One Part).
The Comedians of Harlequin (One Part).
Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Plunder the Line (One Part).
When You're Scared, Run (One Part).

**ESSAYAY COMEDIES.**
A Snakeville Epiphany (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**
Why—The Bolshevik (Five Parts—Drama).

**HANOVER FILM COMPANY.**
Camille (Helen Hungary—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**
Billie in Society (Two Parts—Comedy).
Bucko Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Senta and Vuii (Two Parts—Comedy).

**OAKDALE PRODUCTIONS.**
The Looked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

**SCRANTONIA FILM COMPANY.**
(Poverty Tale Charley Pang.)
Paire Pepp (One Reel—Comedy).
Pang's Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**
(Committee on Public Information.)
Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**
The Historic Fourth of July in Paris (One Part—Patriotic).

**COSMOPHOTO FILM.**
Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTPLAYS, INC.**
Her Moment (Seven Parts—Drama).

**INTERSTATE FILM COMPANY.**
The Last Raid of Zeppelins L-21.

**PROGRESSIVE FILM.**
On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
(All Two part Dramas.)
In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**
The Triumph of Venus (Five Parts—Drama).

**Pathé Exchange, Inc.**

**RELEASES FOR WEEK OF AUGUST 4.**
Waits (Gladys Hulette—Five Parts—Comedy—Drama).
Cows (Harold Lloyd—One Reel—Comedy—Drama—C.
La Guila to Caracas (One Reel—Educational—Post Film Co.).
Official War News No. 6 (One Reel—Topical).
Heir-Path News No. 64 (Topical).
Heir-Path News No. 65 (Topical).

**RELEASES FOR WEEK OF AUGUST 11.**
The Ghost of the Ranch (Bryant Washburn—Five Reel—Drama—Pathlabal).
Do Husbands Ever? (Toto—One Reel—Comedy—Drama—C.
La Guila to Caracas (One Reel—Educational—Post Film Co.).
Official War News No. 7 (Topical).
Heir-Path News No. 66 (Topical).
Heir-Path News No. 67 (Topical).

**RELEASES FOR WEEK OF AUGUST 18.**
Winning Grandma (Baby Marie Osborne—Five Parts—Drama—Dramatic).
Hands Up (Episode No. 1—"The Bride of the Sun").
Three Parts—Drama—Astra.
Bride and Groom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film Co.).
Official War News No. 8 (One Reel—Topical).
Heir-Path News No. 68 (Topical).
Heir-Path News No. 69 (Topical).

**RELEASES FOR WEEK OF AUG. 25.**
The Girl from Bohemia (Irene Castle—Five Parts—Comedy—Drama—Astra).
Hands Up (Episode No. 2—"The Missing Prince").
Two Parts—Drama—Astra.
Nipped in the Bud (Toto—One Reel—Comedy—Drama—
A Sun-Kissed Isle (One Reel—Educational—Post Film Co.).
Official War News No. 9 (One Reel—Topical).
Heir-Path News No. 70 (Topical).
Heir-Path News No. 71 (Topical).

**PARAMOUNT-MACK SENNENT COMEDIES.**
June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 23—Her Big Night.
Aug. 11—She Loved Him Plenty.
Aug. 25—The Summer Girls.

**PARAMOUNT-ABRUCKLE COMEDIES.**
Mar. 18—The Bell Boy.
Aug. 7—Good Night Nurse.
Aug. 13—The Cook.

**FAMOUS PLAYERS-LASKY CORP.**

**PARAMOUNT PICTURES CORP.**

**PARAMOUNT-MACcomb COMEDIES.**
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark (Scene Parts—Drama).
July 22—The Vamp (Erdi Benetti—Five Parts—Drama).
July 25—Less Than Kin (Wallace Reid—Five Parts—Drama).
Aug. 5—A Nine O'Clock Town (Charles Ray—Five Parts—Drama).
Aug. 12—Fedoras (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).
Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—Case of Frie (Erdi Benetti—Five Parts—Drama).

**Artcraft Pictures.**
July 8—We Can't Have Everything (G. B. De Mille—Five Parts—Drama).
July 29—The Danger Mark (Elele Ferguson—Five Parts—Drama).
Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts—Drama).
Aug. 26—Tell Me—Come Back to You (Bryant Washburn—Five Parts—Drama—Drama—Be.

**PARAMOUNT-BRAY PHOTOGRAPHS.**
July 15—Subjects on Relief: Helping Humanity to Be Healthy and Happy (Ninth No. 2; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Relief: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by Bray Studios.

**PARAMOUNT-HURST HOLMES.**
July 8—Reutrus, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand (Scenic).
July 24—Down South In New Zealand. Aug. 5—Woman's World (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Avi Maru.
Aug. 20—Sejouring in the Persian Gulf.

**BENJAMIN CHAPIN—PARAMOUNT SERIES.**
"The Son of Democracy."
Aug. 8—The Slave Auction (Ninth Release—Two Parts).
Aug. 15—Her Whole Stars (Tenth Release—Two Parts).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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By J. H. HALLBERG
An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 200 pages, illustrated. $2.50, postage paid.

Technique of the Photoplay
By EPES WINTHROP SARGENT
Third Edition
Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

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<th>Description</th>
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<td>Universal</td>
<td>Universal Special Feature</td>
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<tr>
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<td>The Other6 (Billie &amp; Tony)</td>
<td>Mutual Film Corp.</td>
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<td>Aug. 25</td>
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**Universal Film Mfg. Co.**

**Mutual Film Corp.**

**Goldwyn Distributing Corp.**

**Metro Pictures Corporation.**

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**Universal Film Mfg. Co.**

- **Released on August 24, 1918:**
  - **Almost Visible** (Dorothy Dandridge—Comedy)
  - **The Other6** (Billie & Tony)
  - No release this date
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**Mutual Film Corp.**

- **Released on August 24, 1918:**
  - **Repeating the Honeymoon** (Eileen Sedgwick—Comedy)
  - **Almost Visible** (Dorothy Dandridge—Comedy)
  - No release this date
  - -
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**Goldwyn Distributing Corp.**

- **Released on August 24, 1918:**
  - **Almost Visible** (Dorothy Dandridge—Comedy)
  - **The Other6** (Billie & Tony)
  - No release this date
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**Metro Pictures Corporation.**

- **Released on August 24, 1918:**
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**List of Current Film Release Dates**

- **ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS**

**Universal Film Mfg. Co.**

- **Release Date:** July 21—No. 35 (Topical)—03110.
- **Release Date:** Aug. 7—No. 36 (Topical)—03129.
- **Release Date:** Aug. 17—No. 38 (Topical)—03131.
- **Release Date:** Aug. 21—Title Not Decided (Two Parts—Comedy) —03134.
- **Release Date:** Aug. 26—No release this date.

**Universal Special Feature.**

- **Release Date:** Aug. 23—Repeating the Honeymoon (Eileen Sedgwick—Comedy) —03108.

**Universal Screen Magazine.**

- **Release Date:** July 27—Issue No. 81 (Educational)—03111.
- **Release Date:** Aug. 3—Issue No. 82 (Educational)—03125.
- **Release Date:** Aug. 10—Issue No. 83 (Educational)—03129.
- **Release Date:** Aug. 17—Issue No. 85 (Educational)—03132.
- **Release Date:** Aug. 24—Issue No. 85 (Educational)—03135.

**Wiley & Morrow Pictures.**

- **Release Date:** July 13—Shot in the Dumbwaiter—03060.
- **Release Date:** July 21—Almost Visible—03071.
- **Release Date:** July 27—The Vamp Curse—03116.
- **Release Date:** Aug. 3—A Duck Girl—03126.
- **Release Date:** Aug. 10—Don't Shoot—03135.
- **Release Date:** Aug. 17—Give Her Gas—03144.
- **Release Date:** Aug. 24—De-ranged Good—03157.
- **Release Date:** Aug. 24—The Whirlwind Finish (Two Parts)—03164.

**Western and Railroad Dramas.**

- **Release Date:** Aug. 3—The Human Target (Kingsley Benefit—Three Parts)—03122.
- **Release Date:** Aug. 10—The Other (Billie & Tony) (Eileen Sedgwick—Two Parts—Drama)—03125.
- **Release Date:** Aug. 17—Roped and Tied (Two Parts)—03144.

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List of Current Film Release Dates
GREAT VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.
Aug. 5—All Man (Harry Morey—Five Parts—Drama).
Aug. 12—Wid Primrose (Glady Leslie—Five Parts—Drama).
Aug. 26—The Clutch of the Clue (Corinne Griffth—Five Parts—Drama).

BIG V. COMEDIES.
July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Dunce and Danger.
Aug. 12—Shines and Monkey-Bipes.
Aug. 19—Dukes and Dallow.
Aug. 26—Fllopper and Frikst.

DREW COMEDIES.
July 29—Their Agreement.
Aug. 5—Miss Sticky-Mouse-Kiss.
Aug. 12—Diplomatic Henry.
Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.

VITAGRAPH SERIAL.
A Fight for Millions.
July 22—Episode No. 2 ("Flames of Peril")—Two Parts—Drama.
July 29—Episode No. 3 ("The Select Stockade")—Two Parts—Drama.
Aug. 5—Episode No. 4 ("The Precipice of Horror")—Two Parts—Drama.
Aug. 12—Episode No. 5 ("The Path of Thrills")—Two Parts—Drama.
Aug. 19—Episode No. 6 ("The Spell of Evil")—Two Parts—Drama.
Aug. 26—Episode No. 7 ("The Gorge of Destruction")—Two Parts—Drama.

Fox Film Corporation

FOX SPECIAL FEATURES.
July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).
Aug. 4—Do the Thin Bit (Jane and Katherine Lee—Five Parts—Drama).
Aug. 11—The Bird of Prey (Gladyse Brockwell—Five Parts—Drama).
Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 25—Lawless Love (Jewel Carmen—Five Parts—Drama).

FOX STANDARD PICTURES.
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

FOX "BIG SIX" REISSUES.

FOX SUNSHINE COMEDIES.
June 30—Who's Your Father?
July 28—A Tight Squeeze.

MUTT AND JEFF ANIMATED CARTOONS.
July 14—The Chase.
July 21—Hunting the U-Boats.
July 28—Hotel de Mutt.
Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.
130 West Forty-sixth Street, New York City.
R. O. S., His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOD FIlM COMPANY.
Betzwood, Pa.
Sandy Burke (Louis Dussieux), When East Meets West (Lady Tzen-Met—Dr.).

BLUEBIRD PHOTOPLAYS, INC.
Scandal Mongers (Lois Weber—Five Parts—Drama)—6015.
The Dressmaker (Five Parts—Drama)—60124.
The Love Swindle (Five Parts—Drama)—6034.
That Devil Bristle (Five Parts—Drama)—60146.

CHRISTIE FILM CORPORATION.
Los Angeles, Cal.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

COMMONWEALTH PICTURES CORP.
(Releasing Spanish's Original "Vod-vi Y Maria").
July 1—Third release.
July 15—Fourth release.
July 22—Fifth release.

EDUCATIONAL FILMS CORP.
The Following Are One Reel Scenes.
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

DIMARA "Living Book of Nature."
June 5—War Times at the Zoo (Half Reel).
June 11—Life in Inland Waters (Half Reel).

FIRST NATIONAL EXHIBITORS.
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Illusion).
Almony (Josephine Whitell).
Perahis Crusade.
A Dog's Life (Charlie Chaplin).
Shoulder Arus (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany." Tarzan of the Apes (Eilo Lincoln and Enid Markley).
The Lash Wittin (Madame Petrova).
The Life Mask (Madame Petrova).
Tempedest (Madame Petrova).
Italy's Flaming Front—Official Italian War Picture.

W. W. HODKINSON CORP.
Releasing Paralta and Plazza Productions.
July 22—Maid o' the Storm (Bessie Barriscale).
Aug. 5—Burglar for a Night (Warren Kerlin).
Aug. 12—A Law Into Herself (Louise Glum).
Sept. 22—The White Lile (Rosie Harrissale).
Sept. 9—Cupid Angling (Rud Roland Doug.
Natural Color).

Plaza Productions.
Aug. 29—Petitcecco and Politico (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama).

Jewel Productions.
July 22—The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama).

LONE STAR PRODUCTIONS, INC.
(Seven Reel S.).
July 29—Broncho Billy Wint Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Reward.

RITAIIO DELUXE PRODUCTIONS.
June 25—The Unbeliever (Seven Reel).
Conquered Heirs (Drama).
Edison.

LEONÉE PEBBET PRODUCTIONS.
1457 Broadway, N. Y. C.
Lafayette, We Come!

PYRAMID COMEDIES, INC.
220 West 42d Street, N. Y. C.
In and Out (Two Parts).
Reach Birds (Two Parts).
Love and Lunch (Two Parts).
Heavens and Bombs (Two Parts).
Camouflage Hall (Drama).
Call of Spring (Two Parts).

SELECT PRODUCTIONS.
The Claws (Clara K. Young—Five Reels).
The Pink Roses (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels).
The Whirlpool (Alice Brady—Five Reels).
July—A Pair of Silk Stockings (Constance Tal-
mage—Six Reels—Drama).
July—The Savage Woman (Clara Kimball Young—Five Reels—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. C.
June 30—A Romance of the Underworld (Cath-
fine Calvert).
July 7—Street of Seven Stars (Doris Ken-
yon).
Aug. 11—Out of the Night (Catherine Cal-
vert).
Aug. 26—Inside the Lines (Lewis A. stone—Six Reels—Drama).

WORLD PICTURES.
July 22—Joan of the Woods (Jane Elividge— Five Parts—Drama).
July 29—Neighborhood (Madge Evans—Five Parts—Drama).
Aug. 5—Hereditary (Barbara Castilson—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Carlye Black-
wax—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone— Six Parts—Drama).

WORLD COMEDY RELEASES.
July 8—The Adventures of Agnes (Marie Dressler— Two Parts).
O. Susie Behave (Ray Timmer).
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### State Right Releases

**ADVANCED MOTION PICTURE CORP.**
1403 Broadway, New York City.
The Eleventh Commandment (Drama).

**ARROW FILM CORPORATION.**
Times Building, New York.
The Struggle Everlasting (Harry Rapd Production).
The Accidental Honeymoon (Harry Rapd Production).
The Million Dollar Mystery (Six reels—Dr.). The Finger of Justice (Drama).
My Husband’s Friend (Five Parts—Drama).

**ATLANTIC DISTRIBUTING CO.**
Times Building, New York City.
Nine-Ten of the Law (Six Parts—Drama). The Devil’s Playground (Seven Reels—Drama).

**BEAR STATE FILM COMPANY.**
220 S. State St., Chicago, III.
The Vigilantes (Drama).

**BERNARD H. BERNESTEIN.**
923 Longacre Building, New York City, The Lion of the Hills (Wm. S. Hart Drama).

**COMMONWEALTH PICTURES CORP.**
820 S. State St., Chicago, III. The Frozen Warning (Drama).

**CHESTER BEECHCROFT.**
501 Fifth Ave., N. Y. Cty. Reclaimed.

**COSMOPHOTOFILM COMPANY, INC.**
220 West 42nd Street, New York. I Believe.

**Chest PICTURES CORP.**
Times Building, New York. The Last of the Ages.

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
Madame Sherry.
The Submarine Eye.
Should She Stay?
The Great White Trail.
One Hour.
The Cast Off.

**FROHMAN AMUSEMENT CORPORATION.**

**GAUMONT CO.**
Flushing, L. I.
Gaumont News—Released every Tuesday, Gaumont Graphic—Released every Friday, “The Hand of Vengeance.”
Episode No. 1, “The Sign of the Scar” (Two Parts—Drama).
Episode No. 2, “Scheming for Millions” (Two Parts—Drama).
Episode No. 3, “The Ambassador’s Diamond” (Two Parts—Drama).
Episode No. 4, “The Grey Lady” (Two Parts—Drama).
Episode No. 5, “The League of Silence” (Two Parts—Drama).
Episode No. 6, “The Mysterious Manor” (Two Parts—Drama).
Episode No. 7, “The Secret of the Night” (Two Parts—Drama).
Episode No. 8, “The Kidnapped Statesman” (Two Parts—Drama).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York. Mother (Six Parts—Drama—McClure Pictures). The Warrior (Seven Parts—Drama—McClure Pictures).
The Liar (Six Parts—Drama—General Enterprise Feature).

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK, INC.**
Raffles, the Amateur Crackman. Sept.—Fighting Life (Maurice Tourneur Production).
(The Following Are Keystone—Mack Sennett Comedies.)
His First False Step. Ambrose Cup of Woe.
(The Following Are Norma Talma Productions.)
The Devil’s Needle. The Social Secretary.
Fifty Fifth Street.
(The Following Are Douglas Fairbanks Productions.)

**IVAN FILM PRODUCTION.**
130 West 46th Street, New York.
Two Men and a Woman. Human Clay. Life or Honor.

**JESTER COMEDY CO.**
220 West 42nd Street, New York. (Featuring Twed. Dan.)
May—The Wrong Flot (Two Parts). This Is the Life (Two Parts). Oh What a Day.

**KING BEE FILMS CORP.**
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man. June 1—Bright and Early. June 15—Straight and Narrow.

**MONOPOL PICTURE COMPANY.**
1176 Broadway, N. Y. Cty. Mothers of Liberty.

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
113 West 90th Street, New York. Zoncar (Drama).

**PILDMONT PICTURES CORPORATION.**
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

**PIioneer FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).

**HARRY RAVEL.**

**ROMAYNE SUPER-FILM COMPANY.**
221 March—Strong Bldg., Los Angeles, Cal. Me and Gert.

**SHERMAN PRODUCTIONS.**
The Light of Western Stars.

**ERNEST SHIPMAN.**
17 West 44th Street, New York City.
Josh Blinney Comedies, Featuring Fanny Patty Flaherty, One Release a Month.
July—Prejudicial Founding (Two Reels). Aug.—Freda’s Fighting Father (Two Reels). Sept.—Fatty’s False Flutter (Two Reels). Oct.—Freda’s Vexing Finance (Two Reels).

**W. H. Clifford Photoplay Company, Inc., Featuring Shep Hardin.**
One Five-Reeler Per Month.

**Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).**

**Curtain Cinema Company.**
The Curse of Eve (Six Parts—Drama).

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Lady of the Dupout (Six Parts—Drama).

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1457 Broadway, New York City.
The Servant in the House. The Siren in the House.

**U. S. EXHIBITORS BOOKING CO.**

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71 West 23rd Street, New York. (The Following Are Multiple Reel W. S. Hart Subjects. Released in Order Listed.) Mickey (Seven Parts). The Two-Gun Man in The Bargain (Six Parts—Drama). The Bandit and the Preacher (Five Parts—Drama). The Hell Hound of Alaska (Five Parts—Dr.).

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882 A. Brady Playhouse, 137 W. 46th Street, N. Y. Cty. Stolen Orders (Eight Reels—Drama).
The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

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SUPREME TRIUMPH “HEARTS OF THE WORLD.” Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE large the peace. 

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Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15TH AND 30TH OF EACH MONTH
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THE entire motion picture projecting machine business of one of the leading manufacturers can be purchased at a very low figure, for cash.

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For your posters, photos, etc., that will improve your lobby 100% — We supply Frames That Get CROWDS that FIT your lobby, and for the amount you wish to spend. The handsome frame shown here is 8 ft. wide and 7 ft. 9 in. high. Fancy top is 2 ft. high, antique gold or copper finish — velour background — detachable photo frames. Center may be used for 3 sheet, one of many combinations.

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Write today for descriptive folders. Read the unbiased opinions of operators.

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Operators WANTED for Lyman H. Howe’s Travel Festival

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Write or Wire Quick, giving age, experience, and all particulars.
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Personal Attention Established 25 Years

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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MOTION PICTURE CARBONS FOR ALTERNATING CURRENT PROJECTION

The exacting demands of modern motion picture projection require extreme care in the selection of the light source. The light must be such that the finest variations of high lights and shadows shall be perfectly recorded on the screen and every object depicted perfect in every detail. The flexibility must be great enough to compensate for the varying densities of films made under different light conditions.

The White A.C. Special Carbons fulfill these requirements in every particular. They give a strong, pure white light of high intensity, noiseless operation and absolutely flickerless illumination that eliminates eye fatigue.

COLUMBIA-SILVETIP COMBINATION

The standard direct current trim gives perfect projection.

Write for our circulars.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

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When it comes to marketing films and accessories

CINE-MUNDIAL

is absolutely there— for

South America, Central America, Cuba and the Antilles, Mexico, the Philippines, Spain and Portugal.

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Satisfactory Service Is Worth Many Dollars Difference in First Cost

WHEN we looked around for Motor Generators and electrical accessories for moving picture theatre installation, it did not take us long to discover the wonderful success and service obtained with "HALLBERG" motor generators, transformers and other specialties.

While we had practically all other make competing apparatus under consideration, it was the consensus of opinion of our branch managers and engineers, who had sold and installed all other make motor generators and electrical apparatus in the past, that the "HALLBERG" apparatus was most favorably known and accepted as the STANDARD by which others are judged and compared among operators and exhibitors.

In consequence of this opinion, we secured the exclusive distribution of the "HALLBERG" motor generators and other apparatus for moving picture theatres in the United States and Canada, in preference to all other makes.

The wisdom of our selection has been proven by the enormous sales during the past year and the SATISFACTION expressed by all users of the HALLBERG MOTOR GENERATOR—The demand for this machine is constantly increasing, and the up-to-date exhibitor is replacing other less efficient and satisfactory motor generators with our "HALLBERG."

Remember, the HALLBERG MOTOR GENERATOR is the "DOUBLE ARC MOTOR GENERATOR WHICH GIVES DOUBLE THE AMPERES FOR SINGLE ARC." This means that, with the "HALLBERG" Double Arc Motor Generators, the arc lamps are NOT CONNECTED IN SERIES, as this limits the ampere output when one arc is burning to one-half of what it is with the "HALLBERG."

We consider this a most important feature because it permits the operator to DOUBLE THE AMPERES IF NECESSARY at the arc for a dark film.

Our HALLBERG TWIN UNIT Motor Generator system is UNSURPASSED; it is the last word from the viewpoint of EFFICIENCY and SERVICE, and we will be glad to explain it to you.

This Letter Is to the Point

ALLEN THEATRE
"Saskatchewan's Finest"
Moose Jaw, Sask., July 11, 1918.

Dear Sirs:
Would you kindly send book on Hallberg motor generator set?
Have used this set for the last two years and find it satisfactory in every way.
Hoping for an early reply, I am

Respectfully yours,
(Signed) H. WARDROP.

"Everything for the M. P. Theatre except the Film"

United Theatre Equipment Corporation

H. T. EDWARDS, Pres.
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Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

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KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI
Provisionist Ray says

"It's Power's Cameragraph for mine every time.

"The success of your projection depends more on the Intermittent Movement than on any other thing; and the Power's movement is the best on earth. It's like this:

"In the projection of a film subject each individual picture must remain stationary upon the screen for a period of time. The longer this period, the better the eye can get the details.

"The Power's movement holds each picture on the screen nearly 7% longer than any other movement; and, believe me, I've used 'em all.

"That's why you get better definition with a Power's; that's why, as I say of the Cameragraph,

"It Puts the Picture on the Screen"

Nicholas Power Company

INcORPORATED

Pioneers of Projection.

90 Gold Street, New York, N.Y.
"This is a Goldwyn Year!"

That is why the nation's greatest exhibitors are now booked solid for Goldwyn Pictures for the next twelve months.
—its repeat will get you more money than an imitation's first showing!

The day on which the best imitation of "The KAISER, the Beast of Berlin," was released the value of this Original and Only Artistic Triumph as a repeat was advanced tremendously. Because every Exhibitor who saw the imitation knew instantly that his one best bet was to play the Original not only as a First Showing but also as a Repeat on every open date in his calendar.

Ponder this for a moment! The best advertised play on the best advertised subject in the whole wide world—and this free publicity growing, growing, growing—why, Man! its repeat will get you more money than an imitation's first showing! Take your two eyes and your checkbook to your nearest JEWEL Exchange today. Settle that "repeat business" now.

"The KAISER
—The Beast of Berlin
Thanks for the Trouble on "Triple Trouble"

To Whom It May Concern:

Essanay feels that it owes a debt of gratitude to its competitors for spreading broadcast statements in regard to our NEW Charlie Chaplin picture, "TRIPLE TROUBLE."

Knowing the motive for these statements, the interest of exhibitors all over the country has been aroused.

They have looked for, and found, our irrefutable arguments.

But what is more vital, they have learned what other exhibitors, who have run "TRIPLE TROUBLE," have done in the way of box office returns.

Particularly, they have learned what M. J. Weil, manager of the Castle Theatre, a first run Chicago house, did.

Mr. Weil said: "TRIPLE TROUBLE' played to the biggest business ever done at the Castle Theatre, and I broke a rule of the house and ran the picture a second week, because my patrons demanded it."

The exhibitor knows that what one theatre has done, his can do; what one audience likes, another will.

He knows the opinion of another exhibitor is unbiased, because he has nothing to gain by making it.

Interest has been aroused to such a pitch, exhibitors have thronged the George Kleine exchanges, at our invitation, to see the picture for themselves. You can count on the exhibitor knowing what he wants when he sees it. The result is, bookings have been coming in faster than we dreamed of.

We knew the picture would go big, because we had a GOOD Chaplin comedy and a NEW one. But we could not have advertised it so extensively and done so much in so short a time had it not been for this unintentional cooperation. We thank you.

ESSANAY FILM MFG. CO.

Geo. K. Spoor

George Kleine System
Distributors
Millions Waiting for this big Y.M.C.A. Special

"AROUND THE CLOCK WITH THE ROOKIE"

—The entire world wide Y.M.C.A. backing behind this big Y.M.C.A. Special

For the first time on any screen, the UNIVERSAL presents the exclusive and only picturization of "AROUND THE CLOCK WITH THE ROOKIE," showing scenes of our boys at play that have never been shown before; scenes that millions of mothers, fathers and relatives will go miles to see.

Besides being the first, exclusive and ONLY picture of its kind, it has the backing of the entire world wide Y. M. C. A. organization and Exhibitors can clean up with this special by conferring with the Secretary of the local Y. M. C. A. as has already been arranged by the officials of the Y. M. C. A.

It is your patriotic duty to show this great SPECIAL, and make a bag full of money at the same time. Confer immediately with your nearest Universal Exchange which will put you in touch with the Secretary of the local Y. M. C. A. Here's a genuine clean up for EVERY BIG AND LITTLE THEATRE in the country. UNIVERSAL FILM MFG CO. Carl Laemmle, Pres., 1600 Broadway, New York City.
YOU CAN BET ON IT!

Whenever—whatever—wherever anything happens the whole world around you can show it first in your town thru the Big U. Weeklies. Add the U. Screen Magazine and you’ll have the best educational as well as all the "sewops." Book, at the very least, two of these three today. Your people expect it. Any U. Exchange.

UNIVERSAL
FILM MFG. COMPANY
CARL LEMMLE, Pres
1600 BROADWAY
NEW YORK
Focusing America's Attention on the "Better Motion Pictures"

In thousands of theatres in the week of September 1st, nothing but Paramount and Arctcraft Pictures will be shown. It will be a week of showing America just what the motion picture is today—the national amusement, a vital part of America's seething life.

It will be a week of building of good will, a week in which the theatres will show the whole country just what better motion pictures are.

Such a week would be worthless unless the theatres of America show, first, pictures bearing trade marks so well known that the crowds will come to see them; second, pictures so good that they can stand the test of this concentrated demonstration.

The only company in the industry that has the producing and distributing organization to furnish the quality of motion picture necessary for such an important test of the worthwhileness of the industry is the Famous Players-Lasky Corporation.

The only pictures that the exhibitor implicitly can trust always to make good to the public are Paramount and Arctcraft Pictures.

And so if you are not already booked solid, get in on it quick!

You, at your theatre, for your profit, for the National Week, for the industry of which you are a part—now and for the years to come.
We Advertise Your Theatre Here, and your pictures

We Advertise Your Theatre Here, and your pictures

NATIONAL Paramount and Artcraft WEEK

It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there".

DO YOU KNOW THAT

you're not getting your money's worth until you have your pictures "over here" projecting in all the big newspapers that reach your people?

In all these theatres all this week—Paramount and Artcraft features exclusively

Rivoli Theatre
Douglas Fairbanks

Strand Theatre
John Barrymore

Rialto Theatre
Elsie Ferguson

81st St. Theatre
Dorothy Dalton

In the big newspapers that reach your people

Full pages, carrying YOUR advertisement free in these great dailies, telling YOUR people what and when and where:

St. Louis Post-Dispatch
Des Moines Register and Tribune
Omaha World-Herald
Atlanta Journal
New Orleans Item
Dallas News
Salt Lake City Tribune
Denver Post
Butte Miner
Anaconda Standard
San Francisco Chronicle
Seattle Times
Portland Oregonian
Los Angeles Herald

Spokane Spokesman-Review
Boston Post
Portland Express and Advertiser
New Haven Register
New York Times
Buffalo Courier
Syracuse Post-Standard
Utica Press
Rochester Democrat
Washington Star
Baltimore Sun
Richmond Times-Dispatch
Pittsburgh Press
Cincinnati Post

Indianapolis Star
Louisville Herald
Detroit News
Cleveland Plaindealer
Chicago Tribune
Minneapolis Tribune
St. Paul News
Milwaukee Journal
Kansas City Star and Times
Wichita Eagle
Albany Knickerbocker Press
Philadelphia Bulletin
Boise, Idaho Statesman
Tulsa, Okla., World

Do your booking early so you'll be sure to get your share of the advertising.
It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there."

More than a year after the United States entered the War, America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture's mightiest task is to keep up the morale of the folks at home—it is the national amusement, filling an urgent human need.

The organization behind Paramount and Artcraft pictures is dedicated to two purposes—to help keep up the spirit of America and to perpetuate and refine the art of the motion picture.

Twenty million photo-play lovers and many thousands of theatres demand Paramount and Artcraft pictures every week because they are better pictures.

This coming week, you can go to any of the better theatres, anywhere, any day, or every day, and be sure of a good, clean, wholesome, heartening show all through, every minute. Drama, adventure, comedy, travel—the program will be made up of Paramount and Artcraft features, and a very little else besides. In many cases nothing else. Such programs as that right here in front of your eyes— that one is typical.

We named that theatre Alhambra merely as an example. It might just as well be Strand, Rialto, Palace, Rivoli, Empire, Crescent, Globe, Cascade, Court, or the name of the theatre nearest you.

After this coming week is over you will know it is Paramount and Artcraft that have made "better motion pictures" familiar to you. — "Foremost stars, superbly directed, in clean motion pictures."

On the evening of Thursday, August 29th, in the best homes in your town, the folks are going to be reading, in the Saturday Evening Post, the double page advertisement, a small reproduction of which is shown above.

The banker, the station agent, the druggist, the grocer, the mayor and their wives and children will be reading it.
Everybody who is anybody in your town reads the Saturday Evening Post. You know that.

And after they've read it they'll have new respect for the industry of which you are a part, and they'll say, each of them: "Isn't that a fine idea! Wonder where we'll find these Paramount and Artcraft Pictures this week?"

Is the answer going to be the name of your theatre—or the other fellow's?
Why Quality
Producers release thru
Hodkinson Service

SOME confusion formerly existed in the mind of the trade in reference to the W W. Hodkinson Corporation

By confusing the distributing organization of W W. Hodkinson with the product it sells, many have entirely lost sight of the fact that this corporation is the only independent distributing channel in the industry absolutely unhampered by those entangling producer or exhibitor ties which by strangling independence forbid the impartial fair and equitable business dealings with both sides that characterize the Hodkinson method of doing business.

This fact, coupled with a knowledge of Mr. Hodkinson's principles and record of achievements, has made the high-minded producers now releasing through Hodkinson realize that his present organization spells big success for them, because it is honestly and entirely right in every way.

More than that, the comprehensive consolidation of the exhibitors' buying power throughout the country by means of the Hodkinson Co. Partnership Plan offers them a safe assured and continuous market for quality product.

Hodkinson Service is being moulded to fit the needs of exhibitors and is being sold to them on a basis of profit to the exhibitor and producer.

Hodkinson Service

consisting of
Lillian Walker Productions, Jesse D. Hampton Productions, Parallel Plays, Plaza Pictures and
Douglas Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

Lillian Walker Pictures Corp.

501 Fifth Avenue, New York City.

August 7, 1918.

Mr. A. Hodkinson,
President, W. W. Hodkinson Corp.,
27 Fifth Avenue,
New York.

My dear Mr. Hodkinson:

I feel it would be a serious personal favor to let you know that I have been interested in recent reports of your activities in regard to the independent distributing organization of the film industry, as well as your new plan for the relief of exhibition and production. As you are well aware, I have had the opportunity to observe the work of your organization and the results which have been obtained by you and your associates. I am convinced that your organization is the only one that is able to meet the demands of the exhibitors and producers alike.

I am anxious to work with you in any capacity in which you may need my services, and I shall be glad to talk with you at any time.

Very truly yours,

[Signature]

W. W. Hodkinson, Corp.

527 Fifth Avenue, New York.
Dressing Your House Program

"CLOTHES make the man" it is said. Opinion may differ as to the exact truth of this quotation but it is true that a program, just like a man may be greatly improved by judicious "dressing."

The cut below is a most attractive design for the first Kathleen Clifford Plaza Picture "Angel Child." It will add to the selling value of your program a good deal.

We are ready to supply it in various sizes to meet the requirements of the average program. This cover design may also by careful mortising of type matter, be used as a stock cover for all Plaza Pictures.

Intensive selling is the order of the day. Don't neglect any item—they all count in the final analysis at the box office.

W.W. Hodkinson Corporation
527 Fifth Ave  Hodkinson Service New York City
At All General Film Exchanges
How O. Henry "Gets Across"!

Vast Audiences Applaud His Genius on the Screen in Broadway's Grandest Picture Palace.

Hear the verdict delivered by S. L. Rothapfel, Managing Director of THE RIVOLI:

"These O. Henry pictures are a credit to the industry. That goes for every one of them I have shown. I never saw pictures of that nature get so much applause. It shows that it is not necessary to have length to make story."

The response that is always evoked by O. Henry told in a practical, sincere and forceful manner, the true showman's tribute which every true showman can trust.

LATEST RELEASES
"Mammon and the Archer"
"Springtime a la Carte"
"A Bird of Bagdad"
"Transients in Arcadia"
"The Marquis and Miss Sally"

Broadway Star Features

The illustration is from "A Bird of Bagdad," with Edward Earle and Agnes Ayres—the strange story of a Gotham enchantment a riddle and the queer triumph of love.

Distributed by General Film Company
The Italian Battlefront

THE BOX-OFFICE PICTURE!
The Big, Official, Graphic War Document That Tells All!

Any House Can Use This Film—
As an 8-Reel or 10-Reel Special Attraction or
As a Series of 2-Reel Added Attractions

"The Italian Battlefront"
Has Made Good

It is coining more money today for showmen than any other fighting line production direct from our Allies. It is vivid, dynamic, dramatic.

Its first week in New York played to $10,782

A THRILLER THROUGHOUT!
The Italian Government Picture

GENERAL FILM COMPANY
At our New York, Philadelphia, Atlanta, Denver, Detroit, New Orleans and Washington Exchanges
ALMA RUBENS
blossoms forth in all her exotic emotional glory
in
"The Ghost Flower"

A Neapolitan Romance, a Love Story of Allied Italy and France

Intelligent face, expressive eyes and personality that dominate this well told story, constitute sales points that you can exploit to your advantage.

A Triangle Play worthy of this talented actress."

Directed by Frank Borzage

Triangle Distributing Corporation
New York

Pledge to Buy W. S. S. Regularly
AMERICAN FILM CO. INC., Presents

MARGARITA FISHER

 IN

" MONEY ISN'T EVERYTHING"

From the Story, "BEAUTY TO LET," by Fred Jackson
Directed by Edward Sloman

American Film Company representatives in Pathé exchanges are now accepting bookings on this first of the Margarita Fisher subjects to be released under the American's new plan of selling direct through Pathé exchanges. This is a comedy-drama portraying the ambition of youth to have money. It is a delightful romance surrounded by a plot of many surprises. Wire the American Film Company's representative in your nearest Pathé exchange for bookings.

DISTRIBUTED BY PATHE'
Mabel Normand's Personal Message to Exhibitors
I HAVE made up my mind to create laughter—for the duration of the war.

All of my coming Goldwyn Pictures are to be broad comedies full of cheer and happiness.

I wish to bring everyone relief from sadness. The thousands who write to me, and all of the exhibitors I know, think I have the gift of making people happy.

You and your audiences will like my new Goldwyn Star Series productions more than any pictures I have ever made because they are filled to the brim with smiles.

YOU have heard that my first new production of the season is

PECK'S BAD GIRL

It is filled with joy and good fun and I know that it is going to be liked everywhere.

After that, my second Goldwyn production for the Fall is

A PERFECT 36

With stories such as these there is no question of your making a still bigger success of your theatre with my productions.

Mabel Normand

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President
EDGAR SELWYN, Vice President
16 East 42nd Street
New York City
"Smiling Bill" Parsons
in a scene from
"BILL'S SWEETIE"

2,500 Theatres Now Play Them!

No exhibitor has fully insured the happiness of his theatre's patrons for the coming season unless he has booked

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year

Every Second Monday

This great roster of exhibitors now playing these clean and speedy comedies regularly under contract already advertises with pride: "This week Smiling Bill Parsons in a splendid Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish, President
16 East 42nd Street
New York City
NOW
You can truthfully advertise official films that really show real fighting—

The New York American says:
For exciting action and cumulative dramatic interest "Italy's Flaming Front" is unquestionably the most remarkable ever filmed; its authenticity is self-evident.

6 reels full of variety, full of thrills, full of fight.

"Italy's Flaming Front"
The First Films of a Whole Battle

The New York Journal of Commerce says:
The Official Italian War Pictures at the Rivoli are creating an extraordinary amount of enthusiasm.

The New York World says:
The Official Italian War Pictures are quite unlike any others ever shown in New York.

Purchased from the American representatives of the Italian Government by the First National Exhibitors' Circuit, Inc.

Another Big "First National" Money Maker

Dozens of different types of big guns are shown in action—the shells are shown breaking in the Austrian trenches across the valley.
"Italy's Flaming Front"

Actually shows in clear photography, the following—

Mountain fighting: Bombarding enemy’s trenches with big guns in preparation for infantry charge. Italian “75” hit by Austrian shell—smithereens! Italian artillery’s hot reply—you never saw prettier work. Close ups of dozens of different types of big guns, from 40 centimeters to trench “bombards” in action.

Men crouching low in trenches, bullets spattering on sand-hags overhead. They go over the top, advancing in short sprints, taking advantage of every bit of cover. The final rush, hand-to-hand bayonet fighting, victory! bringing back hordes of prisoners.

Italian grand battle fleet in bombardment of Austrian stronghold near Trieste. From Dreadnoughts to submarine chasers hurling tons of shell at enemy. Close-ups and panoramic views of entire action.

First complete air fight ever photographed. Austrian bombing plane attacks fleet. Six Italian sea planes give chase (two carrying enlisted cameramen). Shrapnel from Italian batteries bursting around Italian planes (caught by Italian cameramen in planes). One Italian plane’s engine disabled by shrapnel and plane is forced to descend to sea under fire of Austrian batteries. Italian plane rescues aviators and destroys the plane to prevent its capture by Austrians. Austrian drops bombs at fleet, their explosions hurl huge pillars of water and spray skyward; a submarine chaser hit, you see the explosion and the craft capsizes from quarter mile distance—Italian planes close in, Austrian, in desperation, does dare-devil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages each mounting one great gun, in action.

In General:—

Fighting above the clouds, Italy’s spider men on skis, the wonderful aerial cable communications, unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules are unable to go.

The eyes of the night. A night bombardment of Austrian positions showing effect of shrapnel fire on barb-wire entanglements. Giant search lights in operation, one of war’s marvels.

Many other thrilling and interesting scenes not described here because of lack of space.

I have seen these films and can personally vouch for the truth of the above statements.

The editors of the leading newspapers everywhere will endorse these films as being the real thing—because they are!
This strategic diagram, made by a military observer during the battle, is used as one of the 22x28 lobby displays. Together with photographs, it gives a vivid insight into the magnitude of the land fighting.

“The first films to show a whole battle”
That’s the line of talk that will “get ’em in” at your theatre and ours

The Advertising aids prepared for

 Italia’s Flaming Front - The First Films of a Whole Battle

are just different enough to attract and convince—

Watch this Fighting Film at First National Theatres

Watch it get the money
Watch it please the people

We don’t want to get hysterical about our good fortune in grabbing it—but keep one eye on it and the other on your competitor.

The “First National” Exchanges will show you. Sufficient!

Strategic sketch diagram, Naval Battle
These technical military diagrams used in the lobby advertising make it most convincing.
It's easy to get the money when you've got the goods—

It's easy to convince the Public you've got the goods when the press backs an attraction like this

New York Daily Newspapers:

N. Y. Sun, March 18, 1918
"Italians storming an Austrian trench in a hail of shrapnel are shown as one of the incidents in the official Italian War Pictures at the Rivoli this week. They are also shown building bridges and carrying on the great mechanical work necessary to fight the Austrians over the mountains. They are the most vivid battle pictures that have been shown here in many months."

N. Y. World, March 25, 1918
"Official Italian War Pictures at the Rivoli attracted crowded audiences last week. The victory of an Italian aviator over an Austrian flyer, with the fall of the latter, and other graphic scenes of real fighting were shown."

N. Y. Globe, April 22, 1918
"There are most thrilling incidents in the Italian War Pictures and they are the sort to keep the people in the audience on the edge of their seats until the final storming of the Austrian trench is over."

Brooklyn Times, March 18, 1918
"At the Rivoli the representative of the Italian Ministry Mission to the United States, the Consular staff, and the commercial representative of Italy gave Sunday night's performance the air of a diplomatic function and there were so many Italians in the audience that these war pictures called forth incessant applause culminating in the wildest enthusiasm when their countrymen went 'over the top'.

Motion Picture Trade Papers:

Moving Picture World, April 13, 1918
"An Austrian battleplane pursued by Italian fliers and forced to capitulate. The bombardment of Hermang, overlooking the Adriatic. The hurling of smoke bombs and the infantry going into action under shrapnel fire protected by smoke clouds. The thrilling capture of hundreds of Austrian prisoners."

Exhibitors' Trade Review, April 6, 1918
"They are quite the best stuff of its kind that has been shown here. This week's films present in all their exciting detail an aerial and naval attack on an Austrian stronghold. One of the big features is a flight between Italian hydroplanes and an Austrian airship. This is a truly wonderful bit of motion picture photography taken by a cameraman in one of the battleplanes."

Motion Picture News, Page 2216
"ITALY'S FLAMING FRONT" shows the most remarkable fighting pictures that have ever been shown, beginning with flocks of Italian aeroplanes taking the observations, the preparations in the trenches, going 'over the top' and finally the capture of droves of Austrians. . . . Time after time the audiences broke into applause, loud cries came from the galleries again and again, and then at the end, when the torn Italian flag is shown waving over the battlefield where shells are still bursting—well, the scene at the Rivoli is one you will never forget.

Everybody wants to see real fighting

"ITALY'S FLAMING FRONT" Shows War's Thrills Without Its Horrors
The gruesome scenes are cut out
The Moving Picture World | August 31, 1918

**Roll of Honor**

The Name of Every Theatre Which Exhibits

**Pershing’s Crusaders**

The first U.S. official war feature

Will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

This issue marks the final appearance of the entire Honor Roll, but as the MOVING PICTURE WORLD is dated practically two weeks ahead, all additional theatres eligible to this Roll of Honor by booking "Pershing’s Crusaders" with contracts made and dated previous to September 1st, 1918 (although the picture may be run later), will be published in the two following issues and then the winner of the handsome trophy will be announced.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing’s Crusaders," the name of your theatre positively will appear in this roll. It will be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

**Colorado—N. Mex.—Utah—Wyo.**

And all counties in Idaho South of Idaho County

- Opera House ..... Dawson, N. M.
- Lyric ..... Powell, Wyo.
- Opera House ..... Soda Springs, Idaho
- Isis ..... Leadville, Colo.
- Lyric ..... Albuquerque, N. M.
- Pantages ..... Hagerman, N. M.
- Brilliant ..... Brilliant, N. M.
- Pix ..... Milliken, Colo.
- Virginia ..... Shelley, Idaho
- Star ..... Ashton, Idaho
- Cozy ..... Driggs, Idaho
- Princess ..... Sterling, Colo.
- Apollo ..... Artesia, N. M.
- Strand ..... Evanston, Wyo.
- Star ..... Weiser, Idaho
- Opera House ..... McCammon, Idaho
- Hurree ..... Caldwell, Idaho
- U. S. Naval Hospital ..... Fort Lyon, Colo.
- Lyceum ..... Clovis, N. M.
- H & H ..... Tecumseh, N. M.
- Eclipse ..... Buckenridge, Colo.
- Hurley ..... Hurley, N. M.
- Opera House ..... Santa Rita, N. M.
- Rex ..... Gallup, N. M.
- Liberty ..... Rosewell, N. M.
- Emblem ..... Denver, Colo.
- Rex ..... Platteville, Colo.
- Prewit ..... Oakview, Colo.
- Empress ..... Montrose, Colo.
- Princess ..... Douglas, Wyo.
- American ..... Paonia, Colo.
- Delaqua ..... Delaqua, Colo.
- Liberty ..... Emmett, Idaho
- Star ..... Meeker, Colo.
- Grand ..... Grand Junction, Colo.
- Odeon ..... Wendell, Idaho
- Elypsyium ..... Midvale, Utah
- Opera House ..... Idaho Springs, Colo.
- Y. M. C. A. Hall ..... Camp Carson, Colo.
- Y. M. C. A. Hall ..... Segundo Camp, Colo.
- Y. M. C. A. Hall ..... Camp Veldez, Colo.
- Y. M. C. A. Hall ..... Camp Sopris, Colo.
- Y. M. C. A. Hall ..... Camp Lookout, Colo.
- Y. M. C. A. Hall ..... Camp Berwind, Colo.
- Y. M. C. A. Hall ..... Camp Rouse, Colo.
- Y. M. C. A. Hall ..... Camp Lester, Colo.
- Y. M. C. A. Hall ..... Walsen, Colo.
- Y. M. C. A. Hall ..... Camp Cameron, Colo.
- Majestic ..... Grand Junction, Colo.
- Ingram ..... Missa, Colo.
- Opera House ..... Laramie, Wyo.
- Empress ..... Casper, Wyo.
- Frederick ..... Frederick, Colo.
- Isis ..... Rocky Ford, Colo.
- Columbus ..... Columbus, N. M.
- Crystal ..... Cavazoz, N. Mex.
- Thompson ..... Denver, Colo.
- Ogden ..... Denver, Colo.
- Empress ..... Stratton, Colo.
- Midway ..... Burlington, Colo.
- Nelson Hall ..... Niwot, Colo.
- Hillyard Opera House, Southfield, Utah
- Strand ..... Vlasenburg, Colo.
- Grand ..... Rock Springs, Wyo.
- Liberty ..... Parma, Idaho
- Arcade Photoplay ..... Gooding, Idaho
- Chrisman ..... Nucla, Colo.
- Princess ..... Creede, Colo.
- Gem ..... Yuma, Colo.
- Rex ..... St. Anthony, Idaho
- Orpheum ..... Rigby, Idaho
- Opera House ..... Gilman, Colo.
- Bangs ..... Shoshone, Idaho
- Elite ..... Limon, Colo.
- Princess ..... Flagler, Colo.
- Isis ..... Preston, Idaho
- East Colro. Amusement Co. ..... Hugo, Colo.
- Elite ..... Wiggins, Colo.
- Star ..... Victor, Idaho
- Playhouse ..... Mouzana, Colo.
- Mission ..... Clayoquot, N. M.
- I. O. F. ..... Las Animas, Colo.
- Star ..... Fowler, Colo.
- Elite ..... Tremonton, Utah
- Meridian ..... Meridian, Idaho
- Orpheum ..... Glenwood Spgs, Colo.
- Theatre ..... Newcastle Colo.
- Star ..... Torebury, N. M.
- Theatre ..... New Mexico, N. M.
- Plaza ..... Tylone, N. M.
- Opera House ..... Montpelier, Idaho
- Columbia ..... Grace, Idaho
- America ..... Denver, Colo.
- Burley ..... Burley, Idaho
- Auditorium ..... American Falls, Idaho
- Paramount ..... Bingham, Utah
- Coronado ..... Los Vegas, N. M.
- Pastime ..... Springer, N. M.
- Rex ..... Raton, N. Mex.
- Princess ..... Deming, N. M.
- American ..... Salt Lake, Utah
- Unique ..... Gunnison, Colo.
- Columbia ..... Florence, Colo.
- Peoples ..... Wiley, Colo.
- Oil Shale ..... Grand Valley, Colo.
- Lover ..... Ft. Morgan, Colo.
- Opera House ..... Mancos, Colo.
- Rialto ..... Jerome, Idaho
- Rex ..... Buhl, Idaho
- Gem ..... Somersett, Colo.
- Burns ..... Springs, Colo.
- Universal ..... Holyoke, Colo.
- Emerson ..... Brush, Colo.
- Grand ..... Pueblo, Colo.
- Orpheum ..... Steamboat Springs, Colo.
- Wray ..... Wray, Colo.
- Lyric ..... Ft. Collins, Colo.
- Iris ..... Boulder, Colo.
- Stirling ..... Trinidad, Colo.
- West ..... Cheyenne, Wyo.
- Atlas ..... Ogden, Utah

**Washington—Oregon—Alaska—Montana**

And all counties in Idaho north of and including Idaho county

- Casino ..... Buckley, Wash.
- Grand ..... Bandon, Ore.
- Arcade ..... Pendleton, Ore.
- Star ..... Oregon City, Ore.
- Dream ..... Sedro Woolley, Wash.
- American ..... Arlington, Idaho
- Kenworthy ..... Moscow, Idaho
- Index ..... Index, Wash.
- Iris ..... Miles City, Mont.
- Folly ..... Hanwood, Wash.
- Rialto ..... Spayton, Mont.
- Liberty ..... Butte, Mont.
- Liberty ..... St. Helens, Ore.
- Gould ..... Pe Ell, Wash.
- Grand ..... Bend, Ore.
- Marlow ..... Helena, Mont.
- U. S. A. ..... Vancouver, Wash.
- Liberty ..... Vater, Wash.
- Grand ..... Centralia, Wash.

(Continued next page)
Illinois

Liberty..................Chehalis, Wash.
Bleuebird...............Anacoma, Mont.
Arbor..................La Grange, Ore.
Grand...............McKinley, Idaho
Majestic.................Spokane, Wash.
Wenatchee..............Wenatchee, Wash.
Columbia................Portland, Ore.
Rainbow................McKinley, Ore.
Tacoma..................Tacoma, Wash.
Antlers.................Roseburg, Wash.
Judith..................La Grande, Mont.
New Seeley.............Pomeroy, Wash.
Ray.....................Olympia, Wash.
Empire...............North Yakima, Wash.
Page..................Medford, Ore.
Rolf..................Albany, Ore.
Orpheum.................Havre, Mont.
Everett................Everett, Wash.
Liberty.................Lynden, Wash.
Orpheum.................Shinomish, Wash.
Bjou..................Aberdeen, Wash.
Gem..................Neontoe, Wash.
Liberty.................Bellingham, Wash.
Strand..................Seaside, Ore.
Sunset..................Astoria, Ore.
Noble..................Marshfield, Ore.
Liberty.................Salmon, Ore.
Oregon.................Eugene, Ore.
Empire...............Anacortes, Wash.
Victory...............Tacoma, Wash.
Rialto.................Bremerton, Wash.
Majestic..............Corvallis, Ore.

Illinois

Opera House.............Mt. Sterling, Ill.
Motion Picture............Chicago, Ill.
Village.................Wilmington, Ill.
Exchange................Canton, Ill.
Idle Hour................Ft. Dale, Ala.
Royal..................Monon, Ind.
Star.....................Ohio, Ill.
Fox.....................Aurora, Ill.
Monte...................Gibson, Ill.
Cozy...................Durand, Ill.
Lyceum..................Wyoming, Ill.
Idle Hour................Rossville, Ill.
Odd Fellows.............M. Olive, Ill.
Princess...............Galva, Ill.
New Star................Clinton, Ill.
Gem....................Keithburg, Ill.
Lyric..................Olney, Ill.
Alo...................Lincoln, Ill.
Lawford................Havana, Ill.
Majestic..............Mindhulle, Ill.
Erber's................E. St. Louis, Ill.
Washington..............Granite City, Ill.
Grand..................Mattone, Ill.
Lyric..................Rockford, Ill.
New Irving..............Chicago, Ill.
Playhouse..............Chicago, Ill.
Grand..................Evanson, Ill.
Orpheum.................Oak Park, Ill.
Oak Park...............Oak Park, Ill.
Crescent.................Pontiac, Ill.
Chateau.................Chicago, Ill.
Frolic..................Chicago, Ill.
Lakeside..............Chicago, Ill.
Kenwood................Chicago, Ill.
Columbus..............Chicago, Ill.
Lexington..............Warsaw, Ind.
Cosopolitan.............Chicago, Ill.
Peerless..............Chicago, Ill.
Terminal...............Chicago, Ill.
Woodlawn...............Chicago, Ill.
Oakland Sq..............Chicago, Ill.
Oak Park...............Oak Park, Ill.
Laney Court..............Chicago, Ill.
Adelphia..............Chicago, Ill.
Metropolitan............Chicago, Ill.
Milford.................Chicago, Ill.
Aleazar................Chicago, Ill.
Casino..................Chicago, Ill.
Crystal..................Chicago, Ill.
Garfield...............Chicago, Ill.
Pleasure..............Chicago, Ill.
Gaiety.................Chicago, Ill.
Marlowe.................Chicago, Ill.
Schlitz.................Chicago, Ill.
Bryan Mawr..............Chicago, Ill.
Linden..................Chicago, Ill.
Archer..................Chicago, Ill.
Rex.....................Chicago, Ill.
Boulevard..............Chicago, Ill.
Vitagraph..............Chicago, Ill.
Biograph..............Chicago, Ill.
West End..............Chicago, Ill.
Paramount..............Chicago, Ill.
Jackson Park.............Chicago, Ill.
Argonne...............Chicago, Ill.
Kotchendorf............Chicago, Ill.
Michigan..............Chicago, Ill.
Covent Garden...........Chicago, Ill.
Prairie..................Chicago, Ill.
Harvest...............Chicago, Ill.
Opera House..........Polo, Ill.
Airadrome..............Alton, Ill.
Villas..................Chicago, Ill.
Grand..................Grain City, Ill.
Princess...............Woodstock, Ill.
Motion Picture............Chicago, Ill.

Indiana

Union..................Liberty, Ind.
Theatorium...............Ridgeville, Ind.
Princess.............Portland, Ind.
Prairie...............Richmond, Ind.
Ardoinne.............Dunkirk, Ind.
Dream..................Corydon, Ind.
Princess..............Oxford, Ind.
Place...............Evansville, Ind.
Coliseum.............Evansville, Ind.
Colonial............. Bloomfield, Ind.
Martz..................Tipton, Ind.
Opera House..........Kingman, Ind.
Family..................Alexandria, Ind.
Colonial............. Dale, Ind.
Derby..................Chesterton, Ind.
Cozy..................Jonesboro, Ind.
Alhambra............Rockport, Ind.
Nickels .......... Middletown, Ind.
Doyle .......... Shohals, Ind.
Opera House .......... La Grange, Ind.
Forrest .......... Boonville, Ind.
Prep .......... Nashville, Ind.
Star .......... Winslow, Ind.
Broadway .......... Gary, Ind.
Crystal .......... Ligonier, Ind.
Family .......... Hagerstown, Ind.
Columbus ...... Indiana Harbor, Ind.
Temple .......... Michawaka, Ind.
Auditorium .......... Nappanee, Ind.
Isa .......... Elkhart, Ind.
Star .......... Rosedale, Ind.
Colonial .......... Lebanon, Ind.
Star .......... Coverville, Ind.
Country .......... Lickwili, Ind.
Campbell .......... Spencer, Ind.
Cozy .......... Gigger, Ind.
Theatre .......... Farmersburg, Ind.
Palace .......... Worthington, Ind.
Opera House .......... Hymena, Ind.
Harry .......... Gary, Ind.
Palace .......... Ft. Wayne, Ind.
K of P .......... Noblesville, Ind.
Crescent .......... Jasonville, Ind.
Strand .......... Shelbyville, Ind.
Star .......... Whiting, Ind.
Starrs .......... Newcastle, Ind.
Dunham .......... Huntington, Ind.
Campus .......... Bloomington, Ind.
Tokio .......... Veedersburg, Ind.
Sanders .......... Indianapolis, Ind.
New Huntington .......... N. Thur., Ind.
Lyric .......... Vinncennes, Ind.
Arc .......... Leavenworth, Ind.
Auditorium .......... Connersville, Ind.
Cozy .......... Jasonville, Ind.
Union Grand .......... Union City, Ind.
Pastime .......... Garrett, Ind.
Alhambra .......... Elwood, Ind.
Wesley .......... Richmond, Ind.
Wallace .......... Peru, Ind.
Eagle .......... Wabash, Ind.
Court .......... Auburn, Ind.
Lyceum .......... N. Benton, Ind.
Movie .......... Piercetown, Ind.
Starland .......... Anderson, Ind.
Princess .......... La Porte, Ind.
Circle .......... Indianapolis, Ind.
Isis .......... S. Dana, Ind.
Empire .......... Jassville, Ind.
Gem .......... No. Manchester, Ind.
Dreamland .......... Mt. Vernon, Ind.
Starland .......... Michigan City, Ind.
Crest .......... Columbus, Ind.
Princess .......... Rushville, Ind.
Music Hall .......... Crawfordville, Ind.
Lombi .......... Kokomo, Ind.
Orpheum .......... Clinton, Ind.
Colonial .......... Logansport, Ind.

**Iowa—Nebraska—Kansas**

| Palace | Des Moines, Iowa |
| Rialto | Lincoln, Neb. |
| Electric | Curtis, Neb. |
| Wishard | Bloomfield, Iowa |
| Auditorium | Oxford, Iowa |
| Grand | West Liberty, Iowa |
| Electric | Kansas City, Kan. |
| Maywood | Kansas City, Kan. |
| Tenth Street | Kansas City, Kan. |
| Gauntner | Kansas City, Kan. |
| Empress | Kansas City, Neb. |
| Majestic | Griswold, Iowa |
| Electric | Ruthven, Iowa |
| Motl | Mullen, Neb. |
| Rex | Hartley, Iowa |
| Parmlee | Plattsmouth, Neb. |
| Marshall | Manhattan, Kan. |
| Majestic | Wellman, Iowa |
| Buxton | Utica, Iowa |
| Lyric | Broadway, Neb. |
| Ideal | Paton, Iowa |
| Novelties | Chapman, Kan. |
| Risers | Westfield, Iowa |
| People's | Redfield, Iowa |
| Rising | Solon, Iowa |
| Gee Bee | Manson, Iowa |
| Opera House | Hillside, Ill. |
| Masonic Opera House | Well Cheer |
| Garden | Sigourney, Iowa |
| Star | Kan.; 7.30, 8.30 |
| Slosson | Newfield, Iowa |
| Star | Madrid, Iowa |
| Smith | Vermillion, Kan. |
| Pastime | Kans.; 7.30, 8.30 |
| McLean | Iowa |
| Fox | Washington, Iowa |
| Greene | Greene, Iowa |
| Rex | Clay Center, Kan. |
| Star | Iowa |
| Auditorium | Mt. Pleasant, Iowa |
| Princess | Britt, Iowa |
| Vernon | Renwick, Iowa |
| Strand | LaVerne, Iowa |
| Broadway | Brooklyn, Iowa |
| Auditorium | Malcom, Iowa |
| Beatright | Tabor, Neb. |
| Crystal | North Platte, Neb. |
| Atlas | Nebraska |
| Palace | Wichita, Kan. |
| Electric | Rixford, Kan. |
| Isis | Webster City, Iowa |
| Grand Opera House | Iowa |
| Lyric | Osceola, Iowa |
| Lyric | Oskaloosa, Iowa |
| Perry Opera House | Perry, Iowa |
| Electric | Emporia, Kan. |
| Sun | York, Neb. |
| Elite | Great Bend, Kan. |
| Odeon | Lyons, Kan. |
| Empire | Sterling, Kan. |
| Empress | Cedar Falls, Iowa |
| Grand | Marysville, Kan. |
| Auditorium | Exeter, Neb. |
| Star | Iowa |
| Opera House | Rudd, Iowa |
| American | Kimball, Neb. |
| Grand | Story City, Iowa |
| Princess | Marion, Iowa |
| King | Ida Grove, Iowa |
| Tepee | Red Cloud, Neb. |
| Lyric | Columbus Jct., Iowa |
| Strass | Mystic, Iowa |
| Elite | Greenleaf, Kan. |
| Klock | Pittsburg, Kan. |
| People's | Pittsburg, Kan. |
| Novelty | Winfield, Kans. |
| Star | Lake City, Iowa |
| Star | Stockton, Kan. |
| Star | Knoxville, Iowa |
| Beardsey | Red Oak, Iowa |
| Cozy | Villas, Iowa |
| Isus | Clariton, Iowa |
| Orpheum | Ottumwa, Iowa |
| Express | Shenandoah, Iowa |
| Graham | Washington, Iowa |
| Maud | Cuba, Iowa |
| Magic | Omaha, Neb. |
| Strand | Grand, Iowa |
| Rialto | Newton, Iowa |
| Lyric | Athens, Iowa |
| Star | Decorah, Ia. |
| Bijou | Mason City, Ia. |
| Strand | Cedar Rapids, Ia. |
| Palace | Washington, Iowa |
| Opera House | Elkader, Ia. |
| Ernfert | Iowa City, Ia. |
| Orpheum | Oelwein, Ia. |
| Keok | Wapello, Iowa |
| Windsor | Hampton, Iowa |
| Treloar | Ogdenn, Iowa |
| Colonial | Clarion, Iowa |
| Lyric | Harlan, Iowa |
| Pastime | Ottowa, Kan. |
| Temple Grand | Creston, Iowa |
| Loyal | Belgrade, Neb. |
| Strat | Grand Island, Neb. |
| Palace | Burlington, Ia. |
| Grand | Estherville, Ia. |
| Orpheum | Fairfield, Ia. |
| Gary | Muscatine, Ia. |
| Strand | Marshalltown, Ia. |
| Garden | Davenport, Ia. |
| Palace | Moline, Ia. |
| Iris | Hamburg, Ia. |
| Phoenix | Nolica, Ia. |
| Frazer | Spencer, Ia. |
| Clintonville | Melcher, Ia. |
| Princess | Sioux City, Ia. |
| Royal | Sibley, Ia. |
| Majestic | Fort Dodge, Ia. |
| Cole | Keokuk, Ia. |
| Royal | Carroll, Ia. |
| Martha-Allen | Central City, Neb. |
| Community | David City, Neb. |
| Starling | Superior, Neb. |
| Lyda | Grand Island, Neb. |
| Auditorium | Norfolk, Neb. |
| Rex | Arcanaka City, Kan. |
| Del | Pittsfield, Kan. |
| Carroll | Hutchinson, Kan. |
| Royal | Newton, Kan. |
| Empress | Ft. Scott, Kan. |
| Red | Paola, Kan. |
| New Elks | Kansas City, Neb. |
| Columbia | Coffeyville, Kan. |
| Orpheum | Leavenworth, Kan. |
| Cozy | Topeka, Kan. |

(Continued next page)
THE MOVING PICTURE WORLD
August 31, 1918

Missouri

Monaret
Bismark, Mo.

Moving Picture
Bozot, Mo.

Shaw
St. Louis, Mo.

Gem
Frederickton, Mo.

Pageant
St. Louis, Mo.

Hippodrome
Joplin, Mo.

Star
Nebraska, Mo.

Majestic
Oran, Mo.

Marquee
St. Louis, Mo.

Pullman
Chaffee, Mo.

Opera House
Delpho, Mo.

Gem
Philadelphia, Mo.

Buck's
Hollinwood, Mo.

Idle Hour
Jamesport, Mo.

Opera House
Paris, Mo.

Tratt's
Fulton, Mo.

Fairy
St. Louis, Mo.

Royal
Versailles, Mo.

King Bee
St. Louis, Mo.

Paddy's
Woodland, Mo.

St. Louis, Mo.

Cinderella
St. Louis, Mo.

Gem
Grant City, Mo.

Family
St. Louis, Mo.

Union
St. Louis, Mo.

New Grand Central
St. Louis, Mo.

Woodland
St. Louis, Mo.

Empire
Chillicothe, Mo.

Cinderella
St. Louis, Mo.

Audiatorium
Braymer, Mo.

Gem
Pilot Grove, Mo.

Dorria
Hayti, Mo.

Central

Gem
Macon, Mo.

Idle Hour
Festus, Mo.

Grand
Princeton, Mo.

Criterion
Pitkin, Mo.

Orpheum
Mexico, Mo.

Grand
Moberly, Mo.

Princess
Kirkville, Mo.

Orela
Exeter, Cleveland, Mo.

Bloomfield
Bloomfield, Mo.

Higney
Albany, Mo.

Rex
Ridgeway, Mo.

McGraw
Brookfield, Mo.

Tri Amusement
Hale, Mo.

Alamo
Fayette, Mo.

Star
Louisiana, Mo.

Lyric
Liberty, Mo.

Ohio

Wallace
Wooster, Ohio

Schade's
Sandusky, Ohio

Criterion
Oxford, Ohio

Star
Bluffton, Ohio

Madison
Cleveland, Ohio

Criterion
Oxford, Ohio

Park
Millersburg, Ohio

La May
Wilmington, Ohio

Doan
Cleveland, Ohio

Public Schools
Mingo, Ohio

Amphion
Cleveland, Ohio

Bottom
Milford, Ohio

Sorg
Middletown, Ohio

Victoria
Dennis, Ohio

Pettz
Nixon, Wis.

Empress
Minneapolis, Minn.

Moveeum
Altrin, Minn.

Union Hall
Le Roy, Minn.

Rex
Tower, Minn.

Auditorium
Dix Falls, Wis.

Idle Hour
Hoffman, Minn.

Unique
Silseton, S. D.

Grand
Granville, Minn.

Crystal
Flandreau, S. D.

Grand Opera House
Browerville, Minn.

Ringling
Baraboo, Wis.

Strand
Whitewater, Wis.

Cozy
Twin Valley, Minn.

Grand
Spooner, Wis.

Gem
Amery, Wis.

Palace
Kewaunee, Minn.

Shubert
Minneapolis, Minn.

Cozy
Twin Valley, Minn.

Lyric
Oslo, Minn.

Ray
Midland, S. D.

Lyric
Cass Lake, Minn.

Star
Hecla, S. D.

Akon
Langford, S. D.

Pastime—Adena, Ohio
Queen—Clifton, Ohio
St. Clair—St. Clairsville, Ohio
Marion—Marion, Ohio
Denison Square—Cleveland, Ohio
Grand Opera House—New Philadelphia, Ohio
Opera House—Warren, Ohio
Opera House—Cadiz, Ohio
Kingswood—Canfield, Ohio
Columbia—Alliance, Ohio
Gliger—Norwalk, Ohio
Opera House—Carrolton, Ohio
Liberty & Garden Sq.—Cleveland, Ohio
Strand—Bellefontaine, Ohio
La Grande—Conneaut, Ohio
Knickerbocker—Conneaut, Ohio
Robinson—Reading, Ohio
Opera House—New Vienna, Ohio
Opera House—Versailles, Ohio
Idie Hour—Carthage, Ohio
Wonderland—W. C., Ohio
Karnaly—New London, Ohio
Opera House—Ashland, Ohio
Hippodrome—Chillicothe, Ohio
Sigma—Tiffin, Ohio
Grand—Delphos, Ohio
Liberty & Garden Sq.—Cleveland, Ohio
Strand—Bellefontaine, Ohio
Orpheum—Fayette, Ohio
Elyria—Elyria, Ohio
Grier—Oxford, Ohio
Bellingham—Bellingham, Ohio
Galilipolli—Gallipolis, Ohio
Family—Middleport, Ohio
Columbia—Cincinnati, Ohio
Lab—Bellevue, Ohio
Opera House—Greenville, Ohio
Norwood—Norwood, Ohio
Majestic—Findlay, Ohio
American—Cincinnati, Ohio
Opera House—Freemont, Ohio
Lincoln—Massillon, Ohio
Wonderland—Lorain, Ohio
Grand—Lorain, Ohio
Fineray—Martins Ferry, Ohio
Castaniba—Shelby, Ohio
Jewel— Troy, Ohio
Majestic—Mansfield, Ohio

Delaware—Md. D. C.

Grand Opera House—Federalsburg, Md.
Lyceum—Chesterstown, Md.
New—Denton, Md.
Dean—Dykesville, Md.
Red—Hancock, Md.
Red Wing—Baltimore, Md.
Maryland—Maryland, Md.
Grand—Baltimore, Md.
Colonial—Annapolis, Md.
Temple—Dover, Del.
Opera House—Frederick, Md.
Academy—Harpersburg, Md.
Bridge—Baltimore, Md.
Queen—Wilmingtion, Del.
Garden—Baltimore, Md.

New York

Globe—Brooklyn, N. Y.
Harmony—Buffalo, N. Y.
Arcade—Deposit, N. Y.
308th Regimental—Yaphank, N. Y.
Opera House—Fultonville, N. Y.
Rose—N. Y.
Metro—N. Y.
Lyric—Bainbridge, N. Y.
Hanna Hall—Dover Plain, N. Y.
Opera House—Coxsackie, N. Y.
Lyceum—Monteville, N. Y.

Palace—Tupper Lake, N. Y.
Jefferson—N. Y. C., N. Y.
Regent—N. Y. C., N. Y.
Auditorium—Mamaronock, N. Y.
Sharon—Sharon Springs, N. Y.
Star—New Brighton, N. Y.
Apollo—N. Y. C., N. Y.
Booth—N. Y. C., N. Y.
Wonderland—N. Y. C., N. Y.
Dome—N. Y. C., N. Y.
Favor—Watertown, N. Y.
Empire—Lancaster, N. Y.
Amus—Arcade, N. Y.
Save—Delhi, N. Y.
Peek In—Philadelphia, N. Y.
Star—Marietta, Ohio
Fort Slocum—N. Y. C., N. Y.
Fort Hancock—N. Y. C., N. Y.
Delhi—Delhi, N. Y.
Photoplay—N. Y. C., N. Y.
Plaza—Brooklyn, N. Y.
Claremont—N. Y. C., N. Y.
Palace—Troyville, N. Y.
Chapel—N. Y. C., N. Y.
London—N. Y. C., N. Y.
Red Men's Hall—Cornwall, N. Y.
Proctor's—Port Chester, N. Y.
Wonderland—Canton, N. Y.
Elmwood—Buffalo, N. Y.
Fulton—Brooklyn, N. Y.
Ponca—Saratoga Lake, N. Y.
Odd Fellow Hall—Cayuga River, N. Y.
Brevoort—Brooklyn, N. Y.
Glen—Watkins, N. Y.
Manor—Richmond Hill, N. Y.
Opera House—Middletown, N. Y.
Cronek.—Rockaway, N. Y.
Idie Hour—Vandalia, N. Y.
Apollo—Youngstown, N. Y.
America—Freeport, N. Y.
Franklin—Astoria, N. Y.
Mt. Kisco—Mt. Kisco, N. Y.
Orpheum—Saugerties, N. Y.
Regun—New York City, N. Y.
Steeples—Rockaway Beach, N. Y.
Wanawanda—Haines Falls, N. Y.
Bronx Star—Glen Rock, N. Y.
Playhouse—Suffern, N. Y.
Majestic—Haverstraw, N. Y.
Empire—Dinklake, N. Y.
Hippodrome—Smithfield, N. Y.
Lyric—Wellsleigh, N. Y.
Filmore—Buff, N. Y.
Library—Pleasantville, N. Y.
Regent—College Point, L. I.
Rudolph—Annenville, N. Y.
Alhambra—Brooklyn, N. Y.
Washington—Dobbs Ferry, N. Y.
New Kingston—Brooklyn, N. Y.
Gem—New York City, N. Y.
Apollo—Middlefield, N. Y.
Village—Cooperstown, N. Y.
Star—Cobleskill, N. Y.
Colony—N. Y. Y.
Star—Ogdensburg, N. Y.
Family—Le Roy, N. Y.
Park—Bath, N. Y.
Beekman—Lyons, N. Y.
Lyndon—Lyondeville, N. Y.
Bohemian Annex—N. Y. C., N. Y.
Empire—Dunkirk, N. Y.
Hippodrome—Buffalo, N. Y.
Lyric—Wellsleigh, N. Y.
Monroe O. H.—Monroe, N. Y.
Photoplay—Castile, N. Y.
Town Hall—Brooklyn, N. Y.
Bleecker—N. Y. C., N. Y.
Greenwich—N. Y. C., N. Y.
Hampton—Brooklyn, N. Y.
Coleman—New York City, N. Y.
Jamaica—Richmond Hill, N. Y.

Webster—N. Y. C., N. Y.
Palace Amuse—N. Y. C., N. Y.
Murray Hill—Murray Hill, L. I., N. Y.
Flushing—Flushing, N. Y.
Nassau Point—Pt. Washington, N. Y.
Senior Hall—Blodgettburgh, N. Y.
Critser—Roscoe, N. Y.
Columbus Hall—N. Y. C., N. Y.
Castile—Castile, N. Y.
Mayfair—Great Neck, N. Y.
Hippodrome—Sydney, N. Y.
Park—Silver Creek, N. Y.
Family—Baldwinsville, N. Y.
Family—Albion, N. Y.
Proctor's 125th—N. Y. C., N. Y.
Proctor's 23rd Street—N. Y. C., N. Y.
Mt. Morris—N. Y. C., N. Y.
Colonial—Albany, N. Y.
Hippodrome—Buffalo, N. Y.
Red Hook Lyceum—Red Hook, N. Y.
Opera House—Kingston, N. Y.
Stanley—Bensonshurst, L. I.
Onconeta—Onconeta, L. I.
Star—J. I., Sayville, N. Y.
Your—Hicksville, L. I.
Century—Mineola, L. I.
Mauncineoh—Locust Valley, L. I.
Stratford—Middletown, N. Y.
Oxford—Brooklyn, N. Y.
New Garden—Brooklyn, N. Y.
West End—Brooklyn, N. Y.
Cleveland—Cleveland, N. Y.
Norwood—Brooklyn, N. Y.
New—Rockaway Beach, N. Y.
Regent—Bay Shore, N. Y.
Park—Ferndale, N. Y.
Andrews—Salamansa, N. Y.
Armory—Binghamton, N. Y.
66th St. Playhouse.—New York, N. Y.
Stratford—Concourse, N. Y.
Proctor's—Mt. Vernon, N. Y.
Armory or Palace—Schenevadty, N. Y.
Amsterdam O. H.—Amsterdam, N. Y.
Elmwood—Bronx, N. Y.
Spoonier—Bronx, N. Y.
Burland—Bronx, N. Y.
Majestic—N. Y. C., N. Y.
Empire—Newark, N. Y.
Empire—Port Richmond, S. I., N. Y.
Proctor's—Yonkers, N. Y.
Baker—Dover, N. Y.
United States—U. S., N. Y.
Plaza—N. Y. C., N. Y.
Greenpoint—N. Y. C., N. Y.
Steinway—Astoria, L. I.
Photoplay—N. Y. C., N. Y.
Schuyler—N. Y. C., N. Y.
New Plaza—W. New Brighton, N. Y.
Glen—N. Y. C., N. Y.
Standard—N. Y. C., N. Y.
U. S. Military Ac., West Point, N. Y.
Liberty—Canandaigua, N. Y.
Strand—Geneva, N. Y.
Strand—W. Enzburg, N. Y.
Fordham—Bronx, N. Y.
Concourse—Bronx, N. Y.
Times—N. Y. C., N. Y.
Dyckman—N. Y. C., N. Y.
Unique—Patchogue, N. Y.
New Columbia—Maspeth, L. I., N. Y.
Atlas—N. Y. C., N. Y.

New Jersey

City—West Hoboken, N. J.
Strand—Valley Beach, N. J.
Cranford—Cranford, N. J.
Park—East Orange, N. J.
(Continued next page)
West Va. & Western Pa.
Consisting of and Including Patton, Hunt-
ington and Pomeroy Counties

Rockhill Iron & Coal Co.
Robertsdale, Pa.

Star
Camilungburg, Pa.

Parke
Camilungburg, Pa.

Noveltv
Pittsburgh, Pa.

Rawland
Winshkburg, Pa.

Palace
Vilmering, Pa.

Rivoli
Johnsonburg, Pa.

Granby
Grafton, W. Va.

Strand
Greensburg, Pa.

Casey
Kingwood, W. Va.

Hugoton
Sharpsburg, W. Va.

Virginia
Moundsville, W. Va.

Empire
Litchfield, W. Va.

Burt's
Fairchale, W. Va.

Burke's
Shadyside, W. Va.

Crystal
Braddock, Pa.

Lyric
Parkville, W. Va.

Zazda
Parkville, W. Va.

Anchorage
Anchorage, W. Va.

Pittsburgh, Pa.

Strand
Greensburg, Pa.

Rivoli
Johnsonburg, Pa.

Granby
Grafton, W. Va.

Imperial
Imperial, W. Va.

Court
Kingwood, W. Va.

Castle
Mckees Rocks, Pa.

Penn
Uniontown, Pa.

Hugoton
Sharpsburg, W. Va.

Virginia
Moundsville, W. Va.

Empire
Gallitzen, Pa.

Empire
Glen Campbell, Pa.

Lyric
Parkville, W. Va.

Burt's
Fairchale, W. Va.

Burke's
Shadyside, W. Va.

Crystal
Braddock, Pa.

Lyric
Parkville, W. Va.

Zazda
Parkville, W. Va.

Anchorage
Anchorage, W. Va.

Pittsburgh, Pa.

Strand
Greensburg, Pa.

Rivoli
Johnsonburg, Pa.

Granby
Grafton, W. Va.

Imperial
Imperial, W. Va.

Court
Kingwood, W. Va.

Castle
Mckees Rocks, Pa.

Penn
Uniontown, Pa.

Hugoton
Sharpsburg, W. Va.

Virginia
Moundsville, W. Va.
<table>
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<tr>
<th>Texas—Arkansas</th>
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<tbody>
<tr>
<td><strong>Colonial</strong></td>
<td>Greenville, Tex.</td>
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<td><strong>Grand</strong></td>
<td>He, Ark.</td>
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<td><strong>Edmond</strong></td>
<td>De Leon, Ark.</td>
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<td><strong>Gem</strong></td>
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<td><strong>Grand</strong></td>
<td>Searcy, Ark.</td>
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<td><strong>Majestic</strong></td>
<td>Wills Point, Tex.</td>
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<tr>
<td><strong>Imperial</strong></td>
<td>Gurdon, Ark.</td>
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<tr>
<td><strong>Gem</strong></td>
<td>Rosebud, Ark.</td>
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<tr>
<td><strong>Iris</strong></td>
<td>Paragould, Ark.</td>
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<tr>
<td><strong>Gilmor Lumber Co</strong></td>
<td>Remmig, Ark.</td>
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<tr>
<td><strong>Dawson Picture Show</strong></td>
<td>Dawson, Texas</td>
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<tr>
<td><strong>Frost</strong></td>
<td>Tex.</td>
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<tr>
<td><strong>Plaza</strong></td>
<td>Plano, Tex.</td>
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<tr>
<td><strong>Airline</strong></td>
<td>Celina, Tex.</td>
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<tr>
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<td>Caldwell, Tex.</td>
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<tr>
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<tr>
<td><strong>Lyric</strong></td>
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<td><strong>Royal</strong></td>
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<td><strong>Buford</strong></td>
<td>Sulphur Springs, Tex.</td>
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<td><strong>Pastime</strong></td>
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<td><strong>Lyric</strong></td>
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<tr>
<td><strong>Merit</strong></td>
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<tr>
<td><strong>Key</strong></td>
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<tr>
<td><strong>Star</strong></td>
<td>Denison, Tex.</td>
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<tr>
<td><strong>Queen</strong></td>
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<td><strong>Lyric</strong></td>
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<tr>
<td><strong>Empress</strong></td>
<td>Webster Falls, Iowa</td>
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<tr>
<td><strong>Crown</strong></td>
<td>Electra, Tex.</td>
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<tr>
<td><strong>Dixie</strong></td>
<td>Waxabachie, Tex.</td>
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<tr>
<td><strong>Queen</strong></td>
<td>McKinney, Tex.</td>
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<tr>
<td><strong>Cozy</strong></td>
<td>El Campo, Tex.</td>
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<tr>
<td><strong>Old Mill</strong></td>
<td>Abilene, Tex.</td>
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<tr>
<td><strong>Hippodrome</strong></td>
<td>Waco, Tex.</td>
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<tr>
<td><strong>Queen</strong></td>
<td>Galveston, Tex.</td>
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<tr>
<td><strong>Queen or Zoe</strong></td>
<td>Houston, Tex.</td>
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<tr>
<td><strong>Liberty</strong></td>
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<td><strong>Grand</strong></td>
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<tr>
<td><strong>Home</strong></td>
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<td><strong>queen</strong></td>
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<tr>
<td><strong>Crystal</strong></td>
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<tr>
<td><strong>Princess</strong></td>
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<tr>
<td><strong>Senitwater</strong></td>
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<tr>
<td><strong>Lyric</strong></td>
<td>Llano, Tex.</td>
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<tr>
<td><strong>Rest Hour</strong></td>
<td>Krum, Tex.</td>
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<tr>
<td><strong>Dreamland</strong></td>
<td>Cuero, Tex.</td>
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<tr>
<td><strong>Grecian</strong></td>
<td>El Paso, Tex.</td>
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<tr>
<td><strong>Lyric</strong></td>
<td>Brownwood, Tex.</td>
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<table>
<thead>
<tr>
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<tr>
<td><strong>Gem</strong></td>
<td>Mt. Olive, Ky.</td>
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<tr>
<td><strong>Stafford</strong></td>
<td>Paintsville, Ky.</td>
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<tr>
<td><strong>Jo-Jon</strong></td>
<td>Leitchfield, Ky.</td>
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<tr>
<td><strong>Princess</strong></td>
<td>El Paso, Tex.</td>
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<tr>
<td><strong>Boone Way</strong></td>
<td>Mt. Vernon, Ky.</td>
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<tr>
<td><strong>Gay</strong></td>
<td>Newport, Tenn.</td>
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<tr>
<td><strong>American</strong></td>
<td>Central City, Ky.</td>
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<tr>
<td><strong>Opera House</strong></td>
<td>Quicklands, Ky.</td>
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<td>Corbin, Ky.</td>
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<td><strong>Auditorium</strong></td>
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<td><strong>Lyric</strong></td>
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<tr>
<td><strong>Palace</strong></td>
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<tr>
<td><strong>Strand</strong></td>
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<tr>
<td><strong>Alazar</strong></td>
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<tr>
<td><strong>Lyric</strong></td>
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<tr>
<td><strong>Ben Ali</strong></td>
<td>Lexington, Ky.</td>
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<tr>
<td><strong>Recreation Bldg</strong></td>
<td>Jenkins, Ky.</td>
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<td><strong>Gem</strong></td>
<td>Somerset, Ky.</td>
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<td><strong>Dixie</strong></td>
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<tr>
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<td><strong>Dixie</strong></td>
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<td><strong>Opera House</strong></td>
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<td><strong>Perry</strong></td>
<td>Hazard, Ky.</td>
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</tbody>
</table>

(Continued next page)
Oklahoma

* Lyric .......... Clinton, Okla.
* Rex .......... Nowata, Okla.
* Pastime ...... Woodward, Okla.
* Palliant ...... Valliant, Okla.
* Williams & Walton .. Murray, Okla.
* Star .......... Sand Springs, Okla.
* Majestic ...... Jenks, Okla.
* Cozy .......... Tagoner, Okla.
* Gem .......... Edmund, Okla.
* Glory B ...... Miami, Okla.
Air Dome ...... Fort Sill, Okla.
Magnet .......... Wapanicha, Okla.
Folly .......... Wevioka, Okla.
Air Dome ...... Heavener, Okla.
Photoplay ...... Poteau, Okla.
Cozy .......... Stroud, Okla.
Ogden .......... Chandler, Okla.
Odeon .......... Fairview, Okla.
Wonderland ..... Salisow, Okla.
Lyric .......... Stigler, Okla.
Lyric .......... Pryor, Okla.
Orpheum .......... Haskel, Okla.
Savoy .......... Shawnee, Okla.
Consolidated .. Comanche, Okla.
Consolidated .. Duncan, Okla.
Merit .......... Wilburton, Okla.
Majestic ...... Wetunka, Okla.
Crystal .......... Okemoh, Okla.
Jackson ...... Pawtuska, Okla.
Alvo .......... Medford, Okla.
Murray .......... Lawton, Okla.
Mission ...... Ponca City, Okla.
Short .......... Sulphur, Okla.
Lyric .......... Pawnee, Okla.
Liberty ......... Wirt, Okla.
Arden .......... Oklahoma, Okla.
El Reno .......... El Reno, Okla.
Pastime ...... Marlow, Okla.
Rex .......... Alon, Okla.
Lyric .......... Natonga, Okla.
Odeon .......... Battlesville, Okla.
Empress ...... Yale, Okla.
Olympia ...... Cleveland, Okla.

Happy Hour .......... Hominy, Okla.
Auditorium .......... Sayre, Okla.
Broadway .......... Muskogee, Okla.
Majestic .......... Tulsa, Okla.
Bugsy .......... McAlester, Okla.
Yale .......... Claremore, Okla.
Grand .......... Vanita, Okla.
Liberty .......... Okla.
Palace .......... Irdmore, Okla.
Quimeley ...... Oklahoma City, Okla.
Liberty .......... Durant, Okla.
Morgan .......... Okmulgee, Okla.
Yale .......... Pauls Valley, Okla.
Royal .......... Goddo, Okla.
American .......... Enid, Okla.
Liberty .......... Hugo, Okla.
Empress .......... Sapulpa, Okla.
Empress .......... Oklahoma City, Okla.
New Garden .......... Stillwater, Okla.

North & South Carolina—Va.—

Fla.—Ala.—Ga.

* Chestnuton ........ Chesterton, S. C.
* Edisonia .......... Union, S. C.
* Prince .......... Lancaster, S. C.
Rodney Coal Co. .......... Morral, Ala.
Gem .......... Laurensnug, N. C.
Pastime .......... Lumberton, N. C.
Ideal .......... Castonia, N. C.
Taillasse .......... Taillasse, Ala.
Capital .......... Macon, Ga.
Alamo .......... Griffin, Ga.
Alamo .......... Newnan, Ga.
Trianaan .......... Birmingham, Ala.
Tapubl .......... Tapola, N. C.
Strand .......... La Grange, Ga.
Grand .......... Newton, N. C.
Opera House .......... Weldon, N. C.
Alno .......... Raleigh, N. C.
Lyric .......... Madesboro, N. C.
Grand .......... Marion, N. C.
Anderson .......... Anderson, S. C.
Casino .......... Greenville, S. C.
Grand .......... Athens, Ga.
Alpha .......... Langochester, Ga.
Dixie .......... Marietta, Ga.
Grand .......... Palatka, Fla.

Rialto ......... Spartanburg, S. C.
Paramount ...... Miami, Fla.
Star .......... Sanford, Fla.
Princess ...... De Land, Fla.
Isis .......... Richmond, Va.
Empire .......... Winchester, Va.
Palace .......... Barnesville, Ga.
Murphy Opera House .. Front Royal, Va.
New American ...... Columbus, Ga.
Strand .......... Tampa, Fla.
Casino .......... York City, N. Y.
New Virginia ...... Harrisburg, Va.
Piedmont ...... Greenboro, N. C.
Paris .......... Durham, N. C.
Broadway .......... Winston-Salem, N. C.
Broadway .......... Charlotte, N. C.
Jefferson .......... Huntsville, Ala.
Empire .......... Montgomery, Ala.
Orpheum .......... Portsmouth, Va.
Dural ........ Jacksonville, Fla.
Alcozon .......... Dothan, Ala.
Majestic .......... Asheville, N. C.
American .......... Jacksonville, Fla.
Jefferson .......... St. Augustine, Fla.
Rialto .......... Atlanta, Ga.
Regale .......... Salem, S. C.

North Dakota

Lyceum .......... Kenmare, N. D.

Nevada and Hawaii

K of P .......... Rochester, Nev.
Butler .......... Tonopah, Nev.
Hawaiian .......... Honolulu, Hawaii
Hilo, Waylula, Post Exchanges, Hawaii
Majestic .......... Reno, Nev.

Mississippi and Louisiana

Barela .......... Passacagoula, Miss.
Macon Lyceum .......... Macon, Miss.
Jacobs .......... McComb, Miss.
Lyceum .......... Monroe, La.
Fairyland .......... White Castle, La.
Happy Hour .......... New Orleans, La.
Majestic .......... Jackson, Miss.
Priscilla .......... Vicksburg, Miss.
Strand .......... Hattiesburg, Miss.
Louisiana .......... Baton Rouge, La.
J. Stuart Blackton
ANNOUNCES

"The Common Cause"

A Special Super-Feature in Eight Reels. Produced Under the Auspices of and by Collaboration With the British-Canadian Recruiting Mission.

Its Aim: To aid recruiting in all branches of the service—to further stimulate the wave of patriotism that is now sweeping the country.

Its Theme: The bringing together of all the allied nations, now fighting for humanity—the cementing of that “Brotherhood in Arms.”

IT IS AN ENTIRELY DIFFERENT WAR STORY WITH "A LAUGH, A THRILL AND A THROB"

Its authors are: J. Hartley Manners, Ian Hay Beith and Percival Knight.

The Scenario by Anthony P. Kelly

The All-Star Cast
Herbert Rawlinson as "Captain Palmer"
Mr. Rawlinson enjoys world-wide popularity as one of the most intelligent and forceful stars of the screen. In "Smashing Through," he scored a Broadway success, and will appear shortly as a leading man with Geraldine Farrar.

Lawrence Grossmith as "Private Tommy Atkins"
Lieutenant Grossmith, the famous comedian of the English and American stage, makes his screen debut in "The Common Cause," having been detailed to play the role by the British-Canadian Recruiting Mission.

Philip Van Lorn
As a Polu, French actor who has achieved success on stage and screen

Louis Dean as "Captain Beck"
Clever character actor who portrayed the Kaiser in Vitagraph's "Over the Top" and "My Four Years in Germany."

NOTICE OF DISTRIBUTION

I HAVE looked over the entire field of motion picture distribution for the company best equipped to give "The Common Cause" the distribution its aim and theme deserve.

Measured by actual accomplishment, I have selected Vitagraph and its Distributing Organization as the most thoroughly equipped company in the picture field to present "The Common Cause" to the exhibitors, and through them to the people of America.

I know what Vitagraph has accomplished with "The Battle Cry of Peace," with "Over the Top," with "Womanhood, the Glory of a Nation," "Within the Law," "The Girl Philippa," "The Fall of a Nation" and other special productions. I know how thoroughly Vitagraph has covered the field and how splendidly it has served the exhibitors of the country with these productions.

With this first-hand information, I have arranged with Albert E. Smith, president of the Vitagraph Company of America, for the marketing through that organization of "The Common Cause."

Assured therefore of the highest efficiency in the matter of distribution, all that I am putting into the production of the "The Common Cause" will be well worth while, for I know that its message will reach to the farthest corners of the continent—into the smallest hamlet and cross roads.

J. STUART BLACKTON

The All-Star Cast
Sylvia Breamer as "Mrs. Orrin Palmer"
Miss Breamer is the beautiful and talented young Australian actress whose superlative performance of the heroine in J. Stuart Blackton's "Missing" won exceptional praise, and was one of the triumphs of her phenomenal career on the stage and screen.

Mlle. Marcel as "Celeste"
Well known French actress who made an individual success in "The Fall of the Romanoffs."

Huntley Gordon as "Edward Wadsworth"
One of the best known leading men on the stage or screen. His next appearance will be as Ethel Barrymore's leading man in "Our Mrs. McChesney."

Chas. & Violet Blackton as "Two Little Refugees"

A special musical score is being written for "The Common Cause" by the eminent composer, Manuel Klein, who was for ten years musical director and composer of the New York Hippodrome.

VITAGRAPH

President

Albert E. Smith
Mildred Harris, fascinating star of "The Price of a Good Time" and "The Doctor and the Woman" in Lois Weber's latest photoplay triumph.....

"For Husbands Only" as tantalizing as a wink!

JEWEL Productions, 1600 Broadway, New York City
EVERY man, woman and child of us wants to see just what happened when the Lusitania went down—just how she went down—how many torpedoes there were—how the maddened passengers flung themselves from the decks—what the boats did in saving life—who the famous men and women were who lost their lives—the whole history of the Great Catastrophe from beginning to end.

IT'S all here—every bit of it! Absolutely authentic in every detail and—it will burn in your brain forever.

MADE from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay, requiring 22 months of work. Book it now for the most exciting, thrilling, absorbing single reel sensation ever shown in your house.
Gaumont

Individuality characterizes every picture produced by this world-famous house.
The showing of a Gaumont production assures the theatre-goer of clean but intensely interesting entertainment.
All Gaumont pictures—dramas, comedies, educationals, even its great independent News Service—are noted for their distinctive features.
This is especially true of the latest Gaumont production, the EXTRAORDINARY PHOTO-SERIAL:

The HAND of VENGEANCE

This serial contains only ten episodes of twenty reels.
But it contains double the number of startling situations found in the ordinary serial twice as long!
There is something new—something different—THE GAUMONT INDIVIDUALITY—in every scene.
Wise motion-picture men who have seen this serial in its entirety call it the big money-maker of 1918.

GAUMONT PRODUCTIONS ARE RELEASED ONLY THROUGH INDEPENDENT EXCHANGES

Gaumont Co.
FLUSHING, N. Y.
Seeing the War – at Home

Audiences which see OFFICIAL WAR REVIEW enjoy the privileges accorded very few—that of seeing the war with Government sanction, official passes and every facility. The respective governments of the United States, France, Great Britain and Italy have made it possible for them to see the war-at home!

Thus the thrills, the pathos and the suspense of the world’s greatest drama may be transcribed on your screen—for YOUR patrons.

One Reel-Weekly

Committee on Public Information
George Creel, Chairman
Division of Films
Char. S. Hart, Director
Distributed by PATHÉ
Announcing
Pathé’s First Extra-Selected Feature
with all that the name implies
FANNIE WARD
IN
A JAPANESE NIGHTINGALE

Written by William Young
Produced by Astra Directed by George Fitzmaurice

A picture of the rarest beauty, full of poetic touches, and yet strongly dramatic. A picture to book-and advertise-and clean up with!

Coming Soon

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Ordinarily "Wid" doesn't review serials
But
He says this of

HANDS UP
WITH
RUTH ROLAND

Some Short Subjects

Over at Pathé's projection room this week they
showed us the first two episodes of their new serial,
"Hands Up," with Ruth Roland and George Cheesman.
I haven't been in the habit of reviewing serials and short
subjects and I don't intend to review this one, but it
struck me as being a marked advance over anything
we have previously had in the continued photoplay line
and I thought, maybe some of you fellows would like
to know what I really think of it.

"Wid" things seriously or recommended them for big
houses but definitely if this new one of Pathé's doesn't
have a Fleet star.

They've made a very conscientious attempt here to make
stuff exciting, except that they have put
convincing, in a way that really thrilling and far more
than any previous stuff along this line that
I have seen, than any previous stuff along this line that
near the Mexican border and the talky talking on the
the story had to do with a tribe of Inca Indians
and the story which is run by "Hands Up," played by George
Ruth Roland is a reporter who braves the
Dangers of the sun, the deserts and the
Rifted story she is captived and chained to the
wolves.
They have a

The Phantom Rider, and he for some unknown reason,
"Wid" has been kept from capture and death on several occasions.
when we are very exciting and thrilling scenes,
are super. They give us some big fights in this film and
we have some weird and effective fighting in the lone
side of the story that are plotted in the first episode.

Play it for a winner!

Produced by ASTRA  Written by Gilson Willets
Directed by James W. Horne
"You are after him, are you? Well, come in and get him, damn you!"

Announcing Pathé's first big special feature of the coming season—

Elaine Hammerstein in **HER MAN**

Adapted from Chas. Neville Buck's well known novel, "The Battle Cry."

Directed by Ralph Ince. Produced by Advanced Motion Picture Corporation

A surpassingly powerful picture of the feud fighters of the Kentucky mountains.

Released September 8th
America's Answer
Second United States Official War Picture

The New York Press registers another Great Success

THE TIMES: “Stirs war spirit. Every scene of the film brought forth cheers.”

THE TRIBUNE: “Mr. Creel and the Committee on Public Information deserve due credit for a first-class piece of work.”

THE AMERICAN: “A representative picture, in which the fathers, mothers, families and friends of American soldiers may rejoice.”

THE SUN: “An inspiration to every American.”

THE HERALD: “Kept a large audience applauding, for it was compelling in its story.”

THE MORNING TELEGRAPH: “There is a thrill in every foot of the film.”

THE EVENING GLOBE: “AMERICA'S ANSWER tells powerfully in pictures what words could only feebly portray.”

Presented by Committee on Public Information
GEORGE CREEL, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director
Official War Review

The Latest Motion Pictures from the Governments of the United States, France, Great Britain and Italy

One reel each week, and always up to date

The Greatest Drama the World Ever Saw

is that now being enacted on the fighting lines in France and Italy. The Official War Review presents to your audiences that drama, written in a universal language and vital with a universal interest. It is a great continued story, a real serial with suspense, thrills and romance. Each weekly chapter leaves your audiences anxious for more. The showing of it gives tone and quality to your whole program!

Issued by

Committee on Public Information

GEORGE CREEL, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director

Distributed by BATHE
The Schomer Photo-Play Producing Co., Inc. announces the early release of its special feature photo-drama "RULING PASSIONS".

A heart-throbbing, blood-quickening story of a woman's battle to undo another woman's wrong.

Written and directed by Abraham S. Schomer, author of "TO-DAY," "THE YELLOW PASSPORT," "THE INNER MAN," etc.

Enacted by Julia Dean, Claire Whitney, Edwin Arden, and Earl Schenk.

Supported by an all-star cast.

State right buyers, for particulars, write or telegraph to The Schomer Photo-Play Producing Co., Inc., 1440 Broadway, New York City.
Old Glory

Show your colors!

It's our flag. Show it! Let your patrons applaud it. These times demand public expression of our patriotism. Get an

American Flag
in Natural Colors

made by the new Douglass Natural Color Process. It will run on any projection machine without attachments. Simply patch on any black and white film. Magnificently beautiful in its absolutely accurate reproduction of natural color.

Price, with special title, $15

Sold under a positive guarantee and refund arrangement if not satisfactory.

Send orders direct to
Douglass Natural Color Film Co., Ltd.
San Rafael, Cal.

“Cupid Angling”
with Ruth Roland

The crowning achievement in natural color motion photography.

The First Douglass Natural Color Pictures

This is the production that created such a furore in San Francisco at the Imperial Theatre and ran to big houses for one week.

This is the production that inspired the first three-color newspaper advertisement in Los Angeles for the Kinema Theatre.

Many of the scenic wonders of the West, including the Grand Canyon, Yosemite Falls, Yellowstone Park, California poppy fields, etc., etc., are interwoven around a beautiful love story.

Douglass Natural Color Pictures represent a tremendous advance in motion picture photography and are bound to be an additional protection to the exhibitor's investment.

“Cupid Angling” will be distributed through

W. W. Hodkinson Corporation
527 Fifth Avenue, New York

Hodkinson Service at all General Film Exchanges
SESSUE HAYAKAWA in "HIS BIRTHRIGHT"

Superior Cast, Exceptional Story, and Gorgeous Settings
Booked, After Preview, by Big Exhibitors in the Largest Cities

Produced by HAWORTH PICTURES CORPORATION

Available September 1 at Mutual Exchanges
Give Your People the Best—
They Appreciate Super-Excellence of Short Subjects. For instance—

Robert C. Bruce "Scenics Beautiful"
A New Series of His Adventures in the Yosemite, Mt. Shasta, the Yellowstone and Other Wonderlands.

Ditmars' "Living Book of Nature"
The Only Authentic Presentation of the Animal World in Films.

Wright's "Mexico Today"—"The Newman Travels"
In Japan, China, Hawaii and the American Possessions.

International Cartoon Comedies
You can win thousands of new patrons by these Clever Comics. The Kids, Happy Hooligan, Judge Rummy and Other Favorite "Funny Page" Characters in Animated Stories.

"Your Fighting Navy"
(A Feature in Five Reels) is now ready. When the German rats come out of their holes, you will clean up on this.

Write, wire or phone for complete information to

EDUCATIONAL FILMS CORPORATION

729 7th Avenue	NEW YORK, N.Y.
IMPORTANT ANNOUNCEMENT
TO THE TRADE

THE
EDUCATIONAL DISTRIBUTING CORPORATION

has been organized to distribute the product of the EDUCATIONAL FILMS CORPORATION OF AMERICA in the United States and Canada.

THE FOLLOWING BRANCH AGENCIES HAVE BEEN ESTABLISHED TO DATE:

CHICAGO
220 South State St.
EDUCATIONAL DISTRIBUTING CORPORATION
R. C. Cropper, Mgr.

DETROIT
63 East Elizabeth St.
EDUCATIONAL DISTRIBUTING CORPORATION
Harry Abbott, Branch Mgr.

CLEVELAND
322 Euclid Ave.
EDUCATIONAL DISTRIBUTING CORPORATION
Robert McLaughlin, Branch Mgr.

Watch these columns for further announcements

Educational Films Corporation

729 7th Avenue
New York, NY
WATCH THIS MARK

The care exercised in the choice of a play or script for a RIALTO Production is second only to the artistic direction, brilliant casting and lavish investiture disclosed on its initial showing. Proof came with the first RIALTO presentation:

GRACE VALENTINE IN
THE UNCHASTENED WOMAN
BY LOUIS K. ANSPACHER

Screened immediately following its extended Broadway stage run this instantaneous hit is today a box-office attraction in the best photo play theatres throughout the country.

READY FOR RELEASE

MARGUERITE MARSH

CONQUERED HEARTS

The Heart Throbbing Drama of Love's Return
DIRECTED BY FRANCIS J. GRANDON

Powerful—sympathetic—with a golden thread of Love running through a drama of tense human interest—this picture should be featured to your limit.

COMING—NOW IN PREPARATION

GRACE VALENTINE
In Oliver Morosco's Greatest Hit

UP-STAIRS AND DOWN

By Frederic and Fanny Hatton
Authors of "LOMBARDI, LTD.," "THE GREAT LOVER," etc.

This scintillating Broadway success, which will uphold the supreme class of RIALTO De Luxe Productions, will provide a feature that will crowd your theatre in its doors. Watch for presentation announcement.
THE WESTERN PHOTOPLAYS, Inc.

Announce

that the Sensational, Fifteen-Episode Serial previously advertised as "THE MESSENGER OF DEATH," starring

LEAH BAIRD

will be released as

"WOLVES OF KULTUR"

Full details will be given later.
The release has been set for an early date.

THE SERIAL WITH SMASH AFTER SMASH!

Watch for it!

WESTERN PHOTOPLAYS, Inc.

J. A. GOLDEN, President
A. ALPERSTEIN, Treasurer and General Manager
S. ROTHENBERG, Vice-President

Longacre Building, New York
Timely Suggestions
To Producers:

Never, in the history of the industry, has a substantial, efficient organization been so necessary to the successful marketing of productions in foreign territory. War time conditions make exacting service a paramount necessity. Our facilities for the sale, exploitation, routing, shipping, collecting, insuring, etc., of film are the result of years of experience in foreign fields. We would be glad of the opportunity to show you how the house of ROBERTSON-COLE can better serve you.

The scope of our sales organization is broad enough to meet the requirements of the most extensive producers who have to get big round sums for their pictures; and at the same time is so constituted that it can give the same painstaking, result-getting attention to the less pretentious pictures.

**WITNESS RECENT SALES**

"Tarzan of the Apes"  
Wm. A. Brady's "Stolen Orders"

"The Romance of Tarzan"  
"Passing of the Third Floor Back"

"Those Who Pay"

**ENGLISH RIGHTS THAT YIELDED $150,000**

and—

"The Accidental Honeymoon"  
"Souls Redeemed"

"The Master Crook"  
"The Eleventh Commandment"

"The Public Defender"  
"Her Man"

and a score of others that brought through our agency most satisfactory returns

Robertson-Cole Co.

*World Wide Film Distributors*

1600 Broadway

New York City
Twenty-four reasons why you should keep open dates at your theatre

24 52 76

two a month, and more—Big box office attractions coming from the best producers of big pictures in the world.

All Star Series feature productions coming from the most consistent high class producers in the world

dependable money making certainties for the Exhibitor and at a price the Exhibitor can afford to pay!!
WHY are Screen Classics Inc. productions the really big, sure fire money makers of the picture field today?

Why have "Revelation, The Slacker, Toys of Fate, Draft 258, My Own United States, Lest We Forget, Blue Jeans, The Million Dollar Dollies" and the latest and greatest "To Hell with the Kaiser" proved the biggest success of the year?

BECAUSE - after the star, the play and the director were selected, the productions were supervised and personally carried forward in the making by the 2 greatest picture makers in America today - Maxwell Karger and George D. Baker.

When we say greatest we mean the men who could combine art, drama and human appeal in the making of pictures that would attract and hold audiences and make the box office the happiest department of the theatre.
MAXWELL KARGER
supervises Metro and Screen Classics productions. He has been "the man behind the production" with many of our greatest successes and the entire motion picture industry is greatly in his debt for the same upward progress of the screen.

GEORGE D. BAKER
supervises the west coast productions and his record is one of success following success. We present him as well as Mr. Karger as a guarantee of a continuance of supreme quality in the coming productions.
EDITH STOREY in "The Silent Woman"  
September release

EMMY WEHLEN in "His Bonded Wife"  
October release

ETHEL BARRYMORE in the big production "Our Mrs. Chesney"  
Autumn release

HALE HAMILTON  
A sure fire corner makes his bow in George Randolph Chester's success "5000 an Hour"

BUSHMAN & BAYNE in "Bushels of It"  
Autumn release

SCH. CLA" & MIL ST
MAY ALLISON in "Testing of Mildred Vane"
September release

EMILY STEVENS in "Kildare of Storm"
September release

VIOLA DANA in "Flower of the Dusk"
August release

BERT LYTELL in "Unexpected Place"
October release

OLIVE TELL
A Star in "To Hell with the Kaiser" in "Secret Strings"

TEEN SICS INC.
TROARS
HAROLD LOCKWOOD
in “PALS FIRST”
A Screen Classics ince Production
announcing Hale Hamilton and Olive Tell in addition to May Allison and Bert Lytell as stars, Metro responds to the popular demand for new talent and new faces in stellar roles on the screen. Each was selected on the basis of absolute merit and all Metro Exhibitors will share in their certain success.

METRO PICTURES CORPORATION

EDWIN CAREWE

As managing director of the Lockwood productions insures the last word in great productions for this great star.
Coming

The Screen Classics Inc. Production with

The Great NAZIMOVÁ
You saw her in "Revelation"—you saw her in "Toys of Fate"
Now see her in her most marvelous success
EYE FOR EYE
to be followed by Captain Shoals and The Red Lantern

METRO
TO MANUFACTURERS OF FEATURE productions not identified with releasing organizations.

This is the most opportune time to inaugurate your selling campaign. You should begin at once to create a buyer's interest in your pictures.

The fall market is showing signs of action. New theatres are nearing completion.

Alterations that have been under way during the summer months will be completed shortly.

The MOVING PICTURE WORLD is the medium the live, wide-awake buyers carefully peruse every week. They have learned from experience that it is truthful in its reviews and criticisms of pictures. It enjoys the absolute confidence of every one of its thousands of exhibitor subscribers.

Pictures have been bought, sold and booked entirely on the strength of MOVING PICTURE WORLD "Comments on the Films" without a "previous to purchase screening."

You should also remember, when you buy space for advertising in the MOVING PICTURE WORLD, you are buying the largest net paid circulation that can be had in this industry.
THEDA BARA
in
WHEN A WOMAN SINS
The regeneration of a modern vampire

Story by BETTA BREUIL
Staged by J. GORDON EDWARDS
A Theda Bara
Super production

WILLIAM FOX
presents

FOX
FILM CORPORATION

STANDARD PICTURES
Don't Take Chances!  
Book Standard Pictures Now!  
That's a sure way to get this

THEDA BARA  
Super-Production

WHEN A WOMAN SINS

Released in September

FOX FILM CORPORATION
WILLIAM FOX presents
GLADYS BROCKWELL
in
VICTORY PICTURES
September release KULTUR

FOX FILM CORPORATION.
WILLIAM FOX presents
GLADYS BROCKWELL in
VICTORY PICTURES
September release KULTUR
FOX FILM CORPORATION
TRAINED INVESTIGATORS spent months gathering intimate details of the career of GENERAL PERSHING for the massive William Fox production

WHY AMERICA WILL WIN

Let your patrons know the man who is leading their sons on the battlefields of France.

MAKE YOUR BOOKINGS EARLY

FOX FILM CORPORATION
TELEGRAMS POURING IN

Tremendous demand for advance bookings on the William Fox drama-

WHY AMERICA WILL WIN
Staged by Richard Stanton

Depicting every phase of the life of

GENERAL PERSHING

Your chance is now!
Released in September
on individual basis.

FOX
FILM CORPORATION.
BEST DETECTIVE STORY EVER FILMED

Baffling Mysterious Tragedy!
Puzzling Trail of Clues!

William Fox presents

VIRGINIA PEARSON

in

"QUEEN of HEARTS"

Released in September and booking fast now!

FOX FILM CORPORATION
Henry Lehrman's Smashing, Dashing, Merry, Fairy SUNSHINE COMEDIES are helping hundreds of exhibitors put the blues to rout!

JOIN THE JOY JAUNT! ENLIST TODAY!
Then Finish a Good Job by Booking BUD FISHER'S MUTT and JEFF Animated Cartoons

FOX FILM CORPORATION
WILLIAM FOX presents
THEDA BARA
in the Theda Bara Super Production
CLEOPATRA
Still Available as an Individual Attraction
Get it To-day
FOX FILM CORPORATION
WILLIAM FOX presents

The greatest modern actor

WILLIAM FARNUM

in Victor Hugo's masterpiece

Les Miserables

Playing to thousands daily as an individual attraction.

UNPRECEDENTED PROFITS
GET IT NOW - TODAY!

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Precision Machine Co. ..... 1311

PROJECTION SCREEN MFRS.
Gold King Screen Co. ..... 1304

The Advertisers who use the columns of the Moving Picture World represent the "class" of the industry.

We exercise a strict supervision over the business announcements which we print this protects the prospective purchaser. It also adds force to our advertisers' messages.
Stars Come Through for Fourth Loan

Chairman Zukor of the National Association's Committee Reports the Work of His Confreres Greatly Simplified by the Alacrity and Enthusiasm Displayed by the Leading Screen Players in Putting Over Thousand-Foot Liberty Specials

The invitation extended by Frank R. Wilson, director of publicity for the Fourth Liberty Loan campaign, to the stars of the motion picture industry to make short Liberty Loan pictures has been accepted with alacrity and enthusiasm by practically all of those whose aid was solicited. As a result, the committee appointed by the National Association of the Motion Picture Industry, of which Adolph Zukor is chairman, finds its work simplified to a great extent and is now engaged chiefly on the details of distribution.

It was the original intention of the Zukor committee to write the stories to the various companies and stars, but after due consideration it was decided it would be better to outline the character of the stories desired, leaving the details to the originality of the stars and their scenario writers. This method has been followed and is proving extremely successful.

So enthusiastic is Paul Brunet, vice-president and general manager of Pathé, that he has issued specific instructions to the various departments of the company as to the methods to be pursued, supplementing them with the following statement:

"We propose to bend every effort in assisting the Government in making the next Liberty Loan Drive the success it deserves to be. All the Pathe stars, including Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels, Baby Marie Osborne and other, are going to bend their efforts to the wholehearted work for Uncle Sam. The services of these stars are at the disposal of the Government and the Pathe company is ready and willing to co-operate along any other lines that the Government may suggest."

President Samuel Goldfish, of Goldwyn, has notified the committee that Mabel Normand and Mae Marsh will start work on their pictures as soon as suitable stores are worked out, while Willard Mack, Goldwyn's scenario chief, begged the privilege of making a thousand foot picture starring Pauline Frederick and including a number of other well-known Goldwyn players. This offer was immediately accepted and the picture is now in the making.

Griffith Will Direct a Lillian Gish Picture.

Mr. Zukor has received a telegram from D. W. Griffith, stating he will personally direct the picture in which Lillian Gish is to appear. Among the other stars connected with the Famous Players-Lasky Corporation who were requested to make pictures have responded to the invitation and are either now at work on their productions or are having their stories written for them. Speaking for Jesse L. Lasky, vice president in charge of productions, Whitman Bennett stated that pictures will be made by Billie Burke, George M. Cohan, Margaret Clark, Elsie Ferguson, Wallace Reid, Fred Stone, Enrico Caruso and John Barrymore, each of whom has definite acceptance having been received. Others now out on location have not been heard from yet, but there is no doubt as to their willingness.

Thomas H. Ince has written Mr. Zukor that in addition to separate pictures featuring Enid Bennett, Dorothy Dalton and Charles Ray there will be a special Thomas H. Ince picture, in which the director himself will appear on the screen. He is busy with his idea of the proper way to sell Liberty Bonds. Two comedies also have been pledged by Mack Sennett, who promises that each will carry a punch that will be compelling as a bond-selling argument.

Albert E. Smith, president of Vitagraph, in a long letter to Chairman Zukor, placed the alacrity of his company at the disposal of the committee, and further states that pictures will be made by the following Vitagraph stars: Earle Williams, Alice Joyce, Gladys Leslie, Harry Morey, Corinne Griffith, Bessie Lowe and William Duncan. Mr. Smith and the entire Vitagraph scenario staff are now busily engaged in providing suitable stories and nothing will be permitted to stand in the way of completing the pictures on time.

From Lewis J. Selznick and Nicholas Schenck it is learned that Alice Brady, Norma Talmadge and Clara Kimball Young, Select stars, have accepted the invitation to make pictures.

In addition to Mme. Nazimova and Ethel Barrymore, both of whom will start work this week on their contributions, Metro announces that Harold Lockwood, Emily Stevens and Edith Storey have completed pictures.

Doug and Bill Have Finished Theirs.

Douglas Fairbanks and William S. Hart have already completed their pictures. While no definite word has yet been received from Mary Pickford, the committee believes it a foregone conclusion that she will not overlook the present opportunity.

Another acceptance received last week was that of Sessue Hayakawa, and both William and Dustin Farnum, the former with the Fox organization and the latter with the Sherman Pictures Corporation, telegraphed that their pictures have already been completed and are now in the process of being assembled.

William L. Sherrill, president of the Frohman Amusement Corporation, wrote a letter to Arthur Brisbane requesting that he write the story for the picture in which Jack Sherrill is to be starred. Mr. Brisbane not only wrote the story but wrote a column editorial commending the plans of the Zukor committee.

Charlie Chaplin Will Contribute.

Charlie Chaplin will make a picture, as his telegram to Frank R. Wilson, director of publicity, Treasury Department, indicates:

"Your letter at hand and I will make with pleasure a picture for the Fourth Liberty Loan and rush same as soon as possible to committee headed by Mr. Zukor."

To this message Mr. Wilson replied:

"We are certainly greatly pleased to receive your communication saying that you will make a film for Fourth Liberty Loan campaign. Your work in last campaign was very beneficial to loan, and I am sure you will be able to do a great deal to help us in the forthcoming drive. We have notified Mr. Zukor, who is in charge of production and distribution of these films. Best personal regards."

The Drews Will Work at Famous Players Studio.

Especially worthy of comment is the acceptance of Mr. and Mrs. Sidney Drew, one of the first to be received, for it will be recalled that Mr. Drew is the father of S. Rankin Drew, the first prominent American member of the motion picture industry to be killed in France. Mr. and Mrs. Drew,
who are now appearing on the legitimate stage, wrote that they would be glad to make a picture, but owing to the fact that they had been forced to place their organization and had no studio to work in, would have to lend them one. The Famous Players-Lasky Corporation immediately proffered the use of one of its Eastern studios to them, and they have agreed to have their contribution ready on time.

The title presentation of all the pictures will be uniform and will bear the official marks of the Treasury Department, together with an inscription to the effect that the picture was made and distributed through the co-operation of the National Association of the Motion Picture Industry. Owing to the fact that a very large number of prints must be made of these pictures in order that every theatre in the country may be served in the short space of three weeks, it is absolutely necessary that the pictures be completed at once. If not, the negative prints of any positive print of each picture must be in the hands of the committee by August 25, and the stipulation that no pictures will be accepted after that date will be rigidly enforced.

As promised, the pictures to be distributed to the exhibitors of the country free of charge, and it is planned to have the exhibitors run a different picture every day of the week. The handling of the distribution, it is expected, will be a comparatively simple matter, as there are to be three thousand prints in circulation. Walter W. Irwin has charge of this part of the committee's work and an announcement of his plans in detail may be expected sometime this week.

New York Operators Submit Scale
Wages Asked for Range from $25.20 to $45 and Will Become Effective September

ANNOUNCEMENT of a new wage scale is made by the Moving Picture Machine Operators Local 306, I. A. S. E., covering New York City, which will become effective on September 24. According to Secretary M. J. Rotker all contracts with exhibitors terminate on that date, and on and after September 24 this local will only supply operators to exhibitors who have signed contracts on the new basis. As a further step they will institute a position to take care of the requirements of exhibitors and to supply them with all the operators needed; also that the new scale was indorsed by the I. A. S. E., in executive session at its recent convention.

The new scale is as follows:

CLASS 1—All houses having a seating capacity of less than 1,000 and 2 to 10 cents admission:
From 9 A.M. or later to 11 P.M. daily, two shifts, each shift not to exceed seven hours a day per man, each man to receive not less than...

CLASS 2a.—Vauderville and burlesque houses, not to exceed 8 hours per man, each man to receive not less than...

CLASS 2b.—Vaudeville and burlesque houses, not to exceed 8 hours per man, each man to receive not less than...

Each shift not to exceed 8 hours per day per man, each man to receive not less than...

Supper hour (1st):

Supper hour (2nd):

Overtime per hour:

One day's work in Class One, consisting of not less than...

One day's work in Class Two, consisting of not less than...

Supper hour (1st):

Supper hour (2nd):

Overtime per hour:

No man is permitted to work over the above limits during the week from Monday to Saturday.

CreeL Lifts Ban on Air Photographs
Government Will Also Permit, Under Official Supervision, Taking Pictures of Construction.

ONE of the most important Government decisions relating to film news is that by which the ban was lifted Saturday, August 13, for four weeks from all United States air operations. It affects the whole field of news pictures, including newspaper photography as well as motion picture work. It will permit the news organizations of the country to use news pictures to appease the public appetite for such things, which has grown enormously.

The Universal, which operates Current Events, Animated World, and Screen Pictures, among other operations, has for a long time been striving for months to get the right to take aviation pictures, acted quickly when permission was finally flashed forth. The ban lifting notice was issued by Captain Lawawrence, of the United States Information Division. Inside of a few minutes Jack Cohn, in charge of Universal's news pictorials, telegraphed orders to all his men to bring in the distance of the twenty-six air camp, to get busy quick on good big aviation films.

The decision permits film men to take pictures, under official supervision, of course, of airplane construction as well as the actual flying affairs.

Film men express the belief that the tremendous aid they have given to the Liberty Loan Committee, Food and Fuel Administrations, Departments of Labor and Agriculture, Red Cross and other valuable services, and which has been striving for months to get the right to take aviation pictures, acted quickly when permission was finally flashed forth. The ban lifting notice was issued by Captain Lawawrence, of the United States Information Division. Inside of a few minutes Jack Cohn, in charge of Universal's news pictorials, telegraphed orders to all his men to bring in the distance of the twenty-six air camp, to get busy quick on good big aviation films.

The decision permits film men to take pictures, under official supervision, of course, of airplane construction as well as the actual flying affairs.

EILEEN PERCY PLAYING FOR METRO.

Eileen Percy has been engaged by Metro to play opposite Bert Lytell in "Making Good," the story of which was written by Mr. Lytell in collaboration with George D. Baker, manager of Metro's Western coast department. Miss Percy's theatrical career dates back to "The Bachelor." At that time she played child parts in road productions traveling all over the country.

Four years after her entrance into the drama, Miss Percy joined the Ziegfeld Follies. It was while appearing in the Follies that she was induced to have a "test" picture taken. The photograph so beautifully that she was at once given a contract to play opposite Douglas Fairbanks in a series of his pictures.
Here Are Figures in "Crusaders" Contest

Now You Estimate for Yourself Your Standing in the Race for the Splendid Trophy Offered by the Moving Picture World to the Exchange Showing the Largest Relative Bookings for "Pershing's Crusaders"

H ere are the official figures to be used in determining the winners of the huge bronze trophy that particularly is to decorate the office of the exchange manager whose staff shows the greatest amount of hustle in getting "Pershing's Crusaders" before the public. These figures are official and are given for all First National Exchanges. The figures for the territories occupied by the State Committees of Defense are not yet announced, but will be given later. Working with these figures, a close race between ten of the eighteen exchanges, with plenty of time in which to change the figures. It should be remembered that to count in this contest all contracts should be reported before September 1, but they need not be for showings prior to that date. It is "bookings" and not "showings" upon which the contest is to be decided.

There is another heavy advance all along the line, as is shown by the advertising, and where the latest definite results are recorded. Last week you were given a table of bookings to that date. To get the new bookings you must record the red names and add these to the totals shown last week.

We think Des Moines must have been the right sort of employment—when they asked that the trophy be sent on at once without the mere formality of waiting for a count-up. They have 1,357 houses to draw upon and it is evident that a lot of towns are not going to see the film. This is a pity, because it is something that every man, woman and child in America should see. When you read that the raincoat companies are charged with turning out inferior product it is a comfort to turn to the film and to realize that raincoats are but a small feature of the great work being done. It takes all sorts of men to make a nation and it will cheer your heart to see how most of the men are plugging away at the film. Though you can take a single show out of these Government films it is not a patriot nor wise. To show them is a patriotic duty and to handle them right is to make money.

Of course you cannot merely book the film and then kick because Secretary Baker does not send a regiment from the nearest cantonment to bayonet the people into your house. That's the way it is done in Germany, not over here; but if you make the right sort of announcement and follow it up you'll be surprised to find that you can make as much money as you can with an one of the fifty-seven varieties of Chaplin films. Get the Boy Scouts out, coax the local basic workers into a picture "outing" and you'll get enough money to pay for the program feature you have had to shelve and you'll still show a profit.

J. J. Schenect, for example, has a house in Wagner, S. D. He put on the film properly with some tableaux and a lot of germane noise and he did so well that he is already asking for the next film in the series for two days instead of one and he wants it right out of Minneapolis. He showed to more than 1,000 persons for "Pershing's Crusaders," and he realizes that if he holds the film over the first day's audience is going to get out and press-agent the rest of the town.

It has been pretty hot in New York the past few weeks, yet the Cohen theatre has been crowded with paid admissions, and you hear more talk of "America's Answer" along Broadway than you do of the thousand and one "pimples" in the film's night. It is packed by the Knights of Columbus, then holding a convention here. A few days later the Mystic Shriners took the entire seating capacity, and another night was filled in by the Rotary Club. You can do the same thing in your own town with "Pershing's Crusaders." You can sell seats by the block instead of singly, and you can keep your house filled.

Lee L. Goldberg, of Louisville, reports that even the tanks and the mining camps are handling the picture at a profit. All you have to do is to create the right sort of atmosphere and the film will do the rest. You can get the local notables to make speeches, you can call in the singers and musicians and have the biggest time since the circus was in town, and you will be making money and you'll have the handsome Government-awarded Victory Screen Pledge to hang on your lobby and show that you have done your bit. Have a little local pride. Help out your local exchange. If the salesman does not get around to you in time, telegraph in. Don't wait. Do it today if you did not do it yesterday. Remember, it is not to help the First National. It's to help your country.

We present below the latest figures on the standing of the contestants, giving the total bookings to date, so far as they have been recorded and approved. It will be seen that New Orleans is getting busy now and Chicago has taken a decided jump. Almost all of the exchanges have advanced their figures and even Washington is showing the ample bookings through the District and Maryland and Delaware combined still show but 15 bookings out of a quota of 323. But a very respectable total of 1,277 houses has been played, and the returns are still incomplete with several districts open.

Books to Date for "Pershing's Crusaders."

NOTE:—The figures given below do not represent the standing of the various contestants, but merely give the bookings recorded to date of going to press. It throws some light on the matter, but does not supply material from which the outcome may be adjudged.

<table>
<thead>
<tr>
<th>Territory</th>
<th>Theatre</th>
<th>Bookings Published in Issue</th>
<th>Bookings Added After Issue</th>
<th>Grand Total</th>
<th>Date of Issue</th>
<th>Date of Issue</th>
<th>Date of Issue</th>
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<tbody>
<tr>
<td>Old—Lo. Men.—Utah—Wyo.</td>
<td>31</td>
<td>25</td>
<td>31</td>
<td>18</td>
<td>187</td>
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<tr>
<td>Wash.—Ore.—Alaska—Mont.</td>
<td>127</td>
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<td>Idaho—Utah—Wyoming</td>
<td>115</td>
<td>53</td>
<td>23</td>
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<td>Iowa—Iowa—S. D.</td>
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<td>5</td>
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<td>Ohio—Oklahoma—Col.</td>
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<td>26</td>
<td>11</td>
<td>68</td>
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<td>New York—New Jersey—N. Y.</td>
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<td>13</td>
<td>10</td>
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<td>21</td>
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<td>West Va. and Western Pa.</td>
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<td>10</td>
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<td>Eastern Pa.</td>
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<td>10</td>
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<td>Texas—Ariz.—N. M.</td>
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<td>12</td>
<td>22</td>
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<td>Oklahoma</td>
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<td>15</td>
<td>10</td>
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<td>North Dakota</td>
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<td>Total</td>
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WALRaven Goes to Coast.

J. Hesser Walraven, for some time press representative for Paralta, has resigned and will go to San Francisco to take the management of the Rialto theatre in that city.
House to Lay 5 Per Cent. Rental Tax
Ways and Means Committee Also to Recommend Doubling of Annual Impt on Theatres.

MOTION PICTURES are to pay a much larger share of the war expenses during the coming year, if the House Ways and Means Committee, which is expected to make an agreement on new revenue-raising measures, is agreed to by the members of the House Ways and Means Committee are later adopted by the House itself and by the Senate. It is expected the committee will con-
duct hearings and propose a new 5 per cent. tax on ticket sales. The committee is also expected to make recommendations August 19. There will probably be some changes made in the House of Representatives, but substan-
tial changes will be adopted in the lower house as reported by the committee.

Congress has to raise eight billion dollars. To do so, it is said by the financial experts of the Government, necessi-
ties double or triple taxes. In addition to new methods of revenue-raising because of changes that must be made to smooth out the laws. The film industry will, unless the business takes a slump as a result of the extra burden, pay more than double what it is now called upon to provide.

When the committee representing the whole industry was here some time ago it recommended the adoption of a rentals tax to be paid by the exhibitor, presumably to replace the present footage tax. The congress committee has seized upon the idea and has figured out a rate of 5 per cent. of the amount paid for ticket sales, instead of the $500 rental fees of today. The committee has decided that the exhibitors make a profit on the 15 cents a reel a day assessment made upon them to meet the franchise tax. In order to total up the cost of a show, the contention has been that this is burdensome, particularly on the cheaper shows, but it will not be half as burdensome as a per cent. tax. While the cinema whose daily rentals are under $15 will benefit by the new plan, the exhibitor who is in the habit of paying $50 a day for his films will have to come across with $2.50, more than three times his present tax cost. The manufacturers get out from under.

Woud Double Annual Tax.
A theatre, including moving picture shows, museums and concert halls having a seating capacity of not over 250 will have to pay up $500 a year in taxes, instead of the $300 a year now being paid. For each additional 200 seats, the annual tax will increase by $100; where between 500 and 900 the rate is increased from $90 to $100; where between 500 and 900 to $110 from $75, and where the capacity is over 900, the tax is jumped from $100 to $300.

As tentatively agreed upon, the admission taxes are dou-
bled and, further, a one-cent tax is to be imposed upon all admissions which do not exceed seven cents.

As stated above, all of the taxes are doubled or more than doubled, and the exhibitors will have to pay taxes of the same nature as they are paying now. There are the levies on freight and express shipments, insurance, inland transportation, telephone and telegraph messages, and many others, all of which go to increase the overhead cost in theatre opera-
tions.

If the industry is to do anything toward easing up this burden, the problem should be taken up by a committee of exhibitors—for it is the exhibitors who are vitally inter-
ested—with the members of the Senate Finance Committee. It is declared that many theatres will darken their doors under so heavy a burden as this. Congress wants to get $8,000,000,000, but not at the risk of closing up any industry—
it does not want to kill the goose that lays the golden egg.

Film Now May Be Exported to Sweden
War Trade Board Will Consider Applications for Licenses Subject to Specified Regulations.

EXPORTERS interested in the movement of merchan-
dise to Sweden are being informed that the War Trade Board will consider applications for licenses to export various commodities to Sweden. The exportation of all commodities to that country. Exporters in the United States, before filing applications for export licenses, must obtain from the government certificate of credit for the exportation of the good in Sweden. Sweden has, as is well known, been visited by an appropriate importing asso-
ciation or by the States Handel's Kommission a certificate covering the proposed consignment. The number of the certificate should be inserted in the application, and the certificate will be the only one which will be accepted. The number should be specified on Supplemental Information Sheet X-104, which must be duly executed and annexed to the application for an export license.

Applications for licenses to Sweden of commodities for which a Handel's Kommission certificate or an importing association certificate is required will be considered only in the event that the application is received prior to the date specified in the certificate, which must be in effect, subject to June 14. Certificates issued prior to that date will be treated as void.

Porto Rico Has a Censorship Rumble
Moral Crusade Sweeping Over Island Aims a Shot at Two Motion Pictures But Fails to Score Hit.

San Juan, Porto Rico August 1.

The moral crusades that have been sweeping over San Juan this summer, and the vitriolic letter written by an actress against some of the films exhibited in the theater and resulted, on Saturday, in the seizure of two films by orders of Insular Chief of Police Shanton, who had them placed in charge of the police department, have seized the time making a statement to the court of just why the films had been seized.

On Saturday afternoon, at the suggestion of Judge Caste-
jon, a party of about twenty well known persons gathered at the Cine Luna to witness an exhibition of the films in question and to act as a censorship committee, in conjunc-
tion with Judge Castejon and Colonel Shanton and to assist in selecting the proper films, there being many books now published and found in public libraries are not inclined for young people. But there is nothing essentially indecent or immoral in the scenes depicted. The suggestion was made that, in these days when pictures to be shown are so well advertised in the press, it is more a matter for parents to determine whether or not their children shall visit the houses where such pictures are exhibited.

The two films that were seized are "One Hour," which was shown to large audience at the Park Cine a few nights ago, and "The Victim," a powerful picture of the melodrama type that has been largely criticized by the photopaths have been passed by the censors on the mainland.

Upon the findings of the special committee, Judge Caste-
jon decided to release the films and they will accordingly be shown.

Colonel Shanton made the statement that his action in seizing the films was based upon the fact that both Governor Yager and himself had received a number of complaints from persons who had reason to believe the moral tone of the films were of a high immoral character and not fit to be seen by girls and young women.

"Four Years in Germany" is being widely advertised throughout the island and one or two private exhibitions have been given prior to its public release here. The film is being shown by West Indies Films, Inc., represented here by Mr. C. P. Mason.

Judging from the popularity of "The Kaiser," "My Four Years in Germany" will have big business.

HULL.

BOARD OF REVIEW PRAISES "SALOME."

In a special report, the National Board of Review of Mo-
tion Pictures has declared, following a private screening of "Salome," that the Fox-Theda Bara drama "should rank with the best screen productions." The report of the board was as follows:

"We wish to advise you that the majority comment on your photoplay 'Salome' was as follows: Entertainment value, excellent; educational value, good; technical hand-
ling, good; costume; fine; atmospheric quality, scenic setting, convincing; historical value, considerable; moral effect, good. General comment: In the opinion of those present this production was a serious and dignified portrayal of the story of Salome, imaginative and dramatic, and pre-
sented in a way that should rank with the best screen productions."

LOCKWOOD COMPANY GOES TO SAENGER STUDIOS.

The Harold Lockwood Company, one of Metro's produc-
ing units, has changed its base of operations and has moved from the Bacon Backer studios, which it occupied since its arrival in the East, early last month, to the Saenger studios, at 134th street and Park avenue, New York, where it will remain for the remainder of its eastern stay.
Ruffner Uses Butte Fire Department

Western Manager Uses City Fire Department to Ballyhoo Daily for Selig "Still Alarm" and Works In "House of Hate"

CERTAINLY it has to be handed to Ralph R. Ruffner, of the Rialto Theatre, Butte, Mont. He used the city fire department of Butte to ballyhoo for his presentation of Selig's "The Still Alarm" and he did it for three days hand running. More than one manager has borrowed a policeman or fireman for lobby work, and marines have "plugged" other products, but we think Mr. Ruffner is the first to use the fire department of a regular town for ballyhoo purposes for the full three days of a run.

When he saw Selig was releasing a five reel version of the play that was one of the forerunners of the "practical props" school of melodrama he thought he saw a chance to do something real for a change. He had seen the play back in 1890—"when I was a very small boy," to quote his own words—and he got busy. About a month ahead of the showing he had the picture sent to the house and ran it before a select gathering including Chief Martin, of the Fire Department; the Mayor of Butte, the State Fire Marshal, the City Council and other city officials. Chief Martin was the man he was after, but he got them all in that none might be offended. Then he sent the reels back and booked them for a three-day showing after he had convinced the fire chief that here was a chance to show the citizens of Butte what a fine department they had. Just to be a good sport he was willing to have a crowd in front of the Rialto, since that was a good place to see from, and he would let them have it just before the matinee, because there would be a lot of people down that way, anyhow, coming to the matinee. The Chief and the Mayor seemed to feel the same way about it, and anyhow Ruffner was a good fellow, and so they took the scheme in. They got together and laid out a program. An alarm was to be turned in, the apparatus would roll up and they would see how long it would take to get to the top of the fire story theatre and throw a stream. Then Ruff would have someone in readiness to be "rescued" and the people could see how that was done. It is not recorded that Ruff told them that the Hooded Terror would be the one to be rescued, but probably he had it in mind all the time.

Then Ruff went to work on his advertising campaign. There were two daily papers and so both carried full pages on the opening day. Throughout it was announced as an "exhibition" by the Fire Department, and not as a ballyhoo. Of course the galloping horses and the flaming letters helped along the display, but there possibly are still some people in Butte who think it was fortunate that Ruffner happened to have a fire play about the time the Fire Department decided to have a display.

Just to help things along the city hall is only a block away, and the old fire bell was used to sound the alarm, "Box 61" being that nearest the house. The crowds were tremendous and packed the sidewalks long before the box was pulled. Trucks and a pumping engine dashed up, the aerial ladder was raised, with a fireman perched on the top rung, others stood in readiness to run up the hose and inside of 90 seconds from the start of the ladder there was a stream playing upon an imaginary fire on the roof of the building, which equals in height the average six story building.

Of course some water came down on the crowd, but that only helped the fun along, and presently a shout arose as a diminutive "hooded terror" appeared in a window on the fourth floor with agonized appeals to be saved. The crowd...
Levy Tries New House Plan in Seattle

Western Manager Turns His 2100-Seat Orpheum Into a Home for Long Runs with Big Features.

THERE has been a great deal of discussion of late on just how long motion pictures would continue to attract the public as a source of amusement. There is little comparison in the motion pictures of yesterday and to-day in regard to stories, productions and stars—yet there is little doubt that the motion pictures of the future will be larger theatres, with more production put out on a more spectacular footing than the city and the same in a manner as a legitimate show, carrying their own advance agents, managers and probably orchestras.

In this movement Mr. Levy has led the first big producers to start this movement, and they have been handsomely rewarded for their pioneering along this line. Naturally the next step would be where and how these productions are shown. Many of the motion picture theatres are usually booked so solid that there is little chance to break into them on a percentage basis, while the larger legitimate houses are so situated that they cannot juggle their bookings in order to accommodate the pictures.

Eugene Levy, manager and owner of Levy's Orpheum, Seattle, Wash., has looked into the future in regard to this matter and has practically changed the policy of his millions of dollars' worth of business by ordering an addition and remodeling of the theatre into an amusement house for handling only the biggest films on the market either by buying them outright, playing on a percentage basis or renting the theatre through policies.

Mr. Levy started his new policy with D. W. Griffith's "Hearts of the World." So great was the success that the production ran to its fifth week, smashing all records in Seattle for a long engagement. Mr. Levy has installed a forty-piece orchestra under Frank Alderman.

Levy Believes in Display Advertising.

Mr. Levy is also a great believer in large display advertising. He secured the services of Vic Gaultlett, who started off the campaign on "Hearts of the World" by taking out a one column picture in the Sunday Mirror of Seattle. He then followed it up with a series of advertisements that has hammered the public from all angles, with the result that capacity houses attended every showing of "Hearts of the World." Mr. Levy has booked to follow "Hearts of the World" Theda Bara's latest screen offering, "Salome," and there is little doubt there will be another box office break and a big profit.

In regard to the new policy of his theatre Mr. Levy says: "I am after the biggest productions on the market and will pay any price in order to secure the ones I want. I feel that Seattle is now willing to pay a nominal admission price to see the best motion picture offerings, as they have already shown in 'Hearts of the World.' If the motion picture companies would turn out more big productions, more pictures in the distribution of which could be advertised, I have, for really, when you stop to think, the motion picture business of the future will be along these lines. Although I am pioneering I feel confident that I will blaze the way as a number of other large houses throughout the United States follow my example."

ANNUAL DIRECTORS' MEETING HELD.

Following a luncheon at the Palace Hotel, San Francisco, the annual directors' meeting of the Motion Picture Industry of Northern California held its annual directors' meeting on July 31, which resulted in the unanimous re-election of the officers. They are: President, Louis Reichert; vice president, Eugene Roth; secretary, Norman Eisner; treasurer, Sam Levin; directors; M. J. Cohen, Eugene Roth, Howard J. Shechter, Louis Reichert, J. A. Partington, Sam Levin, Norman Eisner and Herman Wobber. Problems pertaining to the industry were discussed and arrangements of large productions of the year were considered satisfactory.

Semi-Annual New York Trips Necessary

So Declares John Hazza of Alberta, Who Comes a Distance to Pick up the Latest Angles.

A MONG the well-known men from out of town who visited New York during August was John Hazza, general manager of the Northwest Theatres Company, Limited, of Edmonton, Alberta, Canada, and one of the First National Exhibitors' Circuit, Limited, of Canada.

Mr. Hazza's visit to New York was for the purpose of getting into personal touch with business conditions at home, executives, and to attend to several important metropolitan film premieres liable to help him in arranging his own plans for the coming season.

"I find a semi-annual trip to New York absolutely indispensable to a procedure company and find a film exhibiting pictures in a high class way," said Mr. Hazza in the course of a brief interview. "Important events in the film industry occur so frequently and conditions change so rapidly that we must keep in touch with New York ideas to maintain his place in the procession."

As the proprietor of the Empress and the Bijou Theatres in Edmonton, Mr. Hazza can speak from the practical viewpoint of the experienced showman in this connection.

"We recently played Ambassador Gerard's 'My Four Years in Germany' for a full week to record business," Mr. Hazza went on. "We handled it in the northwest—the same spell of weather you New Yorkers were suffering under when I arrived here. It is only once or twice a week we are able to keep a picture in one week as at Edmonton where 'My Four Years in Germany' the patronage grew steadily from day to day. Prior to the regular opening we gave a special exhibition of the picture for Lieutenant-Governor Brett of the Province of Alberta, the Exhibitors' Association and a number of local newspaper editors. As a result, public interest in the production was keyed up highly, despite the terrific heat."

Mr. Hazza made some interesting comment on the daylight saving law as it is applied in his part of the world.

"There was really no necessity for putting the plan into operation in the Canadian northwest," he stated, "as we naturally have very long days and short nights throughout the summer months. I suppose it was inevitable as long as the rest of Canada and the United States had adopted it. The moving pictures suffered considerably at first, I suppose, but after the daylight saving took hold there was a great upsurge in attendance, as people spent their time playing outdoor games, and forgot about the pictures. But now conditions are getting back to normal again."

An Exhibition native of Toronto, Mr. Hazza has made his home in Edmonton for several years past, although retaining substantial property interests in Toronto.

WIDEAWAKE EXHIBITORS USE PHONOGRAPHS.

Many progressive exhibitors have been quick to take advantage of the phonograph by placing it in every theatre and advertising the "Sing Along." A well-known phone company which is announcing the production of a record containing "Pershing's Own Voice from the Battlefields," and "Ambassador Gerard's Address on Loyalty," is the Pathe Brothers' Phonograph Co. When showing "Pershing's Crusaders" or "My Four Years in Germany," several alert First National exhibitors have been quick to take advantage of the opportunity presented to install a phonograph on the stage or in the lobby to run this timely record.

In many of the towns the newspaper publicity received for the innovation has simply repaid the exhibitors for the small extra expense involved.

BROOKS EXPLOITATION MANAGER FOR PATHE.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment of Edgar O. Brooks as exploitation manager, a new office, which position he is to be of benefit to the company. Mr. Brooks, who has had many years' experience in the motion picture and theatrical business and is connected with Pathe's sales department, comes to this important task after a long service in exposure every way to have the exhibitor hold on to how to cash in with their motion picture programs.

BLACKTON TO TAKE OVER HIS OWN STUDIO.

J. Stuart Blackton, who is producing "The Common Riches" at his big production studio, under the auspices of the British-Canadian Recruiting Mission, will this week take over his studios in Brooklyn. While in California during the past winter Commodore Blackton sub-let his plant to William Fox. This contract has expired.
Schaefer and Rembusch Get Together

Everything Points to a Successful Convention of the Whole Trade—More Strictly, a Great Business Conference.

FRANK J. REMBUSCH, secretary of the convention committee, of the A. E. A. National Convention, came into Chicago Tuesday evening, August 13, and one of the first important things he did was to hold a conference with Peter J. Schaefer, president of the M. P. E. L. of A. The initial meeting took place Wednesday and was continued the following days.

Both men are good friends, of ten years' standing, and while many things were discussed it need scarcely be stated nothing was given out at this time, except that President Schaefer has agreed to address the national convention at one of its sessions and to act as toastmaster at one of the daily luncheons.

The convention committee has mailed a letter to every state president and secretary of the M. P. E. L. of A. and of the A. E. A., requesting them to participate in the approaching convention and to bring with them reports of the conditions in each state, with the object of ascertaining how a national organization can be most helpful to the industry as a whole.

As previously stated in these columns, the leading men in the trade—including producers, distributors and supply men—have been invited to attend, and it is also hoped by the convention committee that exhibitors from all parts of the country, irrespective of affiliation with either organization now existing, will come on to take part in this great business conference of the industry.

The object and the plan of this convention, it is again emphasized, are wholly away from those formulated and carried out at any preceding convention. Everyone in the moving picture business, who has a message to deliver for the general good of the industry, is cordially invited, and he will be given an opportunity to voice it and a respectful hearing.

Secretary Rembusch announces that prominent speakers will positively appear at fixed hours each day, and that the balance of the time will be devoted to a general discussion of the trade by those present. In other words, the convention will be a great get-together meeting, where important topics will be amicably discussed for the good of all concerned.

During the first four days the proceedings will be confined strictly to the discussion of business and its condition, and politics will be positively excluded.

On Friday, September 6, there will be an open business meeting for exhibitors, whether they belong to an organization or not. Some of the subjects to be discussed on that day are the tax question, Sunday opening, censorship, better pictures, efficiency and economy in production, distribution and presentation of pictures; the organization of the industry so that it shall become more powerful, active and representative in a national sense; advertising, technical art of the picture, etc.

Some of the prominent men in the trade who have already promised to attend and address the convention are William Fox, William A. Brady, Walter W. Irvin, Samuel L. Roth-
One Hundred Comedies in One Hundred Weeks.

On August 19 the Christie Comedy Company rounded out a period of 100 weeks, during which time a hundred comedies were produced and released. The hundredth comedy, "Does Your Husband Flirt?" The Christie Brothers are rather proud of their record, and of the fact that they have actual financial proof that their comedies are steadily gaining in favor. The Christie films feature the loves and tragedies of youth. The near-tragic incidents that happen to every pair of lovers before and after marriage are treated in a serio-humorous manner that recalls the exaggerated woes of the early romances of the elderly couples who comprise the coming troubles of the young lovers who view the films.

During the past few months three of the Christie leading men have gone to war—Harry Ham, Neal Burns and Jimmy Harrison. Jay Belasco expects to be called at any time, and Pathe Edwards and Bobby Vernon have just enlisted in the Navy.

Clarine Seymour is a new member of the Christie forces and will make her how opposite Bobby Vernon in an early release.

Paton Celebrates Birthday.

Stuart Paton, directing Diano western companies, was presented with a platinum chain by W. A. S. Douglas and Leon T. O-borne and with a gold watch by members of the company in the occasion of his birthday, which was celebrated at the home of Howard Crampton, and which was attended by a large number of film celebrities.

Seven Companies Working at Brunton Plant.

Seven film producing companies are now installed at the Robert Brunton studios and are working on productions. Patara has two companies, one with Louise Glauin, and the other with Bessie Barriscale. Mme. Yorska is working on her first film for the Matzene corporation. Helen Keller, the famous blind girl, is also at work on her first feature for the Helen Keller Film Corporation. Susse Hayakawa, an old-timer at the plant, is making his third picture for the Haworth Pictures, and Frank Keenan is doing Pathé features.

The seventh company is headed by Marie Dressler, who is working on comedies.

Kerrigan Moves to Hollywood.

J. Warren Kerrigan has moved from the old Selig studios at Edendale to the Willis and Inglis studios in Hollywood, where work is progressing on "Three X Gordon," a story directed by Kenneth Clarke. Later an Alaskan story by the same author will be filmed. Wallace Kerrigan, brother of the star, is seen in his old capacity around the plant, as studio manager, and Lois Wilson is playing the opposite lead in the picture. Negotiations between Jesse Hampton, business manager for Kerrigan, and Mrs. Richard Harding Davis are being made for the film rights of "Soldiers of Fortune" and "Ransom's Folly."

Harold Bell Wright Productions Coming.

Harold Bell Wright, noted novelist, has organized a company for the production of his best sellers for the screen, and sets have been erected in a studio in Hollywood for certain scenes to be made for the first picture, "The Little Shepherd of the Hills," the exterior scenes to be made on the mountains beyond Pasadena.

George McDaniel, who has played leading roles in Lasky and Fox productions during the past two years, has been engaged by Mr. Wright as leading man in the first production. Mr. McDaniel has appeared in the Victor Herbert Opera Company in New York, and in stock companies, also in New York. Also in the Shepherd of the Hills, work will be started on "The Calling of Dan Matthews."

Jesse L. Lasky in Town.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, arrived in Los Angeles the first week in August, to remain his usual six weeks. Mr. Lasky is quoted as saying that Los Angeles is to be the haven of motion picture producers this winter. The schedule of the Famous Players-Lasky stars has been arranged so that while all of them may not be here at the same time, they will all be here at some time or other during the winter, excepting Caruso, he says.

Howells Confers with Tally.

David Howells, foreign representative for the First National Exhibitors' Circuit, has been in Los Angeles the past week in conference with T. L. Tally, vice president of the organization, regarding future plans for the foreign bookings of the Circuit's productions.

Film Producers trim Pool Extras.

In order to comply with the "work or fight" ruling, the motion picture producers in Southern California have evolved a plan whereby the men employed as extras at the different studios will be secured through a central agency, which will have the authority of a sufficient number to protect the interests of the motion picture industry. This plan will give practically steady employment to about four hundred men, whereas the original number of men who found occasional work on film studios, or in mob or crowd scenes, has been estimated at 1,200. Draft board officials announced that they would not recognize the organization, but they would cooperate so that the picture concerns would be protected and that no plan would necessitate longer working hours for the extras in most cases.

Lightless Nights in Los Angeles.

Monday and Tuesday night of each week have been designated as light saving nights for the city of Los Angeles. Motion picture theatres are not permitted to use display lights or electric signs, nor more light in the lobby than is necessary to conduct business on those two nights. One violation of the rule the first night the law went into effect was witnessed in a Broadway playhouse. The proprietor was warned not to commit a second offence, as he would then be held liable to s knowingly which would probably be the loss of all light privileges for a certain period.

Theatre Attendant Killed by Negroes.

Emerson Schooler, 16 years old, doorkeeper of the Angelus Theatre, was stabbed by two negro boys whom he had ordered to leave the premises about 1:30 a.m. Saturday morning. The boys had opened the door and been admitted. Two negroes came into the theatre, attacked the attendant, shot him with a razor in the face, and robbed him. The negro boys were captured and admitted having fought with the theatre attendant, but denied that they had stabbed him.

Godwin Repairs Wrong.

R. M. Godwin, director of the School of Expression, who was accused of having swindled several young women out of various sums of money in not keeping his promise to teach them the art of acting before the camera and to find them work on film studios, appeared in court and testified that he had been called in the draft and that he had not intended to perpetrate any fraud. He agreed to turn over part of his army pay until the young women were reimbursed for the money he had collected from them.

Film Stars Aid War War.

At the Allied War Trophy Exhibit held in Exposition Park from August 1 to 11 a number of film stars from the various studios assisted in entertaining the multitudes of people that daily formed the audiences because they had slipped through another entrance and had taken seats near the front of the house. Young Schooler noticed the boys and made them leave by a rear door. The boys heaped abuse on him and dared him to come out. A few minutes later a patron coming that way saw the boy lying near the rear entrance and the two negro boys running down the alley. Schooler was taken to a hospital, but all attempts to revive him failed, and he died. The negro boys were captured and admitted fighting with the theatre attendant, but denied that they had stabbed him.
Hart to Take Active Part in Fourth Loan Drive.

William S. Hart is preparing to do his bit in the coming Fourth Liberty Loan drive by making a featurette, for which he wrote the story himself, and by making arrangements to drop all cinema work during the drive to go on a speaking tour as he did during the Third Liberty Loan drive.

Picture Previews.

Quinn's Rialto gave a private showing of "To Hell With the Kaiser," one morning last week, and invited some two hundred sailors and soldiers to view the film, filling up the remainder of the house with city officials and newspaper folk.

The Boys of the Susse Hayakawa features, "His Birthright" and "The Temple of Dusk," were given a private showing to a number of invited guests in the projection room of the Brunot studios.

Winter Headquarters.

Harry Aitken, president of Triangle Pictures, who has just arrived in Los Angeles from the east, predicts that nearly all the big picture stars of the country will make their winter headquarters in Southern California this year.

Entertained by Cowboy-Soldiers.

Leon T. Osborne, vice president and treasurer of the Diando Film Corporation, was entertained at Camp Kearney recently by Art Acord and other cowboy-actor soldiers in training at the camp.

New Members to Miller Theatre Company.

Several Northern theatricalists have become interested in the new Miller Theatre that is going up on Broadway, owned by Fred and Roy Miller and Harry Leonhard. J. L. Gottstein of the Greater Theatres Company, of the Northwest, and M. M. Bonson and associates, have been making arrangements to some extent in the new theatre, which promises to be one of the most up-to-date and modern on the west coast. Robert Bartleson has been engaged as secretary and assistant manager of the house.

Clune's Auditorium Renovated.

A thorough process of renovating and beautifying has been going on at Clune's Auditorium in preparation for the run of D. W. Griffith's new Artcraft picture, "A Great Love," which opens on an engagement at Clune's, where J. M. Miller, manager of the house, and Theodore Newman, general manager of the Clune interests, have not overlooked the least little thing in the way of added comforts and pleasures for the patrons of the house.

New Theatre for Hill Street.

A new theatre is being planned by Alexander Pantages to be erected on the lot at Seventh and Hill Streets, adjoining the Los Angeles Athletic Club, which may cost all the way up to a million dollars. Mr. Pantages has not decided yet whether to make the building five or twelve stories, but he wants nine store rooms and the theatre a thing of classic beauty.

Service Star is Admission.

The Los Angeles Herald, an evening paper, was host to mothers, sweethearts and sisters of soldiers and sailors at the Kinema Theatre one afternoon last week between the hours of 12 and 5, during the run of "The Service Star," with Madame Kennedy in the leading role. All that was required of the guests was that they show their service star and pay the war tax.

Kehrlein finds Business Good.

Emile Kehrlein, of the Kehrlein Kinema Circuit, which includes theatres in Oakland and Fresno, has returned from a visit to those two cities, and declares that although he found no place of amusement where people were being turned away, business conditions were good, and none of the exhibitors spoke to him otherwise.

The Alhambra Theatre boasts a splendidly new augmented orchestra, which has been engaged to play afternoons and evenings during the run of the war films, such as "Dershing's Crusaders," which have been and will continue to be a feature of this house.

Jack Curtis, former assistant manager of Clune's Auditorium, has left for New York, motoring with friends as far as San Francisco.
Little Thrills of the Week

Filmdom has been thrilled to its innermost core by the report that Theda Bara is to be married. Theda denies the story and says that her usual "will never be wedded to anything but my Art." The gentleman in the case is said to be named Palmer, but whether or not his first name is Arthur cannot be learned at this writing.

Charles Chaplin rises to remark that the story of his reported engagement to Mildred Harris, whom he usually calls his coxcomber, Mr. Shirk, is one of the hardest stories around the place.

Down at the box office, the box office is also the office of the local society. (The other lady to the right wearing a similar dress and curious name is no lady of the scene, but a long-time house guest, who is making a few movies during his vacation.)

Dirk, the man wearing the open-work effect straw hat, is going to be in a little show of which he is the author. He promises further down with dignified men is that reliable wheel horse of the screen, Theodore Roosevelt.

The two ladies ascending the steps are Mayme Kelson and Nina Byron. Standing near the door to the rig you see two of the most celebrated figures of the film, the De Mille brothers, Cecil and William, who will soon direct Washburn, now being directed by Cecil De Mille. Unhinging herself through the door in another hour, Elliott Dexter.

The little lady entering the scene from the stage is Frances Marion, writer of Lady, your assumption is wrong. "Cute" begins with a C. We do not know what the Q in Miss Nilsson's name stands for. The name of the secretary is not given but it is a piece of the back firing of the disabled autos has long been stilled by the dull thud of the rubber tires on the smooth part of the scenery and publicity departments.

Today's thrilling auto is that are parked at the curb for the distance of the entire block, and not a flyer among them. All of which comes belongs to the people who work here.

All of which teaches us that the way to make a movie is to direct a studio on a plot of ground formerly occupied by a garage and garage with a large pipe, the large pipe is Kenneth McGaffey, head of the publicity department. The coupling of this was done with the nicest of results. It was not intended.

Across the hall is the office of Adam Hill Shirk, whose name is not unknown to the pages of our periodical literature in the eyes of all the old hands. Mr. Shirk is one of the hardest workers around the place.

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trip, reconnoitering for the prospective big game season that opens soon.

A. G. Kenyon is a new scenario writer at the Kenyon Studio in Hollywood. Kenyon is the daughter of Leopoldo Godowsky, pianist of note, has been given a part in a forthcoming Hayakawa production, will be stationed in Hollywood with her father when he was in Los Angeles recently on a concert tour, and her engagement resulted from the visit.

John Fairbanks, Doug's brother and business manager, motored to the Yosemite for the start of the season.

Hampton Del Ruth, who left the Mack Sennett organization recently, is forming a company of his own to produce high class five-reel comedies.

Bryant Washburn is working at the Morosco studio on his first important vehicle, "The Gypsy Trail," after having played the leading male role in a Cecil B. DeMille production for Artcraft at the Lasky studio.

H. B. Keeler, one-time scenario writer at Paralta, but lately a free lance writer, has discarded his stage and screen rights to a new play he has just finished.

Constance Talmadge, just back after a two months vacation in New York, is working on a select picture in charge of Robert Vignola.

Dorothy Gish has begun her second production, called "The Hope Chest," for Paramount.

Thomas Nash, for seven years manager of leading production houses in a year ago, is temporarily in charge of Universal City while Henry Mollie is taking his vacation.

Claire Du Plessy is visiting kinfolk in San Francisco between engagements in J. Warren Kerrigan pictures.

Bebe Daniels took a movie camera along with the went to Big Bear Valley on a short vacation a few days ago.

Wellingston Cross, former musical comedy star and vaudeville headliner, will soon make his debut on the Triangle program in "The Gray Parasiol.

Organize Large Exchange In Canada

A DISTINCT surprise was sprung in Canadian film circles last week by the withdrawal of two officials from prominent Canadian organizations to establish a brand new exchange for the handling of special productions throughout the Western Hemisphere. Charlie Kenyon, general manager of Superfeatures, Limited, Toronto, and F. R. Lennon, assistant general sales manager of the Canadian Universal Film Company, Limited, Toronto, have left their concern for the purpose of forming a new exchange.

Mr. Kenyon is the owner of the Globe Films, Limited, Toronto, and the owner of three Toronto moving picture theatres, the Globe, Rialto and U-Kum.

Mr. Lennon is the Canadian rights for Paralta releases and a number of state right productions. Mr. Stevens recently returned from New York City, where he secured the Canadian rights for the special release, "The Still Alarm." Mr. Kenyon will be the president of the new company, which will be known as the National Film Incorporation, Limited.

It is the announced intention to open offices of the company in Montreal, Winnipeg and other Canadian cities.

These are to be established before the month is over. The company proposes to specialize with state right productions and special releases of various kinds.

J. R. McKenney becomes assistant general sales manager of the Canadian Universal in succession to Mr. Lennon. Mr. McKenney has been a star salesman of the Universal for a number of years and lately assumed office duties in Toronto. Mr. Lennon was with the Canadian Universal for ten years, being first employed by Jules and J. J. Allen when they controlled the Canadian Universal rights.

Incidentally, J. A. Kirkpatrick has joined the sales force of the Canadian Universal at Toronto and will cover the northern Ontario territory. The city of Sault Ste. Marie, Ontario, has also sold his Princess theatre in order to be associated with Mr. McKenney in the Toronto office.

Good Cheer from the "Bread Basket"

James V. Bryson Sees New York and Talks of Prosperity In the Wheat Belt.

JAMES V. BRYSON was a welcome visitor at the offices of the Moving Picture World during the past week. It was the film man's first look-in on the new quarters, which have been set aside by Mr. Bryson in New York. Mr. Bryson was for eight years known in the Northwest territory as the head of the Laemmle Film Service before recently he has been working independently in Minnesota, Wisconsin, North and South Dakota and Montana booking "Twenty Thousand Leagues Under the Sea" and "Come Through." As his territory is pretty well cleaned up he has made a trip to New York, according to Mr. Bryson, with the view of taking on new productions.

The Brysons made the trip from Minneapolis by automobile, fifteen days being covered by the journey. Stops were made in Minneapolis, Chicago, St. Paul, Des Moines, Davenport, Quad Cities in Illinois and South Dakota, the trip taking nearly three in Toronto. These visits enabled the Northwesterner to get the eastern angle on the market and verify the observations he has made in his own territory.

"Out in the Northwest the exhibitors are more enthusiastic," said Mr. Bryson. "Of course, there everything is based on the viewpoint of the farmer—and the farmer is happy. He is having a remarkable season. The sun has shone when he wanted it to shine and the rain has fallen when most he desired it. The farmer will get right down to brass tacks with you and count the grains on a stalk to show you that this year is a banner year. Just for an illustration as to financial conditions in the agricultural districts I might remark that I have seen in New York more Ford cars than I have noticed recently in the farming sections. The man of the soil is driving big cars these days—and expensive ones, too.

"Up in Canada conditions look good—that is, so far as they may be judged from what I saw in Toronto and Hamilton. Exhibitors seem to have more faith in the future. I noticed the different houses and opera houses are being fixed up their houses and expanding generally. The exchange men you meet have brighter faces. They have got back their confidence. The war taxes, too, bear down on the situation, of course.

"In the smallest towns you would be surprised to find the number of first class houses depending on the exhibition of such a feature, as the Northwest territory 25 cents general admission is a common thing in practically all towns. Exhibitors are beginning to appreciate the value of advertising and of the twenty-five cent price for admission.

"You will notice the marked increase in the number of boards.

"In the smallest towns you would be surprised to find the number of first class houses depending on the exhibition of such a feature as the Northwest territory 25 cents general admission is a common thing in practically all towns. Exhibitors are beginning to appreciate the value of advertising and of the twenty-five cent price for admission, etc.

"As to the star problem? My opinion is that the salvation of the industry lies in the star.

Mr. Bryson, who will be in town for another week, is stopping at the Hotel Markwell, Forty-ninth and Broadway.

Shows Woman's Land Army at Work

Universal Makes Picture for Private Exhibition, but May Give It General Release.

HARRY LEVEY, director of the industrial department of Universal, has official word from New Jersey that the player in "Give Me a Ring" from the the Salvation of a State," were actually the heroines in a real life drama, and that the scenes were vital in the affairs of New Jersey. The picture is New Jersey's unit of the Woman's Land Army at work. The women are shown at work in the fields.

If it weren't for the Woman's Land Army the crop of New Jersey would be lost. This is the message reported by Miss Constance, field secretary of the Army, who was one of those who helped make the picture. Officials of the State Departments of Agriculture have notified the Woman's Land Army leaders that their work has been their own personal interest.

New Jersey farmers have proved themselves this season to be intensely patriotic. They planted vastly greater acreage than ever before. Meantime the young men of the farms have volunteered into military or munition plant manufacturing service.

As matters were approaching a crisis in the last few weeks, state officials sent out a plea to the women. There was a response from the girls in Greater New Jersey and the numbers of the organization swelled.

The Universal film shows the women volunteering on a particular farm, and the camera follows them after they get the job. It shows, in four rapid stages, the change in attitude and behavior of the men. Although the Land Army film had been intended for release independently to clubs and women's societies for private showing, Universal officials have declared they are willing to place it on the market for regular distribution.

The Moving Picture World.
Exhibitor Merger Now Seems Assured

Peter J. Schaefer, Louis H. Frank and Frank J. Rembusch And a Comment on the Important Item Is Issued

S INCE mailing the convention article which appears in this issue under the Motion Picture Exhibitors heading, the following statement was given out from the headquarters of the American Exhibitors’ Association, this city, Thursday afternoon, August 15:

“Louis H. Frank and Frank Rembusch called upon Peter J. Schaefer, president of the Motion Picture Exhibitors League of America, to invite the League to attend the convention of the American Exhibitors’ Association which will be held in Chicago, September 3, 4, 5, 6 and 7.

“Mr. Schaefer stated that it was the consensus of opinion at the Boston meeting that there should be an amalgamation of both the national organizations.

“Messrs. Rembusch and Frank stated that there was nothing in the way now to prevent amalgamation and that the American Exhibitors’ Association would welcome such a move.

“Mr. Schaefer agreed to call a meeting at once of the executive committee of the League in order to take whatever action is necessary to bring about harmony between all concerned.

“All parties agreed that a new organization and by-laws would be necessary, and that both organizations would receive the profit of the new body.

“It was the unanimous opinion that all side issues, trade shows, expositions, booking circuits, etc., should have no place in a national organization, but that the purpose of the new organization should be to protect the industry from adverse legislation, censorship, unjust taxation, and to work for constructive objectives that effect the entire industry, and especially the motion picture exhibitor.

Exhibitors’ Association.

“FRANK J. REMBUSCH, National Secretary.”

This statement affords the most cheering and gratifying news for the industry, which has been announced for years past, and heartily congratulations are extended Messrs. Schaefer, Rembusch and Frank for showing a way out of the vexatious difficulties which have seriously affected the business conditions in the past. It is hoped that the way will lead up to a permanent settlement of the differences between the rival organizations, and that it will end in the formation of a single body which will represent not only the interests of the exhibitors but of every other department of the moving picture industry.

It is obligatory on the entire business in these days of war stress that everybody engaged in it should form a united body to assist the Government in every way possible to bring the war to a close in the shortest time possible. Enthusiastic, concerted and prolonged action is needed by the Government from the people in our industry, and since moving picture screens throughout the country afford the most effective means for government propaganda work it is the patriotic duty of every exhibitor to do his best in this respect. Let every exhibitor, therefore, become a member of the exhibitors’ organization that will be formed during the A. E. A. convention in September.

The last paragraph of the statement signed by National Secretary Rembusch outlines a notable departure from the policy of former national organizations of exhibitors. “All side issues, trade shows, expositions, booking circuits, etc., are to have no place in the new national organization, which will work for the interests of the entire trade and especially for the exhibiting department.

This policy, when carried out, will give the exhibitor a new standing. He cannot help holding his head higher. Why should he go begging for a mob? Why should he expect producers to undergo great loss of time and expense to make his show a success? A producer will never open his business by bringing the public in contact with the photoplayers, who cannot fail to lose some of their attractiveness on the screen by being ‘exhibited’ to the mob?

Yes, indeed, this will be a departure devoutly to be wished by the exhibitors and producers.

I called on President Schaefer, of the M. P. E. L. of A., Friday noon, Aug. 16, and found him in a happy mood. He returned from his vacation Monday, August 12, which has lasted since the Boston convention adjourned, and looked fit for any undertaking, strenuous or otherwise.

He spoke of the social and friendly chats with Mr. Rembusch which led up to the writing of the statement given out, and said that no differences whatever existed between Mr. Rembusch and himself. He also informed me that he had many good friends in the A. E. A., who will be glad to work with him on any condition.

Mr. Schaefer’s attitude toward the A. E. A. is distinctly friendly. That was very plain to me, judging from the conversation. As I was leaving he said that in order to bring about the amalgamation of the two organizations he was willing and ready to make any concessions possible, so long as they were fair to his friends in the League.

Mr. Schaefer told me before leaving that a meeting of the executive committee of the M. P. E. L. of A. will be held Labor Day, Monday, September 2, to take whatever action is necessary to bring about harmony between the two organizations. The proceedings of the meeting will be read before the convention of the A. E. A., the time to be fixed by the executive committee of the latter organization.

Lucien C. Wheeler Talks of His Duties

Interesting News About the Work of Mr. Hoagland and Himself for the Division of Films.

IN the latest issue (July 18) at hand of the Bioscope, London, considerable space has been devoted to an interview with Lucien C. Wheeler, representative in the city of the Division of Films of the Committee on Public Information. The Bioscope article states that in France alone 30,000 feet of negative are now being taken every week by the United States nationals and are being sent weekly to Washington, where they are developed and positive prints made and assembled for distribution.

It was also announced, at the time the article was written, that America’s Answer to the Hun,” the story of the Paris showing of which already has been printed in the World, would be presented in London in the near future, under the auspices of the British Ministry of Information, in accordance with an arrangement made by Mr. Wheeler with the British Ministry’s Cinematograph Department.

“So far,” says Mr. Wheeler in the article, “we (meaning Herbert Hoagland and myself) have been highly pleased with the result of our work in London. By the officials of the Ministry of Information, and particularly by Sir William Jury and his assistants, we have been received with the utmost cordiality. Every suggestion we have put forward has been met with the fullest and most generous response and Sir William Jury’s department is co-operating with us in the most enthusiastic, whole-hearted and effective manner.”

Friedman in Charge of Foursequare

Celebrated Players Film Corporation Will Release Not Less Than Twelve Feature During Coming Year.

JOSEPH L. FRIEDMAN, president of Celebrated Players’ Film Corporation, informs me that the interests of Foursequare Pictures, Inc., will be in charge of his organization, dating from August 15.

George Backer, president of Foursesquare Pictures, Inc., and also of the Bacon-Backer Film Corporation, visited the city last week, and during his stay made arrangements for turning over the Foursesquare office to the Celebrated Players’ Film Corporation. He also made arrangement with Mr,
Friedman to handle the future productions of the Bacon-Burmeister and the Harry Rapf Films, Inc.

Under these arrangements the Celebrated Players' Film Corporation will release not less than twelve features of the super-feature type during the coming year.

Mr. Rapf, C. V. Schaefer, its personal representative, who has been in Chicago for several days looking after Poursquare interests, returned to New York August 16.

A Fish Story on George Kleine.

An amusing fish story has leaked out in which George Kleine was the principal victim. Mr. Kleine has been dri-\n
ving these breezing days between work at his executive offices on East Adams street, and in fishing at Eagle Lake, Wis.

One morning he and his party left a certain landing by rowboat, arrived at a point about half a mile down the river, and started for another lake. The parties had planned to reach another lake which connects with Eagle by a narrow channel, choked for most of its length by grasses and sedge weed. Progress was slow and strenuous for the rowers, as the oar blades had only weeds and grass to furnish resistance to the strokes. When the party reached the channel, they were wrapped in masses of weeds, the party took an hour and a half in making the short trip, and morning had succeeded dawn.

Hastily the fishers got ready for the killing. The early morning's sport was intended to be a "live" baiting fest, for the finny tribe in those waters scorn decoys, however tempting.

Where is the bait? asked George, with just the tinge of fear in his customary bass voice, and the vestige of a pallor that could not be on his face.

Great heavens! It had been left behind on the landing, between which and them stretched the strangled channel. But not all the fair promise of a bountiful fish harvest could tempt the party to make the round trip twice the same day!

Ruling on Light for Lightless Nights.

The conservation department of the Fuel Administration for Illinois recently announced the following rules on the light to be used outside of each picture theatre at night, during the period of lightless nights which took effect July 15 to 30.

For safety reasons only each theatre is limited to 500 watts to light the lobby and the box office. No lights are permitted outside of the building for signs or advertising purposes, either in front of or on top of the building. When a theatre uses the front doors for exits, the lights over these exits must be included in the 500 watts allowed.

Political Candidates Must Favor Pictures.

The committee on political action, of Chicago Local, M. P. E. L. of A., will meet Tuesday and Thursday of every week until the primary election takes place. All candidates des-\n
ired for district and state offices must appear before this committee and state their attitude toward moving pic-\ntures and the industry as a whole.

Joseph Hopp American's Chicago Representative.

Joseph Hopp has been selected to act as representative of the American Film Company releases in Chicago and trib-\n
ute headquarters. He is the head of the Chicago office, fourth floor, Consumers Building. Mr. Hopp will be assisted by experienced salesman, who are now being selected for the work.

Mr. Hopp's long connection with the distributing business in Chicago eminently fits him for this position. He is one of the oldest ex-changes in the city, having founded the Standard Film Exchange in 1907. This exchange continued to keep Chicago business until October 6, 1915, when Mr. Hopp sold out to Universal.

"The Great Love" Packs Orchestra Hall.

D. W. Griffith's Artcraft picture, "The Great Love," broke all records for this season at Orchestra Hall, so manager Hill has informed me. Several times during the week, both in the afternoon and evening, waiting lines were to be seen, a very unusual happening at this house of over 2,500 seats.

The admission was 25 cents, the customary summer price. The attraction will be retained for another week, but it will not be extended long, probably. "The management, however, is restricted to one week, as a rule, by the releasing company.

George Kleine's Italian Film at Playhouse.

"Behind the Lines in Italy," the six-reel feature made by an Italian producing company, on the request of the Italian Ministry of Agriculture and Forestry, exclusive American rights being purchased by George Kleine, will begin an

indefinite engagement at The Playhouse, this city, Sunday, August 18.

Twentieth Century Changes Ownership.

The Twentieth Century Theatre, Forty-seventh Street and Prairie Avenue, which recently acquired by Henry Ortstein, owner of the Vista Theatre. The house has been renovated for the opening under the new management, which took place Saturday evening, August 17. A high class program was offered for the occasion.

Randolph Will Be Finished November I.

Adolph Linick, of Jones, Linick & Schafer, state that work on the Randolph Theatre, their new house on Randolph Street, near State, will begin September 1, and it is expected that the building will be finished about November 15th. The total cost is estimated at about $420. Architect Newhouse has the plans prepared and they have received the approval of the owners. Mr. Linick mentioned incidentally that the ventilating system will be the same as that installed in the Orpheum and Kiafco, the other two "Loop" houses owned by his company. Throughout the hottest summer a steady temperature of 68 degrees can always be found in these houses.

Prominent Film Concerns Change Headquarters.

Paramount will remove headquarters in this city from the nineteen floor of the Consumers' Building, on State Street, early in September, to its new building at Ninth Street and Wabash Avenue. The Select Pictures Corporation will move into the quar-\nters vacated by Paramount in the Consumers' Building, on the fifteenth floor, where its present quarters are located.

"The Master Crook" to be Released Soon.

The Celebrated Players' Film Corporation will release early in September "The Master Crook," featuring Edmond Breese and Alma Hanlon. President Friedman of the organization considers this production a very strong picture of the "Raffles" type.

"Around the Clock with a Rookie" Y. M. C. A. Subject Shown in Screen Magazine Has a Real Film Actor in Title Role.

A REAL film actor, picked up accidentally for the pur-\pose, is the star of "Around the Clock with a Rookie," a special release for Universal's Screen Magazine. This picture, directed by H. E. Hancock of the Y. M. C. A. War Service Council, and photographed by George Courtert, reveals the adventures of an American soldier in war and play from reveille to taps, and traces his development from a rookie with two left feet to the status of a crackjack fighting man. The picture was taken at Camp Devens, Mass, with incidental scenes from other sources touching on the war subject.

Mr. Hancock, when he went among the rookies looking for a "type" for his head character, was offered a regular "nothing but thumbs" and left feet of the awkward squad. He found a "type" that answered all requirements. Then it developed that the "star" was really a young fellow who previously had served time as a player in the Lubin studios.

But, though the rookie knew the technique of film playing, he did precious little acting in this film. The trouble was he didn't know how to handle a gun, and this spoiled all his chances of putting art into the action. But the results delighted the director. The picture portrays all the im-\nportant bumps and as well the good times that are cast in the lot of a soldier.

Considerable attention is paid in the film to the recrea-\tion division of a soldier's life. It shows how his leisure moments are filled with comforts and facilities to enjoy himself. "View of the Y. M. C. A. huts and the reading rooms, etc. are given. There are twenty-five huts at Camp Devens, and the provision of fun for soldiers constitutes a big undertaking done in a big way.

It should be stated, in fact, must necessarily be a matter of leading importance to the soldier. The soldier is free to enjoy himself from 4 p. m. to 10 p. m., and with the exception of the dinner hour, he passes much of the time in the Y. M. C. A.

One of the most interesting scenes of the "Around the Clock with a Rookie" is that taken in the Eagle Hut in Devil's Island. This is set in historic surroundings, and is one of the most important recreation institutions on the other side.
Educational Films Branching Out

Vice-President Hammans Tells What His Company is Doing in Coming Year—Three Subjects a Week

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation of America, announces a notable expansion of activities for the season of 1918-19. The precepts of the Federal Government to conserve everything for war efficiency are being kept steadily in view. Indeed, all the work of the Educational will be of the useful kind.

"Within the year half a million feet of the Educational's films have been sold to agencies connected with the Government for exhibition in foreign countries or the entertainment of the Expeditionary Forces on the transports or in France," said Mr. Hammans. "This will serve as an indication of how closely we are working in harmony with the great American purpose overseas, while at the same time we are catering to amusement needs over here.

"In the current season of 1918-19, beginning September 1, 156 short subjects a year—that is, three a week—besides occasional multiple-reel features of great public interest such as 'Your Fighting Navy' and 'When the Elmendorf has turned over to us 50,000 feet of his original negatives forming a picturesque record of Oriental life and of the monuments of pre-war Europe. This has never before been available for motion picture houses, but is now being edited and titled with a view to popular requirements. A number of other individual travel, scenic and scientific novelities will be announced by us a little later.

Will Release Cartoon Comedies Weekly.

"The demand for the International black and white cartoon comedies has greatly increased since that concern chose the Educational as its agent about four months ago. New comedies will be released at the rate of one a week throughout the year. Besides the Happy Hooligans and the famous kids, Gregory La Cava is now taking Tad's Silk Hat Harry cartoons as the subject of a new series, and the first release thereof took place on August 19. Some have wondered why these cartoon burlesques have found a place among the Educational's more serious work, but the obvious answer is that the clientele of any good theatre requires a medium of farce and fun alongside the more solid elements of its program. Audiences like the meat and the gravy, but they want the spirit and the dessert.

"The problem of wider distribution," concluded Mr. Hammans, "which has exercised us considerable in the past, is now being happily solved, thanks to the organization of the Educational Distributing Corporation which has recently been established by outside capital with my friend Charles A. Dean as the active head. To the even dozen of Educational exchanges now doing a flourishing business have already been added three others founded by the new company in the important centres of Chicago, Cleveland and Detroit.

Educational Opening New Exchanges.

"Exhibitors of the Chicago district can be assured of the best service and the fullest cooperation from the Distributing Corporation's Chicago offices of R. C. Cropper, at 220 South State street. In Detroit, Harry Abbott is opening up the Michigan territory by a new branch office located at 63 East Elizabeth street. Picture managers of northern and central Ohio who have been long seeking Educa-

Giant Wakes." In addition to these the Robert C. Bruce 'Scenes of Adventure in the Northwest' will be continued with an entirely new series descriptive of the Yosemite Valley and Lake Tahoe, the Mount Shasta Range, the Yellowstone Park, Jackson's Hole and Teton Mountains in Wyoming, and many hitherto unexplored locations in Oregon and Washington. The distribution of the fifty-three pictures made by Raymond L. Ditmars under the fascinating title of 'The Living Book of Nature' will be maintained and carried forward, much of it in virgin territory. These Bruce and Ditmars series have been no small factors in the policies that have won unexampled success for the Rothsfel and the Strand theatres, respectively, and they are rapidly being introduced into the high-class houses throughout the country.

"George D. Wright's 'Mexico Today,' twelve pictures now being released, descriptive of the land and the people, will be followed by a new series depicting the political and industrial life of Mexico. Mr. Wright is now working on this subject with every facility afforded to him both at Mexico City and in the Tampico oil fields by President Carranza's government. E. M. Newman's travel abroad in the Allied countries will supplement with a series of wartime films the able Newman Travels he has already furnished us, of life in the Far East and in the American possessions. "A distinct novelty of the 1918-19 season will be a series of tabloid native Indian dramas prepared by the Northwestern Film Corporation at Sheridan, Wyo. The company is using native Indian actors exclusively and promises the first truly realistic representation of aboriginal life among the scenes made famous in the history of America's western frontier. The primal release of the Dwight L. Elmendorf foreign pictures will be another interesting event of the season. Mr.

Hamish McLaunir with RED CROSS.

Hamish McLaunir, who has been publicity man for S. L. Rothsfel since the opening of the Rialto, has resigned to accept a position with the Red Cross publicity bureau at Washington. Mr. McLaunir's assistant, Louis Geffen, will succeed.

"Cigars for Kings and Millionaires"
No Scarcity of Operators in Toronto

THE number of operators in Toronto is not likely to be a scarcity in the moving picture projection machine operators in Ontario, as an announcement has been made by President Charles A. Dentelbeck of Moving Picture Machine Operators' Local 173 of Toronto that the local has just made the membership of the Toronto local now at the high water mark, about 100 operators being actively associated with the local. Incidentally some sixty members of the local are overseas with the army or have already done their part of the work. Nine members of the local are actually in France or England. The membership now will also includes sixteen returned soldiers, some of whom were not operators before their service with the army. The large push on the part of the local to meet the present great needs of the country as a new occupation and received instruction in vocational and re-educational institutions under the auspices of the Government. Just as soon as one of these returned men finishes his course and is able to qualify for an operator's license he joins the Toronto local. This remaking process for returned men has only just practically started. The Toronto local has assured the authorities that only returned soldiers will be employed anywhere as operators' assistants. Practically all the members of the local are married men with dependent, excepting those who have gone to war or have been rejected for physical reasons. Three members of the local have been officially reported killed in action and two others have been unofficially reported killed.

The Toronto local is said to be the first branch of the U. A. F. in that city to be formed for the express purpose of honoring of honorary memberships on members who don the uniform of the army. The soldiers are kept in good standing until they return to their work or take up other occupations after serving.

There are over two thousand local members in the Toronto local and the number of theatres in Toronto is approximately 85. There are now two operators in a great many Toronto theatres as a result of educational work on the part of the union. The Toronto local union has a number of out-of-town members.

Conditions in Toronto are apparently quite satisfactory and the operators are evidently making an honest effort to take care of the goods. The object of projection is seriously studied from all angles and many members are continually trying to work out new ideas of their own.

Uncle Sam to Appear as War Worker

At Thirty-five State Fairs in Twenty-three States He'll Show Film of His Own Making.

UNCLE SAM will show himself as a war worker to those of his nephew and nieces at some thirty-five state fairs in twenty-three states during the fair season which is just opening. The presentation will be made through motion pictures taken by the Government and developed by the armed forces. These pictures show military work in the activities of the army engineers constructing heavy pontoon and spar bridges, mining and demolishing enemy defenses; the types of horses and their training needed for cavalry and artillery; and the logging and milling of timbers for ship construction. Federal road building as another part of the development of transportation facilities is shown in various stages from foundations to the final crowning of the road.

A large part of the films will show the part played by the man behind the man behind the gun—the producer of food and clothes and shelter. Such films portray poultry and hog raising, the best practices in the National Forests for the production of wool, leather, and meat.

Six First Run Houses Open in Detroit

By September 1 All Will Be in Full Swing—McGee of Majestic for Open Booking.

By Labor Day every first-run theatre in Detroit will be open. Ground breaking of the Redstone yesterday announced that the definite opening date of that house is September 1, while M. W. McGee, managing director of the Majestic theatre, plans to open August 25. A Corcoran noticed yesterday that the logical course of the Majestic is to adopt a rather unique policy—that of absolute open booking. He will probably open with a Pathe feature with Frank Keenan, "More Trouble," running it two weeks, and following it with "To-day!" a state right feature owned for Michigan by Joe Horwitz, of the Four Squares Exchange.

It is Mr. McGee's contention that there will be plenty of good pictures to attract customers and that he will be able to compete with other good attractors so that, after all, the feature will not be more than thirty per cent of the consideration.

Mr. Miles is also of the belief that there will be available plenty of good pictures and that he will have the advantage of billing although he has already contracted for some fifteen or twenty Paramount pictures, and will likely open with a Paramount picture with Jack Barrymore.

There is now some talk that Messrs. Coheu and Warren, of the Colonial theatre, Woodward and Sibley Streets, are seriously contemplating changing the policy of that theatre, making it a first or second run theatre, running all pictures a full week. If they adopt this proposed policy it will increase Detroit's list of first-run theatres to six.

Reissues Are Liked in San Francisco

Several Downtown Houses Offering Them, the Only Complaint Being Against Change in Titles.

THE film reissues that are being handled by several exchanges in San Francisco are meeting with a splendid reception and are being offered on the bills of some of the largest downtown houses. Many of these, with their new titles, and in rearranged form, are superior to the original productions and are proving fully as satisfactory as the box office points. The only protest that the exhibitors are voicing is the change in name that has been made in some of these. In communities where the original picture was not shown this camouflage is of importance, but it seems ridiculous for the same reissue being shown the same production under two names. One of the leading local downtown houses that has been strongly featuring a series of Chaplin reissues gives the name of the old production, as well as the new title, in its newspaper advertising. For instance, "The Pugilist," is featured as adapted from "The Knockout."

Business during the past few months has been none too active, especially in the interior, where many theatres have been closed for the summer and others are operating on a greatly reduced schedule. The reissues that have been offered have given exhibitors an opportunity to secure service at rates, a percentage of receipts, that has been difficult to get them, and at the same time permit them to offer some of the finest productions of the past. Some are free to confess that their ability to secure reissues featuring prominent stars, at the reasonable rental prices that have been named, has alone enabled them to continue in business during the summer months.

JUNE ELVIDGE HANGS UP A RECORD.

June Elvidge, a World Picture star, is taking a well merited vacation and she has returned from Europe where she completed a five reel photoplay by Clara S. Beranger under the direction of Travers Vale. Miss Elvidge during the past year has completed fourteen subjects. In addition to these appearances she was employed by "Seven Open Orders," "Eve," and "City Scourge." Fifteen productions in twelve months is a record that no other moving picture star has ever reached in five reel pictures. In these same twelve months Miss Elvidge was never late one day at the studio. She never held up a scene or delayed the work by dilatory tactics.

DALLAS EXPRESS SERVICE UNSATISFACTORY.

Dallas film men with hardly an exception have forwarded to the Federal Express Company complaint blanks stating that service given by the merged express company is not satisfactory. The principal complaints are that the express company takes no pains in routing films by the most direct route and that many delays are occurring. They also complain that the wagons will take no late afternoon shipments. All the film exchanges are making their express shipments days in advance to insure delivery on time. This naturally is inconvenient.

WALTER COUGHLIN BOOSTING AMERICAN FILMS.

Walter A. Coughlin, western representative of the American Film Company, Inc., has established headquarters at Spokane in the offices of the Pacific Exchange and will boost American productions in that territory. Mr. Coughlin is well known to exhibitors of the Northwest, having been connected with the Mutual exchange for a number of years.
Spokane's Liberty to Increase Prices
Manager Cohn Taking His Public Into His Confidence Against Expectations of Federal Tax.

SPOKANE pictures can pull their belts up another notch and clench their fists with the new determination to do another bit—almost two bits, meaning 25 cents out here—toward winning the war. If the amendment to the tax act now goes through, admission prices in some of the picture theatres are due to go up, and will probably run from 40 cents for boxes to 24 cents for general admission. Manager W. B. Cohn of the Liberty Theatre has been tentatively adjusting his admission scale to fit the new tax demands, and will put the new scale into effect when the amendments become law. He is taking the public's confidence into his confidence to explain why increased prices must necessarily follow.

The present Liberty prices are: General admission, 18 cents, plus 2 cents war tax, or 20 cents; children, 9 cents, plus 1 cent war tax, or 10 cents; boxes, 31 cents, plus 4 cents war tax, or 35 cents.

Liberty prices when the new taxes become operative will be: General admission, 20 cents, plus 4 cents war tax, or 24 cents during the present, 8 cents, plus 2 cents war tax, or 10 cents; boxes, 32 cents, plus 8 cents war tax, or 40 cents.

Increased admission taxes are not the only way the moving picture houses are hit by the proposed amendments. To-day they pay a war tax of 15 cents a reel a day for all their pictures. Under the amendments they will pay instead of the real a day tax 5 per cent of the rental price of films. This magnifies the effect of increasing their film tax several hundred per cent.

In addition, theatres, like all corporations, are subject to the income tax and the excess profit tax, if there are any excess profits. There will also be an increase in the personal income tax, according to Manager Cohn, and the proposed new assessment will take about 33 1/3 per cent of their net profits.

On top of all is the annual government seating tax, based on capacity, which in the case of the Liberty Theatre amounts to $100 a year.

Liberty Now Paying Over $26,000 Annually.

"The Liberty is collecting and paying to the United States government between $20,000 and $30,000 annually," said Manager Cohn. "The government has held that the theatre is an essential business, and each theatre is a licensed government collector of taxes. The picture theatres have become an essential agency for propaganda, through their screens, Four-Minute Men and film trailers. We are informed that during the Fourth of July recess, 25,000 cents, or 10 cents, will be furnished every exchange with film trailers with famous stars, and these will be attached to all further productions. Patrons will be charged for seeing these films and not see or listen to some of the government's propaganda."

"Hereafter the government will deal directly with the picture theatres in placing its official war pictures. We have also been asked to submit bids on government pictures of various types."

"The picture theatres are not complaining and are doing all they can willingly in keeping up the morale of the people and giving the public all the encouragement they can. The increased cost under which we are forced to operate. The Liberty salary list is 100 per cent higher than it was a year ago. Carbon costs are up 500 per cent. Condensers are much higher. Film service costs us from 50 to 250 per cent more than a year ago. Printing, advertising and all supplies are soaring. If the new tax plan goes through 50 per cent of the small-town houses will be forced to close their doors within six months."

CINCINNATI EXHIBITORS NOT WORRIED.

The prospect of a tax on theatre admissions just twice that now prevailing, with a tax as well on the admissions at houses charging less than 10 cents, is not viewed with any alarm by exhibitors in Cincinnati. On the other hand, very few believe it will effect attendance to any great extent. They point to the fact that the present 10 per cent tax has had virtually no effect on attendance, as far as they can tell, and that the most part of the opinion that the imposition of an additional tax of a cent or two to help Uncle Sam win the war will be accepted by the public cheerfully and willingly. It is admitted that the high-priced tax, if not moderated by the hit by the tax, will probably suffer still more, as a 20 per cent cut in attendances means something to something with them; but photoplay exhibitors, as a rule, feel that in their case there is little to worry about.

Exchangemen Aid Wounded Soldiers

THE exchange managers of the national capital are going ahead with their plans to assist the sick and wounded soldiers, now numbering 2,200, confined to the Walter Reed General Hospital. A sub-committee from the association consisting of Oscar A. Morgan, W. E. Kent and Clarence L. and Bertram F. Linz, made an initial visit to the institution to ascertain what the men want most among the list of things that are supplied to them by the Government or the American Red Cross.

The sub-committee had previously purchased a large quantity of cigarettes for the boys, as well as a thousand souvenir postal cards of Washington to be used by the invalids in keeping their parents informed of their condition.

"There is an excellent chance for exchange managers and exhibitors all over the country," declared Mr. Morgan, who is secretary of the Washington Exchange Managers' Association, "to do good work along this line. There are forty-four Red Cross Convalescent Huts—one at each of the large camps and cantonments—where there are boys who would welcome a visit such as we made to Walter Reed. If the picture and the donation of a few smokes, picture postal cards of the city, games and puzzles. We are going to ask the exhibitors in these theatres, that are interested to assist us in keeping the Walter Reed Hospital invalids supplied with these little things."

"If there are parents or friends of any film boys confined to Walter Reed, or the various Huts throughout the country, they will all welcome a letter or a wire. With the word of sending a personal message to them," said Mr. Kent, "our committee will be only too glad to perform such a mission and see to it also that copies of the film trade journals are sent to these boys."

The committee is willing to undertake any reasonable personal service as outlined above, and interested persons in the film industry can communicate with the Washington office of the Moving Picture World, or to Mr. Morgan, at the Famous Players Exchange, or Mr. Kent, at the exchange of the Triangle Distributing Corporation.

Operators' Jobs Have a Sudden Value
Building Commissioner in Cincinnati Reports Rush of Applicants for Licenses Following "Essential" Decision.

THE fact that draft ages will soon be greatly extended, probably in both directions, coupled with the announcement that certain operators are held to be engaged in an essential work, has resulted in a regular stampede in Cincinnati of would-be dealers in film operating booths. This, at least, is the report of Building Commissioner Rendigs, who supervises the issue of licenses.

The requirements for passing the examination will be strictly observed to the letter, he declares, stating that he will not permit men to pose as operators without due qualification merely in order to escape the draft or work in some useful occupation. Formerly two or three men a month applied for licenses, but since the war the number after the "work or fight" rule went into force, with exemption for operators, nine men took the examination in one day.

Shifts Among Kansas City Managers
Changes and Promotions, Coupled with Demand of War, Bring New Men Into the Field.

A GENERAL shift has taken place among the managers of the Kansas City branches of several film exchanges. I. F. Mautzke, of the Kansas City office of the Mutual Film Corporation, has been appointed special representative for the Mutual and has left on a brief trip to Oklahoma City. Mr. Mautzke will make his headquarters in Kansas City for the present.

G. R. Sirwell, manager of the General Film Company, Inc., has resigned. H. R. Brennen, traveling auditor for General is in the city, and will take charge of the office.

Milton Feld, for the past eight months manager of the Universal Film Exchange office in Kansas City, has left to join a firm in the East. Mr. Feld is now a sergeant in the Quarter master's department at Camp McClellan, Texas. L. B. Douglas, assistant manager, takes Mr. Feld's place. Mr. Douglas was with Universal five years ago, then manager of the Kansas City office, and returned to Chicago for a year and a half, returning to Universal in Kansas City about a year and a half ago.
Good Pictures and Music for Soldiers

At Camps Near New York Men Will Hear the Soloists
from Manager Edel's Strand.

THROUGH the patriotic co-operation of Harold Edel, managing director of the Strand theatre, New York, it has been made possible to secure the Strand's soloists at the camp near New York when pictures are being played. The following have offered their services gratis: Grace Hoffman, coloratura soprano; Rosamond Lind, dramatic soprano, formerly with the Grand Opera Company of Brussels; Alys Michot, coloratura soprano; Herbert Waterous, basso, formerly with the Metropolitan Opera Company; Cora Traces, soprano, Miss Mamie Zangey, violinist.

Contracts for "Hearts of the World" have been signed for camps Upton, Custer, Lee and Meade, and confirmation for the camps in the Southwest is expected to be received any day.

"To Hell With the Kaiser" has been meeting with success at all the Liberty theatres. Official orders were issued by General French at Camp Jackson to the Commission on Training Camp Activities to secure this picture for free showing to the men.

"Pershing's Crossroads" has been a hit in Camp Grant, Custer, Pike and Travis, and will be played on the entire Liberty theatre picture circuit.

Douglas Fairbanks in "Say, Young Fellow" opened Monday at Camp Upton's Buffalo theatre as a picture feature on the vaudeville bill. In "Hill Hart in Shark Monroe" will play the last half of the week.

General to Issue "Our Bridge of Ships"

Government Two-Reeler Shows How Workmen Are Peopling Shipyards with Enthusiastic Hosts.

JUST when another Liberty Loan is coming along, here is "Our Bridge of Ships," a two-reel subject that should sell "dollars' worth of Uncle Sam's securities to those who have taken shares in the early issue and to those who have held off through suspicion (or some other motive) created by doubts as to how the billions are being spent. The "peopling of the Shipyards" is a very big and tremendous activities that are being rushed to a victorious climax under the direction of Charles M. Schwab, director general, Emergency Fleet Corporation, and Richard N. Hill, president of the Shipbuilding Board.

The two reels shown August 19, in the Kinoton projection room, Masonic Temple Building, give brief and convincing "shots" at activities in a score of shipbuilding plants. With construction work in various stages of advancement, steel and wooden shipbuilding is pictured and there are no end of impressive "shots" at great crowds of enthusiastic workmen employed in squelching the atrocious Hun.

In a half-minute silence to read "Our Bridge of Ships" through its various agencies, and exhibitors - who wish to arouse local enthusiasm, stir patriotic action and make a connection in showing the proper spirit that the "man behind the man behind the gun" will see to it that this newest Government film is flashed upon their screens.

Crandle Advises Legislators on Tax

Washington Exhibitor Says Care Should be Taken Not to So Weaken Industry as to Make It Non-Operative.

THAT the many taxes proposed for the motion picture and other theatres in the bill being whipped into shape by the Senate of Congress is a question up to the day. The houses especially was pointed out by Harry M. Crandle, of Washington, to a number of Congressmen during a visit to the Capitol. He showed the legislators that it will be impossible for them to present figures changes for admission, and predicted that the fifteen-cent houses will be asking twenty-five cents (tax included) if saddled with the heavy burden proposed.

Now people are called upon to pay a tax of two cents upon each fifteen-cent admission. If this tax is doubled it will mean the gross admission charge will mount to nineteen cents. In Washington, while conditions are different that in New York City, the admission prices are jumped up to $35 weekly, and other costs have mounted in proportion, and with a doubling of the seating capacity tax and the imposition of a rental-price tax, added to the others, the result will be that operating costs will reach several more cents. In fact, it is figured that the fifteen-cent admission will, in round figures, total twenty-three and a half cents—and the exhibitor will charge twenty-five cents.

Mr. Crandle was careful to point out that the exhibitors of the United States were not asking to be exempted from taxation—they are willing to do their share—but he urged that care be taken not to so weaken the industry as to practically make it non-productive. Heavily burdened it can yield little or no revenue, he declared.

Film Offerings at New York Theatres

Programs for the Week of August 18 at Some of the More Important Locations of the Picture Houses.

STRAND.—Ethel Barrymore in a screen version of her stage success, "Our Mrs. McChesney," was the star of the picture program at the Strand the week of August 18. The Broadway stories of the last few years have many popular features. The latest official War Review, a Christie comedy entitled "Know Your Neighbor," another number of the Outing-Chester bird pictures and the Strand Topical Review completed the screen bill. Grace Hoffman and Mery Zentay were the soloists.

RIALTO.—"Her Only Way," a Select picture with Norma Talmadge featured, was at the head of the Rialto list. George Scarborough is the author, and Sidney Franklin directed the production. The Animated Magazine, a comedy and a scenic were also shown. The soloists were Greek Evans and Mlle. Madeline D'Espino.

EDISON.—"Elsie Ferguson in a Heart of the Wilds," an Artcraft picture, was the leading player on the Rivoli program. Josephine Garavelli was the soloist. A comedy, a scenic, the Animated Pictorial and the Official Allied War Review were also issued.

EIGHTY-FIRST STREET.—First half, Gloria Joy in "The Locked Heart." Latter half, Mabel Normand in "Back to the Woods!"

FORTY-FOURTH STREET.—Griﬃth's "Hearts of the World" continues to fill the theatre.

GEORGE M. COHAN'S.—"America's Answer."

ALLEN HAS HONOR ROLL OF 34 NAMES.

Eighty-one employees of six theatres of Calgary, Alberta, have enlisted with the Canadian and Provincial Allied War Service overseas against the Hun. This total is an indication of the great number of moving picture theatre employees of Canada who have joined the colors for the big fight during the four years that the Dominion has been at war. The Calgary branch of the Canadian Universal Film Company, Limited, has also seven representatives in the Army, and this fact is evidence of the manner in which exchange employees have taken up arms.

According to the statistics recently compiled in Calgary the Allen Theatre heads the list with thirty-four names on its honor roll. The Pantages Theatre has seventeen employees in its service and although all of the employes of the Princess Theatre have joined the fight. The Regent Theatre, Calgary, has furnished six soldiers, while the Empress and Bijou Theatres each have five men in uniform.

McMAHAN TO BUILD THEATRE IN NEWTOWN.

Definite information that the Cincinnati Development Company, in which J. W. McMahan, of McMahan & Jackson, is largely interested, is planning to build a good-sized moving-picture house at Newtown, near the site of the vast Government nitrates plant now under construction, has been made available. As there will be fully 10,000 persons employed in the plant when it is finished and under way, and an army of families will nearly all live nearby, it can be seen that there will be ample business for one or several theatres. The same company will also operate other business enterprises in Newtown, as well as handling the development of the land for railroad purposes. The corporation which led Mr. McMahan to jump promptly into the real estate business when the site of the Government was settled bids fair to net him a substantial fortune, judging by the increasing activity of the real market in the section referred to.

HULSEY BREAKS HIPPODROME HOODOO.

E. H. Hulsey, who owns more moving picture shows than any other man in the Southwest, which has stayed with the Dallas Hippodrome for years. Manager after has failed at the theatre. Hulsey took it over early in August, and through judicious advertising and the showing of high-grade pictures, succeeded in packing the house. On the opening day when Griffith's "The Greater Love" was featured the lobby of the Hippodrome was a bower of roses sent by Dallas merchants who are anxious for Hulsey's success.
Enlarged Music Department for World
George W. Beynon, Its Editor, Realizes His Ambition to Give Service to the Music Director.

For some months George W. Beynon, who conducts the department of the Moving Picture World headed "Music for the Picture," has been working upon a new plan for the presentation of that industry interest, and essential subject. Always a leader in the matter of real service to the exhibitor the Moving Picture World years ago started a music department, a time when very little attention was given to that factor of exhibiting. Much of the progress that has been made in the way of associating music and the picture has been through the advice and guidance thus provided to musicians who were playing the pictures.

In its several steps along the road of progress in this particular branch of picture presentation it is probable that the most fruitful effort was in securing the services of Mr. Beynon as editor of the music department. Being a musician himself, Beynon has been able to understand the need of accomplished and widely recognized such as musical directors throughout this country, Mr. Beynon at once brought to his department a number of the best musicians in the country. We hope our readers will like it; he offers the most comprehensive presentation of the subject that has yet been offered.

Whitman Will Campaign with Films
New York Governor and State Secretary Appoint Harry Levey to Supervise Screen Exploitation.

The political campaign in New York State will be waged to a great extent through the films. A step was made in this direction by the appointment of Harry Levey, director of the Universal's industrial department, to have charge of the film campaign for Governor Whitman and Secretary of State Francis Hugo.

Mr. Hugo instructed Mr. Levey to produce a special picture to be entitled "My Four Years in Albany," which will review all the important activities of both the Secretary of State and the Governor during the tenure of office. The film is likely to be one of the chief campaign enterprises of the Republican forces.

It will be remembered that Mr. Hugo has previously figured as an active sponsor of the motion picture message carrier. He had a big part in carrying out the Educational Division of the feature, "Careless America," by the Universal, in advance of the Safety First campaign.

Prepare New Scenario Writing Courses
Extension Division of University of California Finds Much Interest in Work Among Students.

The course in scenario writing that was featured last term by the extension division of the University of California, under the direction of Earle Snell, proved so popular that new courses in the subject were prepared for the summer and fall terms and classes are now receiving instruction. The new courses are designed to fill the need of those who have expressed a desire to enroll, and many who are already on the waiting list. The elementary techniques of scenario construction are being taught along the same lines as the major work was covered by the previous courses and in addition there is an advanced class for those who have mastered preliminary technique; it will include building of a complete new picture employing a number of the latest methods of direction of approach. Exhibitors express the opinion that the need of the industry is for more good stories from authors trained in the technique of the screen. The offices of the extension division of the university are located at 62 Post street, San Francisco.

Migratory Star a Diminishing Light
Louise Huff Says It Is Shortsighted Policy on the Part of Player Continually to Change Employers.

"The motion picture star who shifts from one company to another after every picture or two and not alone injures herself, but causes suffering from a monetary point of view to the exhibitor," says Louise Huff, who has just completed the second picture, "The Sea Wall," for World Pictures.

"It is a sighted policy for anyone who has had the good fortune of having her name elevated to stellar position," says Miss Huff, "to move from one company to another. It is true that for the moment she may be able to earn a little more money than she would if she loses her drawing power because she confuses the exhibitor who, being unable to keep up with her migrations, confines himself to exploiting her in the stereotyped way. She must maintain her the brightest lights of concentrated publicity. She also must have the advantage of discrimination in selection of stories. She must also be in sympathy and accord with the director and cameraman. It is not until she gets this cooperation that she bears and if it is not maintained she will lose her star." Huff, it is maintained by those in the industry, is a type of star that may be said to be the most efficient and the most valuable to the industry.

Gerald Film Doing Remarkable Business
In Its Twenty-Week in Boston and Over 100,000 Persons Have Seen It in Cincinnati.

With more than two hundred persons waiting in line at 10 o'clock at night for the last show to start, the small town of Medina, Ohio, established a remarkable record when it showed to 1,759 persons out of a total population of only 2,000 a few days ago. The attraction was "My Four Years in Germany," and Manager Branch of the Princess Theatre utilized several good publicity ideas of his own in addition to material furnished by the First National.

At the Tremont Theatre in Boston Gerald's "My Four Years in Germany" is in its twentieth week and still showing to capacity. The Boston Advertiser recently declared that this picture has established itself as one of the greatest successes ever shown on the screen. Naval officials have been special guests of the theatre management and have also asserted that this picture has been a tremendous aid to recruiting through the medium of the picture screen.

Shewing to more than 100,000 persons in 168 performances broke the established new turnstile figures during a phenomenal four weeks' run at the Grand Opera House in Cincinnati. The manager of the feature, J. W. Franklin, publicity man for the Grand, stated that "My Four Years in Germany" was undoubtedly the most talked about picture ever shown in Cincinnati. It played to a gross of $21,401.75. A special performance was given by the Universal. The Migratory Star was utilized in co-operating with the local naval recruiting officers.

Restoring One Year of Business Life.

The World reporter who interviewed Jacob Wilk on the subject of Hiller & Wilk for a recent issue took a whole year of business life away from that firm without so much as an apology. Hiller & Wilk, as a matter of fact, started business August 1, 1915, instead of two years ago as stated in The World's interview.
British Notes

By J. B. Sutcliffe.

The reply of the Chancellor of the Exchequer to the petition recently presented by the Exhibitors' Association for a reduction of the entertainment tax in its application to lower-priced admissions has been made with a promptness not usually associated with Governmental transaction. The aim of the petition was to secure administrative readjustments of the import to allow an increase in price of seats without incurring the increased tax range, thus making the additions to the seating without which is impossible. For a twopenny seat the patron pays two-pence-halfpenny, the halfpenny being tax. Should the showman find it necessary, as many have been compelled to, to increase the price of his cheapest seats to two-pence-halfpenny he burdens his patrons with just double the former amount of tax. Exhibitors, particularly in poorer districts where the cheap seats furnish the staple receipts were not long to realize the impracticality and through the Association's efforts the welcome announcement was made last week of readjustments in the working of the tax. These are: Upon seats not exceeding 2½d, tax ½d; exceeding 2½d, but not exceeding 4d, tax 1½d; exceeding 4d, but not exceeding 7½d, tax 2d. There is no material sacrifice in tax revenue in any or all of the alterations, but they meet the purpose intended by permitting the exhibitor making a slight increase in his charges without encountering the next grade on the tax scale. The readjustments are scheduled to be operative October 1, but it is highly probable that they will be available in August.

Shirley Kellogg, revue star of the Hippodrome and wife of Albert de Courville, is contemplating an early excursion into what one scion of the "legitimate" calls the great contemporary.

"Les Miserables" (Fox, new version), has recently been shown to the trade and viewers at the Alhambra. The booking barometer, so the Fox people tell me, has set immoderately at "fair."* * *

Herbert Brenon, who has been over here several months, has very nearly completed his work on the Government film he has been engaging and will be a work upon another. It is palpably a propagandist picture, but the scenario by Hall Caine and the artists destroy it will allow the producer scope for play upon the emotions in a manner hitherto unassociated with patriotic application.

The London branch of the Exhibitors' Association has a bone to pick with Film Booking Offices, Ltd., the distributor of the picture at the Royal Albert Hall upon the occasion of a patriotic demonstration there. The Gerad film has been booked extensively in the Metropolis as a serial.

As evidence of the general interest being taken in the Tideal company's moving picture biography of the Prime Minister, Lloyd George, the introduction of the matter into Parliamentary discussion is a thing of noteworthy interest. It arose from a question in the House of Commons asking if it was an official film. It is not. It is entirely the private enterprise of the Ideal Film Company, assisted by Lloyd George's brother, William Lloyd George, and by Sir Sidney Low of London University (Imperial and Colonial History), who has prepared the script.

Moving-picture biographies seem to be the general rule with which the city this fall has had to do. We have had already seven pictured "lives." And now Maurice Elvey has practically completed a "Life of Nelson" for International Exclusives, Ltd.* * *

The Provincial Kinematograph Exhibitors' Federation, a northern organization of exhibitors, condemns in unmistakable terms the growing practice of the smaller independent exchanges in releasing feature films expressly so the convenience of a leading cinema in the locality. It frequently happens, they aver, that a subject exhibited exclusively at a city cinema in this manner does not fulfill its second engagement for a fortnight or three weeks later during which time it may have been shown at several halls outside the city area.

A County Court ruling at Sheffield against the Fox Company makes it quite clear that when an exhibitor alters a contract form for film hire, although not confirmed by the exchange man, receipt and return constitute an acceptance of its terms and legal responsibility to execute them.* * *

Lady Stapleton, wife of Sir Miles Stapleton, has become a professional moving picture player. She is a well-known society beauty and is embarking upon a cinematic career as a form of war work.

Now that the merging alignment of interests has been consummated in the London producing combine, National Kinema Productions, Ltd., it is possible to definitely corroborate previous assumptions on the policy and aims of the undertaking. The capital of the company is approximately half a million dollars. The president is J. Benson, an owner of extensive theatrical properties, and the managing director Will Barker, a moving picture producer of twenty years' standing. The two companies, if they continue to produce independently of each other but which will release under the one banner, are the British Actors Film Company, and that first milestone in the history of our Ideal, Barker Production, Ltd. The N. K. P. will more or less be devoted to the preparation of super pictures, multi-reel dramas, both of the spectacular and social type or both. The personnel of the two companies already working with them will remain unaltered. Thomas Bentley, our Dickensian specialist, will still direct for the British Actors Company and Will Barker, now that he has resigned from some of his trade organization offices, will still find time to supervise affairs at the "old shop" in Soho Square.

Sir Thomas Beecham, a pioneer of grand opera, with a picked company of artists now touring, visited London under his own baton, deplores the appeal of the lighter setting for skilled musicians. "Most of our best singers have gone into lighter opera and, I suppose, we shall presently see them in the cinema houses where our orchestras have already gone. For lack of other scope the most brilliant players ever heard in the world are now playing in cinemas," he says.

A few weeks ago exhibitors at Sheffield threatened to refuse to show any film that had previously been shown in the city, as any films are played at the regular moving picture theatre. The position was precipitated by the appearance of "The Garden of Allah" (Selig) at a local public hall. To eliminate any possible misunderstanding the exhibitors of Sheffield, 85 per cent of the members of the Exhibitors' Association, are anxious to state that this resolve is one in principle and execution to apply to any film so exploited to their detriment and bore no special application to the production above mentioned.

Film Booking Offices, Ltd., reports heavy bookings of Ambassador Gerard's visualized narrative, "My Four Years in Germany," and the release date is months away yet. This, the first moving picture of a state document, had a notable send-off, sponsored by many celebrities in divers walks of life. More ambassadors, foreign ministers and dignitaries of the state, church, law and industry attended the New Haven premiere of "A Kinema at the Abbey" than would be found at the highest society functions.

The Reindeer Film Company, with offices at King Street, Covent Garden, is a new independent renting exchange formed for the distribution on this side of the series of topographical and educational split-reel subjects now being issued by the Ford Film Company of Detroit, Michigan, and Manchester, England.

George F. Green, who recently assumed proprietorship of the Samson Film Company, has taken over the remainder of the Alice Howell Century Comedies.* * *

Glasgow exhibitors are justifiably annoyed at the admission of the general public—that is, to be specific, individual members of the general public—to the private trade and press viewings of forthcoming features. Not that the complaint is peculiar or confined to the Scottish capital; in
Vamping Is Now a Pursuit and a Verb

While Precedence Seems to Go to the Vamp the Lady Is Not Particularly Well Defined.

Among the current ladies of Filmdom, especially those most in vogue, precedence seems to go to the Vamp. She is not particularly-well defined. She is some sort of a mysterious compound of Louise Glau, Dorothy Dalton and Theda Bara, with a dash of Gay Parree. Her mission in life is to bleed young bloods in dress suits when they are genially alcoholed.

Vamping has become a pursuit and a verb. I vamp. Thou vampest. SHE vamps.

"She" is often represented to be "French," and she is about as "French" as American accent on "Give me some bread."

"Donny moo doo pang!"

It is a safe bet that the Vamp gets more "mash notes" than either the Ingenue or the Poor-Working-Girl, though this may not speak well for the future of our noble race, at least so it would appear at a glance. But let us not judge the sex skirmish superficially.

The ladies of Filmdom may not be representative. These impersouations are becoming to lose flavor. They are served up from the delicatessen menu. What is called fresh from the American gardens and orchards would be far more palatable, but puzzled producers of pure and uncommercialized purpose do not seem to know where to find it, so embittered is their love of the drama by hatred of paying a royalty.

They have much to learn from detested sources.

The American girl who dances on a table strewn with flowers and champagne glasses at 3 A. M. is a weird creation of Atlantic City idealism. She is more likely sound asleep after a chocolate-ice-cream-soda at the corner drug store, but chuck full of dramatic possibilities. Beneath her embroidered "nightie" are more ardent emotions, delicate sensibilities, capacity for making trouble and extricating herself skillfully from it than in all the vamps, ingenues and working-girls put together, with a beautiful-stenographer-headed-for-ruin thrown in.

The American girl has dazed all Europe and some husbands.

As light as froth in skimming over the surface of things in peaceful days, she has swiftly adapted herself to complex conditions in war times to the amazement of all, herself included. It is not easy to name her strongest characteristic. Let us say she is "congenially emotionalized." Her impulses for good and bad are staggering in results, according to the way she happens to feel at the time. She makes our hair stand on end, or turn gray, or strokes it with gentle hand in such swift succession that we never know exactly what to expect. We are in a panic of joy or fear whenever she mixes in.

As complex as love, the embodiment of life, when may we see this Lady Contemporary on the screen?
Hodkinson Program Promises Variety
Corporation Believes with Latest Additions of Contributing
Companies It Can Supply Any Type of Production.

With the addition of the Lillian Walker Productions to its program the W. W. Hodkinson Corporation believes it can supply any type of star and picture, thereby offering the exhibitor several series of pictures possessing individuality. Lillian Walker brings the Hodkinson Service a series of "happy" pictures, the first of which, "The Embarrassment of Riches," by Louis K. Ans-pacher, is a comedy drama of New York life.

J. Warren Kerrigan, so far the only made star on the Hodkinson program, will be presented by Jesse D. Hampton in a series of romances and adventure, such as his current release, "Burglar for a Night," which has been well received by both critics and public. "Prisoners of the Pines," the Kerrigan-Hampton release for September, is a story of the White-Carson-Fields adapted from Kenneth B. Clarke’s story, "The Swamper."

Louise Glaum, believing war time unpropitious for tragedy, has wrapped her calculating tempests up in their scarlet gowns and put them away. Her future Paralta-Hodkinson plays will be strong dramas providing her with sympathetic roles, such as "A Law Unto Herself," a story of France and Miss Glaum is Miss Glaum's best effort.

Because of her versatility, Bessie Barriscale adds spice and piquancy to her appearance in being one moment a comédienne and the next an emotional actress. However, her future Paralta plays are going to be as far as possible, "The White Lie" is such a picture, telling the story of a woman who lied to bring happiness to her husband and then lost his love because of her deed.

The brand new Plaza pictures present Anita King in out-
door stories of love and adventure. Miss King is a girl who does things and, as a suffragette in "Petticoats and Politics," her first Plaza-Hodkinson release, she keeps not only her-
selt, but a whole town in action.

Kenneth Cliford, petite and sprightly, gives a child de-
lineation in "Angel Child" that is as novel as it is refreshing. Miss Cliford is also a Plaza star.

Color pictures fill out the Hodkinson Service program with scenic pictures in Nature's own colors. "Cupid Angling," which has already enjoyed hearty ovations given it on the Pacific Coast, where it was given pre-release showings, combines story and scenery. Ruth Roland is the star.

The schedule of prices instituted by the W. W. Hodkinson Corporation for its product is believed to be a new one, based, as it is, on the tested and proved box office value of each star in each and every section of the country instead of on census population.

It is the belief of Mr. Hodkinson that this way of sche-
duling the price of stars is the only fair and equitable one not for only the exhibitor, but the producer as well.

Fleckles Gets Back into the Game
Well-Known Exchanger with A. Weinberg Forms Screen-
craft Pictures and Leases Thanhouser Plant.

The Screencraft Pictures Incorporated, which has been quietly forming for the past few months with several of the best known men of the industry at the helm, is now unmanned as a full fledged and active concern. Executive offices have been established in the Longacre Build-
ing. A deal has been consummated whereby the company takes over on a long lease the Thanhouser studios in New Rochelle for the production of their pictures. The direction has been engaged and the story selected for the first production.

The officers of the company are Marcie Fleckles, presi-
dent, and A. Weinberg, secretary and treasurer. These men are well known in the industry, having been asso-
ciated with it for many years.

Mr. Fleckles through his wide exchange connections and mutual acquaintances has a knowledge of the film busi-
ness that dates back to the early days of the industry. He has had extensive dealings with the independent exchange owners throughout the country, who have placed their con-
fidence in him in many large deals in the past. With Mr. Weinberg’s association with the Famous Players the Screen-
craft Pictures, Incorporated, is offered by men who enjoy a wide knowledge of the film business and are thoroughly familiar with exchange work and the market.

Realizing the failure of the majority of the new companies that enter the field has been due to not possess-
ing the manufacturing of film spent several months visiting the various important exchange centers, will the result that his company is going forward with a definite plan to make pictures which they know in advance will find a ready mar-
et among both exchanges and theatres. Screencraft has already arranged for an independent branch.

The story for the first production has been selected. It is of the clean society type scenario with sprinklings of comedy situations which are so desirable to-day. The company has not decided on any certain length for its pictures, but will make them in natural length.

Frank Reicher, whose many successes are well known in the picture field, has been selected to direct Screencraft productions. Mr. Reicher during his connection with the Lasky Corporation staged more than thirty of that company’s pictures. Well known principals will be employed in the pictures and negotiations are going forward at this time with players and their abilities, drawing power and pop-
ularity are unquestioned.

Work on the first production will start immediately.

Mutual Brings Sliter to New York
Former Manager of Albany Branch Is Succeeded Up State
by Jerome Safron.

FRID G. SLITER, manager of the Albany branch of the Mutual Film Corporation, has been selected by Presi-
dent James M. Sheldon of the Mutual as manager of the New York Exchange, succeeding J. Sullivan resigned. Mr. Sliter assumed charge of the office August 4 and Jerome Safron of the sales force of the Philadelphia branch has been promoted to branch manager at Albany, assuming charge July 31. Mr. Sliter plans to return to New York comes after three years of successful sales work in the Mutual ranks and is in line with President Shel-
non’s policy of selecting men from within his own organization for important vacan-
cies which occur.

Mr. Sliter entered the Mutual service in 1915 as salesman at Al-

by Jerome Safron.

Fred G. Sliter.

DAVISON TO PADDLE HIS OWN CANOE.
T. H. Davison, the well-known British film agent and
salesman, until recently general manager of the Trans-
Atlantic Film Company, Ltd., the European branch of the United
Atlantic Film Company, Ltd., the European branch of the Uni-

American film interests.

Mr. Davison has opened offices at 171 Wardour street.
171 Wardour street.

Lucinberg, secretary and treasurer of the Trans-

Atlantic Film Company, Ltd., has severally acquainted with every buyer in the United Kingdom, and has also an extensive clientele in all the Continental and Colonial markets, besides being one of the best known men in the trade.

He is open to undertake the European agency for Amer-

ican productions.
Quickly Breaks Into Officer’s School
Luther Reed, Metro Scenarioist, Is Yanked Out of Yaphank Within Twenty-Hour Periods.

LUTHER A. REED, until recently a member of Metro's scenario staff, has broken all records among draft men for reaching an officer's training camp. Like the citizen who arrived at Camp Dix one evening and handed himself on a transport bound for France the next morning, without even getting a peek at Dix in day time, Reed, within twenty-four hours after his induction into Upton, at Yaphank, Long Island, was headed for Camp Lee, Va., one of the latest officers' training camps established by Uncle Sam.

And three weeks before he was drafted he hung up something of a record in a studio for scenario work. He wrote and adapted "A Pair of Cupids" for Francis X. Bushman and Beverly Bayne with his right hand and with his left made the screen version of Edna Ferber's "Emma McChesney" stories from George V. Hobart's stage adaptation of them for Ethel Barrymore. Between this work and his preparations for his journey to Boston, he dashed off "Thirty Days," which will be May Allison's next starring vehicle for Metro, and "The Grizette" for William Fox.

Prior to his entrance into pictures, Luther Reed was successively reporter, ship news editor, and dramatic critic of the New York Herald. He enjoys the distinction of being the only reporter that ever interrogated himself into the affection of the different Sir James M. Barrie to the extent of Sir James breaking an engagement with the late Charles Frohman to keep a lunch date with Reed.

Reed is a graduate of Columbia University. He was prepared for engineering, but his abilities along these lines were shelved after a year in newspaper work, which he "took to" as he has just taken to his new calling. Never丢了 him knowledge of mathematics, particularly the mill system, which is an essential of most army work, will stand him in good stead. He is the only son of Dr. and Mrs. William A. Reed of New York City.

"Salome" Slated For a Thousand Houses
Through the K. and E. and Shubert Circuits Bookings Are Being Made Over Twenty Routes.

With contracts coming in daily the Fox Film Corporation announces that more than 1,000 first-class dramatic theatres throughout the country have already sent in contracts for showings of "Salome," the great Theda Bara production of the life and love of the daughter of Herodias.

Bookings are being made over twenty routes through the K. and E. and Shubert theatrical circuits, and high class theatres in every large city and town in the country have either already booked this attraction or expect to get it soon. Several well-known theatrical agents are out in advance of the twenty road shows which William Fox has sent out on this play, and reports are being received daily at the Fox home office of more bookings on one dollar top price scale.

"Salome" opened at the Orpheum Theatre, Seattle, to capacity, according to a telegram received by the company from the manager of the theatre. The theatre seats 2,000.

"Salome" will open in the near future in Portland, Ore., September 7; Detroit, September 7; Providence, September 9; Lincoln, Neb., September 9; Los Angeles, September 9; New Orleans, September 15; Albany, September 23, Kansas City, September 22; St. Louis, at the William Fox Liberty Theatre, September 29; Omaha, September 30, and San Francisco, September 30.

Numerous other places will have openings soon, including: Fall River, Worcester, Stamford, Bridgeport, Schenectady, Trenton, Wichita, Topeka, Cleveland, Cincinnati, Norfolk, Ohio, Mahoning, West Virginia, St. Louis, Wilmington, Marion, Baltimore, Delaware, Columbus, Canton, New Haven, Scranton and other cities.

Unhonored and Unsung Is Film Editor That Is, Usually, but Such Is Not the Situation with Lee Dougherty at World Pictures.

In the navy the under officer is often thrown deep down in the bowels of the ship keeps the steam at the proper gauge. He has the least chance of any to save his life when a torpedo finds a vital spot. So in the motion picture industry the one man who is chiefly responsible for the success or failure of a picture is the film editor. All that a director knows plus that of the scenario writer and continuity creator must be within the knowledge of the man who cuts, rearranges, re-edits and assembles the bits of material photographic source so that it will fit, each in its place to make a story that the audience will appreciate and approve.

World Pictures is fortunate to have such a man in Lee Dougherty, who began his career as a walking Hurtwitz, and will tell you that there is no set rule to out turn successes, that each picture must be treated from an entirely different standpoint. It is not generally known that he frequently go over and over a picture sometimes as many as fifty times before arriving at the right proportion of length for the scenes and just how they should be patched together.

Not alone must he have a knowledge of method and editing, but he is compelled to have a good working knowledge of the laboratory end and of just how the development must be made, when the negative should be over and under toned, from how it should be treated to get best light effects. If the story was honestly told of many of the great hits instead of directors and stars getting the credit the film editor would be entitled to all the praise and glory.

Hunter Bennett Is "Doing His Bit"
Motion Picture Man, Formerly Associated with Frank Hall, Mutual and World Film, Joins the Army.

UNTER BENNETT, personally known to a large number of ex-changemen and exhibitors throughout the country, is now a member of the Twenty-first Infantry (Regular Army), stationed at San Diego. At the time of his enlistment Mr. Bennett was associated with Frank Hall in the handling of special features. For two years he was exchange supervisor and at one time sales manager of Mutual Film Corporation. Prior to his connection with Mutual he was associated with World Film Corporation, to which position he was promoted from branch manager of the New Orleans office.

Mr. Bennett has been selected to go to the Officers' Reserve School and expects to leave at any time. Carlyle Robinson, formerly press agent for Calhres Chaplin, who is also in the Twenty-first, has already left for the Officers' School at Camp Pike, Little Rock. Mr. Bennett states that the Twenty-first is camped in beautiful Balboa Park, where the exhibition buildings are still standing.

NEW HODKINSON REPRESENTATIVE APPOINTED
C. E. Shurtleff, general manager for the W. W. Hodkinson Corporation, has just returned from a trip to Washington and Baltimore and reports representative exhibitors in those cities interested in the Hodkinson co-partnership plan.

P. N. Brinch has installed S. J. Stoughton as special representative of Hodkinson Service in Chicago, and H. J. Bayley, recently manager of Goldwyn's Chicago branch in Minneapolis, has gone to Omaha, where Joe Levy has been appointed special representative.

John A. Stevenson, Hodkinson division manager in the South, has introduced Max Heine to the New Orleans territory as special representative and Hoyt G. Morrow in the same capacity at Mobile, Ala.

Other appointments of special representatives are W. H. Bradley in Boston, C. E. Fielder in Cleveland, Robert W. Towner in St. Louis, Del. Christoffers in Buffalo, in addition to A. S. Abeles in New York and C. W. Perry in Detroit, as previously announced.
Vitagraph to Issue Blackton Production
Announced

THE production which Commodore J. Stuart Blackton is making under the auspices and with the cooperation of the British-Canadian Reading Mission, "The Common Cause," is to be released through the Vitagraph distribution organization. The date of release has not been decided upon, although the production is about half completed.

In an authorized statement to the exhibitors of the country relative to his distribution plans Commodore Blackton says: "I have looked over the entire field of motion picture distributors for the company best equipped to give 'The Common Cause' the distribution which its aim and theme demands.

Mr. Blackton declares that "The Common Cause" will be the greatest effort of his career. It certainly has everything in its favor. To begin with, the story is the joint work of two famous writers—J. Hartley Manners, Major Ian Hay Beith and Percival Knight. Mr. Manners is the author of "Peg O' My Heart," "Out There" and other plays which have won renown on Broadway. Major Beith wrote "The Game of Life," starring Douglas Fairbanks, and "Our Mutual Friend," one of the greatest books called forth by the war, while Percival Knight, the third member of the trio, is a well known actor and playwright.

The scenario was written by Anthony P. Kelly, and in the production of the play Commodore Blackton has unlimited financial means and every facility, including the use of troops, guns, fighting tanks, etc., for making a great picture.

The title role is to be carried by the distinguished star of the silent screen, Douglas Fairbanks, who is followed by Herbert Rawlinson and Sylvia Breamer. Others will be Lawrence Grossmith, Louis Dean, Mlle. Marcel, Hanlon Gordon, Philip Van Lorn, and Charles and Violet Blackton, the son and daughter of Commodore Blackton.

Bluebird Announces Season's Players
Stars Include Misses Clifford, Myers, Roberts, Mersereau and Hansen and Messrs. Salisbury and Mulhall.

LEUBIRD announces this week a schedule of strong features and the particular stars to be featured in rotation during the coming season. The productions are declared among the best that have appeared on the Bluebird program for a long time.

The official designation comprises Ruth Clifford, Monroe Salisbury, Carmel Myers, Edith Roberts, Violet Mersereau and Charles Mulhall.

"Miss Clifford, whose second film was "Fires of Youth," is at work on "The Bargain True," an original story by Nalbro Bartley, directed by Elsie Jane Wilson. Salisbury appears in "A Billion in Beans." The latter is written by John B. Clymer and directed by Jack Dillon.

Miss Mersereau, well known for many successes, is at work on a picture the title of which has not yet been decided, directed by O. A. C. Land.

Miss Roberts, who has appeared in "The Deciding Kiss," will appear in "A Billion in Beans." The feature film was written by John B. Clymer and directed by Jack Dillon.

Miss Hansen and Mr. Mulhall, as soon as they finish the Universal serial "The Brass Bullet," will be starred in a series of five reel Bluebird comedy dramas.

NATHANSON REPORTS GOOD BUSINESS.

This is the best summer on record, according to N. L. Nathanson, managing director of the Regent Theatre Company of Toronto. Business during the present season has been far ahead of last season, according to Mr. Nathanson. This opinion is interesting in view of the fact that Mr. Nathanson represents interests that control fourteen moving picture theatres in Canada.

William Fait, Jr., To Manage Liberty Theatre.

William Fait, Jr., manager of the Avon Theatre, Utica, N. Y., has been selected as the manager of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio, and will begin his duties September 1. Mr. Fait applied for service at the Liberty Theatre and finally secured the appointment. He is to replace a reserve officer to take the matter with the officers of the American Motion Picture Company, owners of the Avon. It will be remembered that Mr. Fait went to Utica four months after the Avon opened, succeeding W. B. Foster. He is a member of the Utica branch of the Motion Picture Exhibitors League and was the treasurer of the American Exhibitors' Association.

DALLAS FOURTH DISTRIBUTOR, SAYS DEPINET.

Ned Depinet of the Consolidated of Dallas is determined not to let Douglas Hawley of the First National put anything over on him as a luncheon club orator. Depinet was all-rolled out for an adroitness and skill which is uncommon.

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EDWARDS MANAGING GENERAL'S KANSAS CITY.

A new branch manager at Kansas City is announced by General Film. The appointee is no stranger to General Film headquarters in the city for J. Edward, who was one of the company's very first exchange managers at Kansas City. Mr. Edwards was with General dating from the organization of the company until two or three years ago, when he became affiliated with Pathe as manager at St. Louis and at Kansas City. He has now taken charge of his old office and begun some important activities.

BARRONS DRIVES MOTOR TRUCK "OVER THERE."

Oswald Curtis Barrons, formerly salesman in New York territory for Artaer, is now driving a motor truck in France. He would like to hear from his New York friends among the exchange men and exhibitors. Write today and address your letter to him: "Private Oswald C. Barrons, A. P. O. 713, Supply Company 314, A. E. F." You may not know what a letter means to your pals who have been over to fight the Hun, but if you want to find out, just write to some of them. Commence with Barrons today.

SEVENTEEN REICHENBACHS IN SERVICE.

First Sergeant Joseph Reichenbach, brother of Harry L. Reichenbach, has arrived in France. Reichenbach was manager of the Eldee Film Corporation in Chicago. Walter and Howard Reichenbach, two other brothers, are still to leave for camp, and Harry goes within the next few weeks in a Government civilian capacity. There are seventeen from Reichenbach's immediate family relations now in service.

GRiffITH DOES HIS BIT IN RUSSIA.

A postal from the International Committee Y. M. C. A. states: "Latest information from Herbert S. Griffith indicates that he has been doing very successful work among the Czecho-Slovak soldiers who are now stationed in Volodyvostock."

Mr. Griffith was formerly with the Nicholas Power Company.

OMAHA HAS PRODUCING COMPANY.

The Ak-Sar-Ben Film Company has been incorporated with a capital stock of $25,000, and is now located at Thirty-seventh and Nebraska avenues, Omaha. Division offices, laboratory and office building have been constructed. W. T. Warren, formerly connected with the moving picture business in Chicago, is president and director of the company.

MOTION PICTURES ENLIGHTEN COURT.

At the hearing of the paper manufacturers held before Judges Hough, Ward, Rogers and Manton at the Hotel McAlpin, New York, Thursday, August 15, for the purpose of obtaining their price for paper in an appeal from the decision of the Federal Trade Commission, motion pictures of the paper-making process were shown.

FUEL COMMITTEE IN WASHINGTON.

The Fuel Conservation Committee of the N. A. M. P. I., composed of Marcus Loew, chairman; F. B. Fowles, Samuel L. Rothapfel, Harold Edel, J. H. Halberg, E. S. Moss, Sidney S. Cohen and William Brandt, left for a conference in Washington on Monday evening, August 19. Secretary Elliott was one of the party.

SULLIVAN GOES TO DIVISION OF FILMS.

Dennis J. Sullivan, recently assigned assistant general manager of the Mutual Film Corporation, has been appointed assistant manager of domestic distribution, Division of Films, Committee of Public Information, to succeed J. A. Berst.
THE PROJECTION AT THE STRAND PROJECTIONS, KINGSWAY, AUGUST 11

The afternoon height of the day is always a busy one, and, to make sure of keeping the public satisfied, the Strand projection room is well supplied with the latest films and the most up-to-date projection equipment. The Strand projection room is an ideal one, and the Strand projectionist is fully aware of the importance of keeping the public's interest alive by providing them with the latest films and the most up-to-date projection equipment.

Dentelbeck is an Operator and More
President of Local 173 and Chief of Toronto's Strand Is Keen for Refining Accessories.

T HE projection at the Strand Theatre, Toronto, shows signs of improvement all the time due to the personal interest taken in projection room matters by Charles Dentelbeck, chief operator, who also happens to be president of the Moving Picture Machine Operators' Local 173, Toronto.

Dentelbeck has worked out a buzzer attachment to warn the man in charge that a reel is becoming exhausted. This device consists of a roller which functions within the film on the upper reels. This roller drops down as the reel becomes unwound until a contact arm touches the opposite pole of a dry battery circuit, causing the sounding of a buzzer. The alarm continues until it is switched off by the operator who then has two minutes in which to prepare for the switch to the other machine. When the buzzer is disconnected from one projection machine the switch becomes aligned with the connection for the other projection machine.

Another innovation consists of shaded incandescent lamp bulbs inside the "carbon compartments" of the machine to throw direct light on the side of the reels. If the bulbs are being changed or when any special adjustments are being made.

At the Strand the operator does not have to rely upon his memory to keep the picture full brilliance because the chief usher on the orchestra floor has a push button which operates a buzzer in the projection room to warn the operator of a possible misframe or dark spot. This warning signal was installed at the request of Mr. Dentelbeck himself.

Operator Dentelbeck has also reduced the size of apertures through which the pictures are shone and is yet another innovation. These windows. One glance is sufficient to show how much vagrant light is caught by the reduced apertures. All electric lights in the projection room are fitted with special devices to throw all rays from the apertures and windows. Incidentally, these windows are fitted with glass panels.

An exhaust fan was recently installed in the ceiling of the Strand projection room and during the recent hot spell the theatre parties had to be suspended for a short time.

Dentelbeck has a work bench that would honor a toolmaker. Along the back of the bench is a long row of machinists' and electrician's tools and practically all repairs or attachments can be made on the spot.

Still another Dentelbeck innovation is a string and pulley attachment which facilitates switching from one machine to the other. When the switch is shut off to one machine, this cord opens the door between the arc and the film on the other machine and vice versa. This cord crosses one machine to the other at a height several feet above the head of the operator.

Gladish.

Unfailing "Crack Canada's Blue Laws"
That's What Allen Theatre Interested When They Showed Laura La Plante's "Recent Solar"

THE Allen theatre interests of Toronto broke the Blue Laws of Canada respecting the observance of the Sabbath twice during the present month for the sake of entertaining returned soldiers who are now convalescing in military hospitals.

"Hearts of the World" was presented at the Davisville Hospital on Sunday, August 4, before several hundred ex-warriors, the majority of whom have lost either a leg or an arm. Great excitement prevailed as the story progressed and the soldiers had one of the most enjoyable afternoons of their hospital life.

On the following Sunday, the 11th, a party journeyed from Toronto to Whitby by automobile to present "Hearts of the World" to the many soldiers who are in the Whitby Convalescent Hospital. The picture was presented with full concert and distribution, the Military Picture Theatre making the trip for the occasion. The big feature was shown in the up-to-date picture theatre which has been provided by the Canadian Government for the amusement of the soldiers in this hospital.

HOT WEATHER DOESN'T STOP SWAAB.
Lewis M. Swaab, 1327 Vine Street, Philadelphia, Pa., who is the exclusive distributor for Simplex machines in Eastern Pennsylvania, New Jersey and New York, is one of the most progressive supply men in the industry.

The importance of printed matter as a vital means to the growth of his business has been evident from the time Mr. Swaab entered the accessory field. He not only uses mediums of national circulation, although he sells within a limited territory, but he reaches his public through house organs, large quantities of envelope inserts and advertising in local publications.

Neither does he relax in the so-called dull spell of summer. He believes in keeping exhibitors informed of the fact that he is selling machines during all seasons.

St. Louis Officials to See "Salome"
William Fox Will Entertain Them at Private Showing Night Before Opening of His Liberty Theatre.

PRELIMINARY to the opening of the new William Fox Liberty Theatre, there will be a private screening of the opening attraction, "Salome," the night before in the theatre with Mayor Christian and more than 500 city officials and their friends as guests of the management.

According to an announcement by John Zanfis, managing director of the William Fox Circuit of Theatres, who has been in charge of arrangements for the opening, the first public opening of the new theatre will be Sunday, September 29. "Salome," the great Theda Bara super film production, has been booked for an indefinite engagement, in addition to a policy of pictures which will put the William Fox Liberty Theatre among the leading playhouses of the country.

Renovations on the Liberty Theatre are progressing apace. Workmen have practically completed the installation of the $12,000 pipe organ, the changes and redecorating in the interior of the house are nearly completed, and the lobby has been enlarged and transformed until now the Liberty has one of the finest lobby displays in any house in the Middle West.

JOHN BLACKWOOD IN NEW YORK.

John H. Blackwood, personal representative for Jesse D. Hampton, is in New York, making his headquarters at the office of the W. F. Hodkinson Corporation. Mr. Blackwood has charge of the production and distribution of several J. Warren Kerrigan's first Hampton pictures, "Prisoners of the Pines," and states that other good stories are in hand from the pen of the same author, Kenneth B. Clarke. One of the objects of Mr. Blackwood's visit is the selection of more stars for J. D. Hampton for distribution by Hodkinson Service.

GENERAL FILM TO AID W. S. S.

In co-operation with the National War Savings Committee, General Film Company has instructed its twenty-eight exchanges in the United States to give energetic attention to the War Savings Stamp campaign. Arrangements have been made to send out twenty-five animated cartoons, trailers to each exchange, these to be attached to the most active film and kept working. At the same time the committee will be kept informed by General Film of the subjects to carry these "Thrifty" trailers and also the houses displaying them.

MARGUERITE CLARK MARRIES.

Marguerite Clark, Famous Players-Lasky star, and Lieutenant H. P. Williams of the Engineering Corps, U. S. A., were married Thursday morning at the Pilgrim Methodist church at Greenwich, Conn., by the Rev. Harvey Dalley. Lieutenant Williams is stationed at Washington.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums during motion picture new. Unfiligilated exchanges looking for features. Supply houses that seem properly characterized as such. Producers with address of studios, laboratories, etc. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY
50 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

PICTURE DIRECTORY COMPANY
50 Fifth Avenue, New York
New Quick Changing Sign on the Market
Southern Concern Offers Novel Idea in Electric Signs for Theatre Fronts.

ELECTRIC signs for theatre fronts have been lacking in the chief essential of ease in changing, but A. Greenwood, of Greenwood Advertising Co., of Knoxville, Tenn., has been in town the past few weeks with a sign that can be completely changed in a few minutes.

Two Views of the Quick Changing Sign.

This sign was mistakenly credited to one of the purchasers of a sign by a trade publication recently, but the sign is already in limited use in Tennessee and promises to gain a wider field because of its handy construction. As will be seen from the cut, the sign consists of a two-bank space for lettering and an oval for a portrait or trademark. The insert shows a sign at night, while the body of the cut shows it in daylight use. The letters are set into panels which may be detached for changing, or the letters may be changed without removal. A font of 250 letters come with the sign. These are cut from heavy gauge galvanized metal and are provided with wire pins top and bottom. These pins fit into holes drilled in the panels, being inserted into the upper holes first, when the lower pins can be dropped into their proper spaces and rest against a ledge which preserves the alignment. The ovals are made of similar sheet metal soldered onto wire gauze. The backing is a shallow box painted in white enamel and illuminated by concealed lights in the rim of the sign. 130 ten-watt lights giving an illumination equal to electric lights. A flasher may be cut into the circuit or two or more systems of colored lights installed. The only glass in the entire sign is the light bulbs, and when dusty the sign may be washed down with a hose without danger of breaking. One of the signs is to be installed by S. L. Rothapfel on the marquee of the Rialto, if a license can be procured, and Mr. Greenwood's visit to New York will probably result in their installation elsewhere.

Spends $2,000 for Five-Foot Dissolve
Worsley of Paralta Shows Cement Base, the Emplacement of Huge Dummy Gun and Then Its Discharge.

WALLACE, WORSLEY, who directed "A Law Unto Herself," the latest Louise Glauin Paralta play, is authority for the statement that he has filmed in this picture the costliest dissolve yet made in film history. The making of the five feet of film, which flash by in five seconds on the screen, cost approximately two thousand dollars. It may be the highest-priced, five-foot strip of film on the market.

This cost was necessitated by the fact that a huge cannon, an exact reproduction of the 42-centimeter which was so popular with the Hun at the beginning of the war, was called for in this dissolve. It had to be taken from the studio to a location in a vineyard in the town of Sierra Madre. Here a cement foundation had been prepared for it. The dissolve shows one of the characters of the story gazing at the foundation before the gun is upon it, and before him appears the vision of the gun which is to be placed there in years.

The camera was set first to take the empty foundation, and then it was left rigidly in place, with the cameraman standing guard over it to see that no one moved it, for two hours and a half while the huge gun was being hoisted into position and mounted on the emplacement. Then came the other part of the dissolve showing the monster cannon being fired.

A Helpful Assistant for the Operator
General Electric's New Compensarc for Current Regulation of Mazda Projection Lamps is Compact and Efficient.

TO give the close regulation of current essential for Mazda motion picture projection lamps the General Electric Company has developed a new Compensarc which will be known as the Type I. Form B. Protection is afforded against over current and regulation to within one-tenth ampere is obtained. It operates on the reactance principle and is furnished for standard A. C. voltages and frequencies in ratings of 20 and 30 amperes, corresponding to the Mazda lamps now on the market for this purpose.

Owing to its compactness, it may be installed convenient to the operator, who can watch the ammeter and control the current by the hand wheel shown in the illustration.

This Compensarc is made up of a two-coil auto transformer stacked with standard transformer punchings within a raw hide housing, the complete wiring of which forms the line side with the lamp terminals tapped across one coil. The coils are stacked so that room is left between them for an iron leakage plug in each side of the magnetic circuit. Turning a hand wheel on the shaft of the iron plug moves it in and out between the two coils giving a very close adjustment for the lamp. Maximum reactance is obtained when the plug is all the way in. The only noise is a slight humming when the plugs are being withdrawn; this ceases when they come to rest.

The net weight of the Compensarc is 32 pounds, and its dimensions are 8 3/16 inches wide by 11 7/16 inches high by 10 3/4 inches deep.

Further information regarding the compensarc may be obtained by addressing the General Electrical Company, Schenectady, N. Y., and mentioning the fact that you saw the description of the apparatus in the Moving Picture World.

"BUSTER" KEATON ON HIS WAY.

"Buster" Keaton, one of the brightest lights in the Paramount-Arbuckle comedies, once a member of the vaudeville family of Keatons, is now wearing khaki, and what is more is on his way with Company C, 159th Infantry of Uncle Sam's forces.

On the eve of Keaton's departure for camp a dinner in his honor was given at Seal Beach, which included a minstrel show, with Arbuckle as interlocutor, Lou Anger, Al St. John, Buster Keaton and Eddie Cline as end men. Before the affair closed a wallet was presented to the department come- dians which, on opening, contained $100, the gift of the company to defray his camp expenses.

Buster Keaton was a great favorite with all who knew him, as well as a most capable performer, and his presence will be missed by his former comrades of the Paramount-Arbuckle force.

August 31, 1918
Facts and Comments

If reason prevail there will be no effort made at the Chicago convention of the American Exhibitors’ Association to instruct Congress on the subject of taxation, as has been suggested, but on the contrary resolutions should be adopted pledging the utmost support of the exhibitors present to whatever plan the wisdom of our lawmakers devises, and thereafter to do all within their power to meet the requirements of all laws enacted for the successful prosecution of the war for the preservation of human rights. At this time there can be no other course for loyal Americans. We can imagine a pro-German pacifist association rearing up on its individual hind legs and voicing a mighty protest against everything that the Government at Washington might do that touched its members adversely, but we cannot imagine an association of motion picture theatre owners doing anything of the sort. Incidentally there are no pro-German pacifist organizations in this country that one can notice, and the exhibitors who meet in Chicago in September are not preparing to qualify as such.

Exhibitors should not get the idea that there is any discrimination against them in the matter of taxation for war purposes. The Congressional committee charged with the task of raising something like thirty billions of dollars, estimated as needed to pay our war bill for the coming year, faces no small task. They are human beings and may make mistakes, but they are not making mistakes for the fun of it. Every precaution has been taken to prevent mistakes that will work hardship upon any class or trade. It was for that purpose that a committee of representative motion picture men went to Washington and had a talk with the members of the Ways and Means Committee on the subject. From the information elicited the committee has reached certain conclusions which seem likely to become component parts of the War Revenue bill when it is finally reported. There is no evidence that the members of the committee acted without careful consideration of the information placed at their disposal by the delegation of motion picture men who appeared before them. There is no evidence that they were influenced by press agents’ yarns or by an antipathy to the motion picture business. To intimate such is the case is mere twaddle and unworthy a second thought. It is not within belief that a gathering of motion picture exhibitors will take any such view of the situation.

We deny that the war tax has had detrimental effect upon the motion picture business. The records do not show that picture theatres have closed or producing companies have ceased operations because of the war tax. Nor do we believe that the increase will work any hardship upon the industry, either individually or collectively. It is a credit to the motion picture industry that it is not numbered among the profit-seekers; it is to its credit that it has aided the Government whenever and wherever its assistance was asked. Through its close touch with the people it is in position to be of still greater service to this Nation in its greatest need. In the face of this record, who among us is going to have the temerity to quibble over the few paltry pennies which we are asked to give toward winning the war? Last week the Moving Picture World printed a list of about 800 names of men who have left good positions in the trade to go into the war. Some of them will give their lives for the cause of humanity. Our money is needed to back them up. Shall we give it? What do you think?
most suited for the purpose intended. An attractive feature of the new department is the manner in which it is put together. It will be noticed that all advertising in any way associated with music is assembled in the department. We believe that this innovation will appeal to the advertisers of instruments and compositions as the best place in which to place their product before musicians.

REGARDING the list of motion picture men who have signed up for the war, just mentioned in the foregoing paragraph, we desire to emphasize the fact that it contains probably one-tenth of the total number. We want the rest of them, and would thank all our readers to send us the names of those not already mentioned. Look the list over and then get busy. There are a lot of theatre men who could not be reached, but the list is not closed, so get them in for the next installment. It will be a matter of record.

Sardou and the Screen
By Edward Weitzel.

Sardou has not fared well at the hands of the adapters for the screen. The qualities that were the French dramatist's greatest asset have been almost wholly deleted from his plays; and the newer generation, that is not familiar with his works in the original, are wondering how he won his past reputation. In spite of the sneers of that clever stage novelist and fountain-head of smart small talk, George Bernard Shaw, the man who wrote the Porte St. Martin dramas for Sarah Bernhardt knew his business and could put more thrills, not dependent upon physical action, into a play than any other man of his time.

And it is the thrill that is the supreme achievement of the theatre, whether the appeal be emotional or intellectual. The subjective has no place in the scheme of the dramatist.

"Fedora" is the latest of the Sardou plays to be photo-novelized. In "La Tosca" the physical action of the last act—the execution of Mario and the death of Tosca—kept the dramatic tension at the right pitch. The scene of the killing of Scarpia, which is played almost entirely between two people, was not sustained and brought up to its proper climactic force. "Fedora," which contains but little physical action in the original, but possesses a wonderfully built up mental conflict, has proved a greater stumbling block for the present method of screen adaptation. The pictured interpretation is on the same level as are the efforts of a mechanical piano-player. All the points are brought in, but there is no skilful arrangement of incident, no mountain peaks of dramatic strength, to thrill the beholder.

When screen fiction first came into being an attempt was made to transfer stage dramas to the screen without changing their construction. The result was anything but satisfactory. A new method of drama construction was required for the new medium of art expression. Then came the screen novel that carefully—sometimes, painfully—explained each incident of the plot, and had only occasional flashes of the suspense that is the soul of real drama.

Suspense Means But One Thing.
And suspense means but one thing—keeping ahead of the spectator's ability to anticipate the action.

In the stage play of "Fedora" the sordid and commonplace situation of the illicit relations between Fedora's intended husband and the wife of Lorin Fpanoff is explained in a few, brief words; and almost the entire action is devoted to the consequences of Fedora's vow to bring to justice the one who killed the man she loved. The picture version gives one-third of its length, at the opening, to relating the details of the intrigue, and the artistic balance is completely destroyed.

Novelizing the Stage Play.
The photo-novel has its rightful place on the screen. But why take dramas that depend entirely upon mental action for their thrill and turn them into screen novels that are only weak imitations of the spoken plays?

The demand for the thrill that should accompany all true drama will eventually force the writers for the screen to evolve a technic that will develop a form of pictured story worthy to be called a photoplay. When this very important advancement in the art of the motion picture is an assured fact the screen will be much nearer its highest form of expression; and physical action, now its most useful and impressive factor, will be relegated to the production of melodramatic themes.

The motion picture will come into a loftier sphere of artistic endeavor when it formulates its own process of climax and suspense, and gives birth to a drama that is as skilfully articulated as are the plots of "Othello" and "Macbeth."

Game, Square and White
By E. T. Keyser.

In THE last issue of the MOVING PICTURE WORLD we published the names of eight hundred and fifty moving picture men who had thrown their business to the winds at the call of Uncle Sam. The list was far from complete, but such information as we acquired was literally dragged out by the heels.

The general attitude of the picture trade was that it was all in the day's work and nothing out of the ordinary to do what they could to make as good a showing in men as they had in contributions of time, money and publicity to the public cause.

When the moving picture industry raised millions for the three Liberty Loans and over a million in the New York district alone for the Red Cross nobody, outside of the contributors, had anything but a vague idea as to the amount contributed, and when it became evident that some rapid and graphic medium was needed to reach out to each nook and corner of the country with Liberty Loan and W. S. S. appeals the producers and exhibitors joined forces and put over a campaign of popular publicity such as the world had never before seen.

And what the picture industry has refrained from doing is almost as much to its credit as is its already long list of patriotic accomplishments.

The shoes that formerly cost three and four dollars now sell for five, six and seven; when the Government increased the internal revenue on tobacco the five-cent
THE MOVING PICTURE WORLD
August 31, 1918

Cigar went to six and seven, the fifteen-cent cigarette to twenty, and the tobacco which had retailed at ten cents for two ounces sold at fifteen for one and a half ounces.

Automobiles went up with a jump; clothes shed their wool and climbed in price and restaurants halved the portion and doubled the price. Railroad fares went from two to three cents a mile and letter postage has gone from two to three cents, and the poorer and the more unreliable the humble safety match the more one pays for it.

Taxes, shortage of labor, increased cost of material have all been used as profiteering excuses, and what an opportunity the picture trade had to boost the prices with equal reason only the picture men know.

But, despite taxes on raw stock, mushed negatives, incomes and profits, also the tax on each admission costing over five cents, the exhibitor is paying about the same for his attractions as he did in pre-war days, while the audience gets past the box office at the same old rate plus exactly the admission tax on his seat.

And, of all the industries which are furnishing the Government with supplies and material, the motion picture manufacturers are the only ones who are billing their goods at about net cost of production.

While the picture industry is enthusiastically waving the flag, it is not doing it to make an opportunity to insert the disengaged hand into some one's pocket.

Posing
By Robert C. McElravy.

EXTREME naturalness upon the screen is a difficult thing to acquire, and the work of a performer who does accomplish it stands out with great distinction. The layman, who vainly tries to sit for a photograph at intervals of five or ten years, appreciates the difficulty of the continued posing of the moving picture actor. Reflecting over his own attempts to look pleasant without playing the genial idiot he is able to forgive the lapses of the screen performer when they occur.

Complete mastery of self before the camera is tremendously difficult. There is always the tendency to strain for effect, to look at the camera, to make false gestures, to move about awkwardly, to appear ill at ease. To be sure, the performer has a keen and discriminating director to help him over the difficult places, but after all the director cannot give him poise and assurance, for these things come from within—and they are the qualities by which the extent of his gift as a performer will be measured.

It is probable that supreme naturalness before the camera is found only among animals. They are so apparently devoid of all borrowed emotions, they never strut or pretend or smile vacuously into the camera. A cow upon the screen is just a plain cow, as kindly and comical as you please. A dog is a dog, a kitten is a kitten, a rat is a rat. If an animal exhibits fear, it is real fear, not the "fireman-save-my-child" variety that some of our melodramatic friends give us. Nor are animals subject to the delusions that occasionally beset the human actor. If the monkey suddenly finds the spotlight turned his way he does not immediately get the idea that he is a lion; the inborn humility that all good monkeys have makes him content to continue in his own role.

But the comparison is after all unfair, for as a matter of fact nothing is expected of an animal except to be itself. The human performer has no such happy lot, however great his natural humility or sense of his own limitations. He is never permitted to be merely himself; it is his business to completely submerge his own being and project his consciousness upon the screen in the role of another! An actor named George Jones might find it a simple thing to appear as George Jones upon the screen; but when he is expected to be Julius Caesar today and Mr. Micawber a couple of weeks later and perhaps Peter Ibbetson the next time, his difficulties loom up distinctly. The marvel of the acting profession is that so many performers are able to carry to us the illusion of these manifold personalities, presenting them in many instances with astonishing naturalness and ease.

Posing, when effectively done, is a sublime art. It is by no means the artificial trick that many people assume it to be. Even where an actor appears frequently in his own proper person, without the aid of makeup, the demands upon his skill are great, perhaps even greater than when he has the advantage of outside aids.

Take Francis X. Bushman for instance. There is perhaps not a screen performer in the field who is more frequently accused of mere posing in the invidious sense of the word. The assertion would have us believe that the people who have enjoyed Mr. Bushman's portrayals of gentlemen of leisure and similar types all these years have been deceived. They would give us to understand that Mr. Bushman cannot really act and that he merely walks through his parts.

Well, Mr. Bushman does walk through his parts, but he does it with a singular command of whatever role he is playing. He appeared not long since in a little story called "Social Quickands." In this he played the role of a young man on a vacation, who falls in love with a girl in the usual way. But Mr. Bushman did not act in the usual way. His portrayal of the fashionable young vacationist was exactly what one would wish it to be. He did a lot of posing, but it was not conscious posing: although he used no makeup or other aids, he carried the idea of being quite lost in the character he was playing. In this, as in other offerings, he carried to success methods that might well have failed in less skillful hands.

However much we may dislike the word, it is not posing which displeases, but the sort of posing which does not quite come up to the mark.

DAVISON THANKS NATIONAL ASSOCIATION.
That the American Red Cross fully appreciated the splendid aid which has been rendered to it by the motion picture industry is shown in a letter which has just been received by President William A. Brady of the National Association of the Motion Picture Industry from Henry P. Davison, Chief of the War Council of the American Red Cross.

"I wish to thank you for this additional proof of your sympathy with and faith in the Red Cross," writes Mr. Davison. "A tremendous responsibility has been placed upon us, and to us it is of the utmost importance that you aid us in making a proper accounting to the people of America, who have given to the Red Cross without stint."

KENT DANIELLS GETS LIEUTENANCY.
KentDaniells, a well known poster artist, formerly employed by the World Film Corporation, who enlisted in the camouflage division of the Engineers and now doing duty "Somewhere in France," has been promised to a lieutenancy. The camouflage division has been separated from the engineers and is now a distinct unit with the American Expeditionary Forces.

Mr. Daniells was made a sergeant a few weeks after he volunteered and his present promotion comes six months after his arrival in France.
Getting It Right.

Lately the Rivoli and Rialto theaters, in New York, got out a four- 
pager with the title of "Telling Our Patrons the Truth." S. L. 
Rothafel is credited with the authorship. It makes no mention 
of any special film, but offers a forceful presentation of the house 
policy. It tells that superlatives are not freely employed "for the 
common sense reason that by their constant use they lose their effectiveness," 
and admits that sometimes the programs are slightly below par be 
because of lack of material, but adds: "In any case, if our pictures are 
not up to standard, we will not attempt to make up their deficiencies 
by extravagant advance notices or misleading advertisements." We wish 
that could be thrown up on a three sheet and hung in every motion 
picture theater in America. The art of advertising properly is not to 
make every bill appear to be the best ever. The true art is to slide 
gracefully over the poor films that you may be believed when you say 
you are a good offering. And even better is this on patriotic pictures: 

We earnestly deplore the prevailing tendency to make capital 
of the patriotic fervor which imbues the American people at the 
present moment. Men are enfeebled in the production of carefully 
conceived and badly executed pictures in which an ill-conceived 
attack is made o commercialize our love of country. There is no 
room on our screens for such films nor for any news pictures 
whose captions have been written in a swaggering vein of bragadooic 
entirely foreign to the spirit which animated the men who actually on the firing line for us. Conting 
our efforts along patriotic lines with such productions as 
those just mentioned, Jr., Dayton Stoddard, of The Sun, said in a 
recent review, "The sort of patriotism which is really a pa 
triotic stimulus is the type of cinema that is being shown at 
The Rialto this week. 'Fighting Along the Front' is the name of the picture, which has to do with the activities of 
Italian troops along that section of the front where the battle 
raged last week." An appreciation of that sort means more to 
us than any possible box office returns which we might receive by 
exploiting a sensational and flamboyant "patriotic" picture.

If all theaters were run on these same lines, we believe that the 
pictures would be received with greater respect. If you want war ma 
terial, use the authentic pictures from the fronts. You can clean up 
with a pseudo-patriotic picture that is nothing but cheap melodrama 
with a Kaiser in it. You can't hold the patrons you win this way 
and you may lose many of your old-time regulars. Mr. Rothafel has 
The right idea.

Copies Cromeline.

The Dreamland, Maryville, Tenn., is using the Paul Cromeline advertise 
ing idea. It features the program copy and the catchword gets atten 
tion. The house uses a single sheet, 3½ by 6, and prints the program on 
side one and some chat on the other. The form is simple and easily

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

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Dreamland

The House of Quality

Harry M. Reid, Mgr.

SUNDAY, JULY 8

ALTA TRIBLE in a special 1-Art Tri 
"FIGHTERS" at the Artcraft, Big Double Bill Today, 10 and 20 cents.

TUESDAY, JULY 9

WIL. S. HART is the "OLD DECP" at the Artcraft, Big Double Bill Today, 10 and 20 cents.

WEDNESDAY, JULY 10

DOUGLAS FAIRBAIRN in a modern 
Drama "HARD TIMES" at the Artcraft, Big Double Bill Today, 10 and 20 cents.

THURSDAY, JULY 11

Maryle Line in "THE FAIRY HOME" 1-Art Triangle feature, Also New World Comedy, "HAIN 1-2-3," Starring PAT SCIGNER.

FRIDAY, JULY 12

"RUNAWAY ROAST" - a Pathayplay star 
ging Fannie Ward, Also Artcraft News.

SATURDAY, JULY 13

ENDO BENNET in "BABY, I'M SORRY" Starring FANNIE OSBROOK, Also Fun 
COMING

"Berlin via America" Featuring Francis Ford

The Two Faces of the Dreamland Program, Maryville, Tenn. 
The Sheet is but 3½ by 6 Inches.

The two faces of the Dreamland program etc. etc. 
handled, and is reproduced here that it may offer suggestion to others. 
The "Nojunk" text runs:

"NOJUNK." 

It is not the name of some strange age just discovered by 
An Artcraft exploring party, but it is the single word that can 
best describe the Dreamland policy as to the grade of pictures 
it shows. Under NO circumstances will we handle what is 
known as "junk" film. We say emphatically "NOJUNK." We 
have had flogs of the "junk" sort offered us at our own figure, 
but in every instance have declined to do business with the folks 
making the offers. We will not offer junk films to our patrons 
because it not only causes dissatisfaction to you but loss of 
patronage to us. All features you see here are made by recog 
nized companies, all comedies and short reels are late and up-to-date. Nothing but the best for Dreamland patrons and you 
will do us a favor to let us know how else we can serve you. 
If you have a friend who would like to receive our pro 
gram each week, kindly have them call our name at box office and a 
copy will be mailed them.

This can be adapted to suit, but furnishes a foundation for any 
changes you may wish to make.

A Fullerton Campaign.

Gordon F. Fullerton, of the Jensen and Von Herberg houses in Seattle, 
seems in a part of his campaign for "You Can't Have Every 
thing," and adds that as far as it has gone, it would appear that 
the film will be up to the record mark. His opening gun was a full page in

It's remarkable 
how knowing a 
wife's enjoying 
herself can 
spoil a man's 
evening!

All the world 
loves a lover— 
unless he's de 
ceiving his wife!

A Full Page from the Coliseum, Seattle, Note How the Arrows Link the Boxes with the Title.

The Sunday paper. Note the arrows that lead from the boxes to the 
title. No less than six selling points are used in this single display. 
We don't quite like that "and five others that space will not permit
WE CAN'T HAVE EVERYTHING

A Ten-Inch Drop Across the Page. Compare the Title with the Drawn Design in the First Example. The Reduction Scale is the Same.

Three Examples of Daily Advertisements. Compare the Cut in the Upper Right Hand Corner with that on the Left. They Are the Same But Paneling Changes Its Appearance.

Dangers of Expertise:

George A. Bleich, of the Empress, Grand and Queen theaters, Owensboro, Ky., sends in some samples of advertising and asks:

"Take a giant at the cross page ad sent you under separate cover and tell me if you think this sort of layout is bad one. The "ad" sharp in another of the journals pans this method "sampilin' fierce." He said it was even repulsive—repeative—mind you. Honest, now, I want to know and am quite willing to be taught the right way to do these things, but I can't take the same space, say 25 inches, and make it look as well, to my eyes, in three lines as it does in seven fours. It is absolutely necessary that I advertise my entire week's list of shows in the two Sunday papers because of the fact that these Sunday editions cover the entire county and the dailies do not, and I derive quite a large patronage from the ruralites. Again, the Sunday papers are read by the families in town largely and I know it to be a fact that the amusement page is turned to—not just found accidentally. This accounts for my giving nearly equal prominence to each day's show throughout the week. But look at the Sunday layout of June 2 and compare it with the others arranged cross page. Do you think it as attractive? Consider also that I make up the pages of two edi-

The Cross-Page Advertisement Used by George A. Bleich For His Week's Program. The Space Drops 4½ Inches.
tions of our Sunday papers. The readers and cuts are supplied and used gratis, I might add. No one crowds or overshadows my space with other amusement advertising. And, by the way—dear me, you know many other towns of the size of this with two papers granting a full page each week for news of the pictures?

The rigid application of a few elementary rules is unwise. It may be a basic rule that a full week should not be advertised at once, but there are exceptions to the rule. Just as there are exceptions to the other rules, such as an advertisement containing too much copy. We take it that the function of advertising is to get results. If it gets all the business available, then it is good advertising, no matter what the rules may say. We have several times reproduced Mr. Bleich's advertising as a model for others, and this advertising, as shown in the first example, has been used for so long that it is practically a trade mark.

As an example of this, take a page showing the familiar form and another giving more of the effect of the reprinted advertisements. We think that the result will speak for itself to practical managers. For getting the entire message the cross-page cut is more orderly and more effective. It is not a good plan, we think, to use a general page as a general thing. It is better to hold to the next attraction, but there are innumerable instances where it is good policy to do so, and practical experience outweights the book-taught specialist. It is the same specialist, by the way, who declares this to be "easily one of the most artistic advertisement..."

A So-Called "Artistic" Advertisement that is Devoid of Pull.

An Odd Condition.

The Photogram, the house organ of the Star theater, Bellingham, Wash., calls attention to an odd condition of affairs in a note by Mr. Arnold in an old program just to hand. He writes:

Several persons have asked, "Why are so many Hart pictures being shown at one time?" Perhaps you have wondered too. Would you like to know the inside story? All right! There are two Hart exchanges in Seattle, each of whom have a set of the same two-reel Hart pictures. One set was gotten out with new titles, evidently to fool the people into believing that they were new Hart pictures. The other set was gotten out under their original titles to allow the Hart fans who wished, to see again the films that made him popular. We booked the latter set. An opposition manager, who had the other set of Hart pictures booked, came to me Friday, the 22d, and said, "Neither of us can make any money on these Hart pictures if we play them on the same days, or too often. You play one a month and I will play one a month." We advised him that our contract called for a Hart picture every Sunday and Monday and that we would be compelled to show them in that order. After saying that it would be unprofitable for us to play them on the same day, or too often, do you think this opposition manager played a Hart picture the very next Sunday and Monday, and every day during the following week to make money or do you think it would all do you think?

Mr. Arnold is using the original titles, for that is the sort of a man he is, but the opposition seems to work on the renamed reissue. In the same issue the program announcement merely states, "This is one of Hart's short features." The release question is just a muddle, but use of both a new and an old title in the same town is going to raise trouble somewhere.

A Pathe Twenty-four Sheet for a Serial Attraction.

One Sheet for Each Chapter on the Pathe Serial.

Pathe Paper.

Here are two examples of the paper the Pathe Exchange is getting out for the new Astra serial, "Hands Up." The big stand should make.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Editor of Advertising to Exhibitors in the Moving Picture World)

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

Moving Picture World, 516 Fifth Ave., New York
Schiller Building Chicago, Ill.
Wright and Callender Building
Los Angeles, Cal.
Manufacturers’ Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give complete and accurate information, the time it will be necessary to ask for four or even six weeks, if the desired information cannot be obtained at once.

Both the first and second sets of questions are now ready and printed in next booklet form, the second half being seventy-six in number. Either booklet may be had by returning 20 cents, money or stamps, to the editor, or less for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Atchison, Kansas.

John W. Creemer, formerly of Chillicothe, Mo., writes from above city, and says:

Was in charge of projection room Empire theater, Chillicothe, Mo., when last I wrote. Had two Simplexes. Later set up two new 6-f’is at the Majestic, same city. Was there six months.

And now many Simplexes and projectors on a large scale. Have a 70 ampere, 70 volt Northwestern motor generator (mean the Martin, don’t you?—Ed.) which certainly is a dandy. Ammeter on each, and the Amps as read on the apparatus. Had location, but I get around that by placing a condenser lens in a frame and locate it in front of the ammeter. It acts as a magnifying glass, and I can read friend ammeter from working position easily. The Motorographs sound like thrashing machines when running with film in. Noise seems to come from lower loop. It is the same whether running with a small or large loop. Have you any idea as to cause of the noise. Intermittent sprocket teeth are worn quite a bit. I noticed a projectionist was bothered by noise in his Power’s motor driver. Think he will find it is caused by lack of lubrication between end of tension set screw and end of shaft carrying metal disc. As to rephrasing the question, I think the noise would be better. So many have studied the old questions and have saved the answers that they would not be benefited. Use 50 ampere D. C., 300 C. C. condensers, half size projection lens, and a special shutter blade which, in my case at least, gives practically no flicker at 60 feet per minute. How do you tell how many degrees wide a blade is? The last hand that assembled all means let us have them. They will be a step forward, and I hope the Simplex will be first to take it. How about it, Mr. Peet? In the Handbook you tell us to use clean photographic plates in the lens ports. Have tried them thoroughly, and have yet to find one which does not distort the picture even if it is but slightly. Use clean negative plates given me by a photographer. What was that handwheel under Brother Coddington’s Simplex? Notico projectionists in this part of the country are not punching good “Ad” films through my machines for a month without getting a bit of oil on them. When I receive film with a great many punch holes I usually cut out the strip are in. If there are but few I paste a 3/16-inch sticker over each hole. The stickers serve as a change of color and is objectionable as the hole. In June 29 issue you ask for our views as to "The projection room and its requirements." For one projector I would suggest not less than 6 feet square, and 7-feet ceiling. For two projectors, 9 feet square, and 8-foot ceiling, with 3 feet additional width for each added projector, stereo, or spotlamp. The official dedication of the room should be, as you say, "Projection Room." Only those things necessary to the work should be allowed in the projection room. Shelves should be constructed of galvanized iron, with covering of sheet asbestos. Work bench should under no conditions be allowed inside the room, but should be conveniently adjacent thereto. Standard of ventilation should be about 2½-feet, with slightly higher fan, and with fresh air intake at or near floor line. Minimum size of observation ports should be 12 inches square. Only brick, hollow tile, or concrete construction should be allowed, and standard should be 4 to 6 inches of concrete, with covering of linoleum to prevent dust. Fire shutter and fuse link system should be same as described in third edition of Handbook. A long letter, but one which it is very difficult to trim down, badly as we need it. My answer must be brief. Your condenser magnifier for the ammeter is unique, though should think you could only see well when directly in front of ammeter. As to the noisy projector, I cannot advise. The Motograph manufacturers do not keep this department advised as do other projector manufacturers concerning their projector. If your intermittent sprocket teeth are notched or rounded, you may make some sort of grinding noise in pulling out of the sprocket holes, particularly if you have a too heavy gate tension. If another set of questions were formulated they would be necessary by much more difficult than the last, hence only advanced projectionists could do anything at all with them. A circle is divided, circumference being 360 degrees. Naturally if there were three blades and three light openings all of equal width then each blade and each opening would occupy 1/9 of the circle, hence it would be 360 divided by 6 equals 60 degrees. No. Simplexes are built in two models. This particular projector has no lens ports on the front, but they have been covered with clean photographic plates, and has yet to see one in which either he or the theater man, including the projectionist, could do any distortion. There would be a minimum displacement if the glass set at an angle with the lens, but distortion—no, at least not sufficient to be discernable to the human eye. Have't the Coddington picture here, hence cannot answer. Think what you mean is the base he has provided for arc controllers. There is absolutely no excuse for oil on films. Oil on film means rank carelessness, sloppiness, and laziness. Glad to see it. The idea of using air for projection is good. If very carefully placed in corner of frame the stickers might not be too objectionable for change over sign provided there be not much movement. As to the "Stutter" effect, you are correct, real projectionist is. In my opinion 6 ft. screens should be the minimum. In this dodge of projectionists to the fewest of projectors, the minimum, I am afraid that most of the companies of projectionists in this country and Canada less than half a dozen have had enough enterprise or sufficient interest in their profession to discuss as you have. They discuss this thing, and now it is pretty nearly too late for discussion (July 22), as I must begin the preparation of the paper dealing with the projection room almost at once.

Likes the Westinghouse.

An Ohio reader of this department reads the editor for not stopping to pay him a visit while on the last trip West, and continues as follows:

Read the "World" from cover to cover each week, and when something in one of your columns looks like it is going to hit the Westinghouse motor generator set, I have one, and they certainly are worth their weight in gold. On the 11th day of November, 1915, I started it running, and it is still running nine hours a day, six days a week. Have had no trouble with it at all. My motto is: If it is working all right, let it alone. All the repairs I made on it were new brushes. This is NOT a glad-hand for the Westinghouse, but just plain truth. I have a fine equipment, as follows: Two Power’s 6-f, motor driven, and Westinghouse as above. Get good picture in projection room, would remark that the Power’s projector is 4 feet 7 inches long over all when setting level. In my opinion 6 ft. screens should be the minimum. In this dodge of projectionists to the fewest of projectors, the minimum, I am afraid that most of the companies of projectionists in this country and Canada less than half a dozen have had enough enterprise or sufficient interest in their profession to discuss as you have. They discuss this thing, and now it is pretty nearly too late for discussion (July 22), as I must begin the preparation of the paper dealing with the projection room almost at once.

Offered to stop in such towns as might write requesting it. Did not hear from yours. Now whatta y’ gotta say, huh? The Westinghouse you have is not the kind I examined at Pittsburgh and am waiting to examine again when it is finally ready for the market. If you are good, one will surely be a peach. Why didn’t you tell us how you have that resistance arranged?

New Catalogue of Supplies.

Eberhardt Schaeuler, New York City, orders a Handbook and says:

Have never had the opportunity of reading your Handbook, but intend to take time now. Am, as you know, an old time projectionist myself. Had to make my own machines and films at that time in order set and fill engagements, as none could be bought. And now my license card has run out, and I'm out of a job (Mr. Schneider is a manufacturer of Simplexes, and says, so his "out of a job" is by way of adoration of a jest.—Ed.). I read the projection department with interest every week. Am often astonished at the questions therein before you. Often had my pen all wet with ink to comment on
some of them, but I am interrupted so much that writing is ex-

tremely difficult. I will just mention a few of the catalogues

specialties which I have invented, make, and am attach-
ing one for your examination.

Mr. Schneider has done much work in the special man-

made of spot, which he calls "Sharpening," the cata-

logue contains 33 pages, and is profusely illustrated. His an-

static device should interest cameramen, and certainly his "single-

iluminating condenser" is one of the best improvements he makes and sells the Miroir Vitae condensing lenses, both plano convex

and M-bi-C. We would, of course, heartily welcome any comment

Friend Schneider might care to make on matters optical.

Condenser System and Its Complications.

In a paper read before the Society of Motion Picture Engineers by C.

Francis Jenkins, Washington, D. C., some contained in printed trans-

actions of last meeting of that body, are statements with which we are

accustomed. "Sharpening," the S-m system, appears to be very

therefore, on those rays of light which meet most nearly in a point

at or near the shutter position, and in the exact axis of the projection

system; or, the size of the image used to blur the image on the screen,

adding to the Illumination."

"Without any further explanation as to what Mr. Jenkins deems the

shutter position," the statement, as above, is decidedly ambiguous.

But, for Mr. Jenkins' information, projectionists can supply the infor-

mation that at the shutter position (correct shutter position, I mean)

the surface of the front condenser is in focus and the effective

ray has the area of the condenser image, which same varies widely

under different conditions of projection. As a matter of fact if Mr.

Jenkins' statement were not true, it gives the size required for sharpening

upon those rays at the center of the system. The axis of the projection

system is true, the writer is now in position to add small figures for

which that is not true may be proven conclusively. In the writer has

proven it by covering all but a small portion of the outer surface of the opaque image, whereas the writer is not likely to be

a quite sharp picture remaining on the screen, though its brilliancy

will be much diminished. This holds good with ordinary lenses, but

not with condensers of importance. In other words, we have found that,

with grade lenses throughout, the entire surface of the light ray at aerial image of condenser gives sharp

function, but that those rays outside the actual aerial image in an illuminated, but detract from the sharpness of the screen image.

This has been set forth several times in this department, and is the be

the big reason for reproducing a whole, Jenkins the lens port to actual

size of effective light ray, or, better still, to reduce to actual size of

aerial image of condenser at, or as nearly as possible, its position.

Mr. Jenkins suggests that "the light ray, for which one has only the

position of the light source considerably to one side of the axis of

projection, while still keeping the aperture fully illuminated, a posi-

tion far different from the normal one can be obtained."

The second position, to observe that a light source of large area will

not, even with the best lens, put as sharp a motion picture on the screen as possible.

But, when the light source to one side has to do with the matter.

A special fact is that such a system is not from condenser to screen in

order to get excellence in screen results. This is because If the

crater be out of line with the aperture and projections lens, the film

imperfectly magnified, and the projection beam is not in correct

position, thus imposing a heavy strain on that part of the optical system,

and one which is not intended to and will not stand. In other words

the light source is not in the plane of center, anything outside the

projection axis is caused by strain imposed on the projection lens.

It is possible that Mr. Jenkins really had this in mind when he wrote.

If so then his wording needs revision to be understood with any

degree of certainty by the average man. As to his second proposition, it

is a well known fact that nothing could equal a point source of light

in accordance with that there is a considerable strain on the lens system to perform, or at least the work is so slight that no

strain is imposed on the optical system at any point.

In the January "Moving Picture World" paper Mr. Jenkins supplies a sketch of a

condenser system having a small bi-convex lens set in a larger reflect-

ing cone. This he says gives surprising results in light conservation.

This is a modification of my own development of the A-Joy

discarded Boylitt concentrator, with which I have seen a marvelously

beautiful 12-foot picture projected on a plain, cloth screen with 12

amplification. The Boylitt concentrated and the light was

exactly right, but the least movement threw the whole thing out

and ruined the screen result. In other words, while it was a stem-winding

wonder in the conservation of light, it was too delicate to be practical. I

believe the same thing would apply with the Jenkins scheme, which is

not nearly so efficient in light conservation as was the Boylitt

condenser.

Mr. Jenkins speaks at length of the heavy loss through use of thick

lenses which absorb a tremendous percentage of the light. He says that

by the use of a two-inch lens two inches square, in a two-inch diameter condenser would be quite ample. With

this we are unable to agree. The crater projectors rays in every for-

ward direction, and the condenser system absorbs remarkably. The different

condensers vary greatly, though some, at any point of the area of a 4.5-inch

condenser lens. This means that with an 2-inch lens we would only have

a two-inch projection picture, and a striking decrease in the effective light

and this loss would far more than counterbalance the difference in

absorption by the thick and thin lens, assuming each to be of the same

quality of glass. This may be somewhat modified by the fact that an

arc of given amperage could probably be located more eloquently to a thin

2-inch than in a thick 4.5-inch one. Just what the actual amount of

such reduction in condenser diameter would be can only be said with

certainty, but in my opinion there would be enough less light to pre-

clude the projection of a modern theatre picture with the small lens.

Mr. Jenkins lays stress upon the importance of light on the circuits, but says not one word about the serious loss between aperture and lens, which would lead one to suppose that the projector optical system have not

covered that important item.

Mr. Jenkins lays stress upon the importance of having all rays from the screen projected as nearly in a point as possible, a proposition which is dis-

puted by some of our most able practical projectionists. Personally I am not prepared to say with any degree of assurance who is right.

Mr. Jenkins lays great stress upon the loss of light at the spot, due to the use of waste light in any projection, which we do not say this can be materially reduced, he has observed that the man who says any thing cannot be done has been tried upon by the man who does it. Yet by means of the proper arrangement of the use of the waste light might not be desirable, unless a corrected condenser be used, which same might and would not set up another even more serious trouble. Many of our projector optical systems use an extra large spot because they secure better projection by reason of eliminating the impure light at outer diameter of spot.

And here is the sum of it all. In a nine-line paragraph Mr. Jen-

kins tells us the optical system of the projector is really not at all

complete—is indeed very simple. If this is true, then why does brother Jenkins bother writing papers on it at all. As a matter of fact, the projector optical system is very far from simple. I flitily dispute Mr. Jenkins on this point. The optical system of the modern projector has many complications both before and behind the screen. Here are some of them: (A) Variable size of crater, which sets up many and very complicated difficulties; (B) different in curvature of crater and angle to lens, which affects brightness and reduction of point; (C) the effect of light upon the screen, which has much to do with light brightness; (D) difference of condenser projection lenses, which is immensely important in light conservation and in definition of light on the screen; (E) the size of spot, which affects brightness

and purity of light; (I) distance from aperture to projection lens, which is controllable, to an extent, by proper selection of lenses (when there is any selection, which there is not at this time); (J) diameter of projection lens, which has to do with light loss and affects revolving shutter in very short or long focal length lenses; (K) distance from lens to crater, which also has a great deal to do with the image size and focal length; (L) stopping down of light rays, preferably at aerial image of condenser which has to do with sharpness of image on screen and other things.

And to show how these various things interlock when you, for

instance, alter distance of condenser from aperture you also alter

shutter position, alter distance crater to lens, add or reduce light loss

between aperture and lens and affect other things.

Then, too, there is the revolving shutter, with its immensely im-

portant problems, all of which, in a way, properly speaking, an integral part of the optical system of the pro-

jector, as is also, in a way, the screen itself.

And C. Francis Jenkins says all this is "very simple." Well, I am far from agreeing with him on any point and it is a very difficult thing, and one which may be the subject of much improvement.

No Registered Projectionists.

D. E. McCauley, Moravia, Iowa, wants to know where to apply to become a registered operator.

There is no such thing as a "registered projectionist." Presumably you mean a license projectionist (operator). I am not certain whether or no Ottumwa, Iowa, which you are not far from, has a license law or not. You can find out by addressing the city clerk, enclosing self-addressed, stamped envelope. If not, then surely Des Moines has, and that would be your nearest city. You would have to go to the city you propose applying in, make application, pass an examination and pay a fee. Better find out all particulars from city officials, by mail, before making applications.
**Interesting Educational of the Week**

One Agricultural Subject, One Topical, One Scientific, One Scenic and One Military Subject.

Reviewed by Margaret I. MacDonald.

"Co-operating in Marketing." (Universal)

A FEW scenes incorporated in this subject found in the 85th release of the Screen Magazine acquaints us with the methods followed by a group of 1,280 farmers on the Pacific coast who decided to cut down expense in the marketing of their product. The land tilled by them comprises a tract about 14 miles square, which is owned by the members of the association. That side of the work shown in the film was photographed during the berry harvest at which time 15,000 pickers are employed. The picking of the raspberries, the grading of them for the market, and the twenty-two cars special on its way to eastern markets is shown in the picture.

"Psychology of Song." (Paramount-Bray)

The first of a series of motion pictures made in conjunction with the Committee on Public Information and dealing with phases of wartime activities with which the public is but very little acquainted, appears in the 133rd release of the Paramount-Bray Pictograph.

Realizing that a man makes the best soldier or sailor only when he is happy, Uncle Sam has stopped at nothing to make his boys not only comfortable physically, but comfortable mentally.

"Keep 'em singing and nothing can lick 'em," says Uncle Sam, and he aims to have a song on every man's lips all of his work day because he knows that a song is an inspiration.

Percy Hemus, former opera and concert star is the song leader at Pelham Bay Naval Training Station. Mr. Hemus passed up a fortune in engagements to sign on with Uncle Sam and he has made life at this great camp one of song and good fellowship.

It matters not if a bat that a sailor has no more voice than a towel or that he can't carry a tune. When the crowd gets going he joins in and shouts the words with a vim that at least helps swell the sound until the well-known waltz rings truly.

To encourage the men, "sing-song" contests between regiments are staged, and there is as great excitement over them as over any athletic contests. The men practice with an earnestness that betokens their keen interest.

"The Food Value of Milk." (Paramount-Bray)

The Bray Studios, Inc., through the co-operation of the Departments of Home Economics of Cornell University, selected a number of the best and most practical ways of using milk, filmed them and will show them on the screen tonight. The main strawberries in the 133rd release of Paramount Bray Pictograph.

It is shown that cottage cheese produced from milk is easily made and that it can be served in many different forms. As a matter of fact, an entire meal from soup to dessert is possible. Such a meal is not only fully as nourishing and palatable as one is in which meats and vegetables are served, but decidedly less expensive.

The United States Food Administration wants every family to use milk freely. There is plenty of it and its nutritive value is recognized as of the highest. Coincident with these advice from Mr. Hoover, practically every college and university in the United States has set to work through their home economics department, to increase its use on American tables.

"Doing the Dips in a Dory." (Ford Motor Company)

This reel of film takes one on a delightful trip through the Ausable Chasm. In subtilite the story of this lovely spot is told, and of course the feature of the picture is the ride on a dory through the rapids of the Ausable river. The scenes have been well photographed and the picture throughout is entertaining.

"Britains' Far-Flung Line." (Official Government Pictures, Inc.)

The Rivoli Theatre, New York City, exhibited during the week of August 4 a series of views commemorating England's entry into the war. These pictures compiled by Charles Urban covered naval, aerial, cavalry and infantry preparations, and scene of actual fighting.

"Aerial Warfare"

E. Dean Parmeelee of the Bray Studios Explains by Means of Animated Drawings the Fighting Technique of the Flying Fighter.

The feature of the 133d release of the Paramount-Bray Pictograph is an animated drawing entitled "Aerial Warfare," which illustrates in a graphic manner the many startling tricks resorted to by the aerial fighter in overcoming his adversary.

No branch of warfare has developed so rapidly as the air forces. Not only have planes been made capable of exceeding rapid flight but the aviators are now such complete masters of their craft that they perform the most astounding turns and twists as part of their daily flights.

The superiority of the Allied Air Forces over that of the Huns is due to great extent to the greater daring and ingenuity of the aviators. Practically all of the tricks practiced in combat were first achieved by the flyers of France, England and Italy. The Huns, true to type, have copied their actions, but they are always a step behind, for new and more daring "stunts" are constantly being devised by their adversaries.

Few people know what these aerial acrobatics really are and Mr. Parmeelee has faithfully drawn them. The tail spin, the loop-the-loop, riding the enemies tail, the side-slip and the other equally sensational tricks known by name only, are demonstrated by a very clear idea of what these knights of the air do when in battle, is gained.

"A Dam Catastrophe"

Latest Outing-Chester Offering Combination of Natural History, Comedy and Scenic Beauty.

The Mutual Film Corporation in its latest Outing-Chester offering presents to the public one of the most attractive of semi-educational subjects. The title which at first glance appears to savor of profanity, later clears its reputation when one of the busiest and most sagacious of animals, the beaver, appears on the scene repairing the dam which he and his mate have so carefully constructed after having had it destroyed by the careless humans. The closeups in this picture showing the beaver at work adjusting the sticks and boughs in the most discriminating fashion are unusual. Some comedy has also been worked into some of these scenes. The remainder of the picture has to do with a couple of honeymooners who in imitation of the beaver have decided to try living the simple life. Their difficulties in piloting a homemade raft down a rapid running and beautiful river affords considerable amusement. The picture is interesting enough to please the most ordinary audience as well as the more intelligent.

**BRADY AND LOEW ON MEMORIAL COMMITTEE.**

Through the appointment of W. A. Brady and Marcus Loew, the motion picture industry is represented upon the finance committee of the Mitchell Memorial Fund. The two men are planning a campaign to secure funds from all those desiring to contribute, and in this work the local organizations of the Motion Picture Exhibitors' League will be instrumental.
Sugar Will Win the War.
SPOKANE, WASH.—When Evelyn Brent set sail for New York to assume her new duties with the Washington Motion Picture Corporation she was met at sea by the new film director of the company, who did a marathon from station to station as he was advised she would arrive. He did not know which route. There were four trains arriving about that time at three different stations and Miss Brent had not fancied that Spokane had so many trains at one time.
She was rushed from the train to Hayden Lake, Idaho, for breakfast, where she fed the company’s pet bear with sugar from her hand (rather gingerly as she later admitted), and after a dip in the lake (in a pretty Jersey bathing suit), she was whisked back to Spokane and to the Davenport Hotel, where she found the company’s pet pears and a box of candy on the dresser. Miss Brent said she was well pleased with Spokane to date, everything was changed from Broadway, and was delighted with the northern Idaho pine forest through which she was taken on her trip to Hayden Lake.
—w s s—
Tom Mix at Work on “Two Gun Man.”—Trade Paper Headline.
We’d call that stuff to Mix into.
—w s s—
During his absence—Dorin’s “Visits Home of Long-fellow.”—Trade Paper Headline.

Q and A Commentary
What became of Anita Stewart?
George Loane Tucker.

“Crashing Through to Berlin,” companion play to “The Yanks Are Coming,” may be Universal’s answer to “America’s Answer.”
—w s s—
Borrowed and Credited.
It’s too bad that all the energy wasted by the ticket seller in chewing her gum couldn’t be used for running the projection machine.
We haven’t seen an exhibitor shine his shoes with a dollar bill for several days at least.
Perhaps the custom is unfashionable here lately.

Daffy Definitions—A film exchange manager is a creature that wears loud shirts, smokes expensive (?) cigarettes, swears splendidly, and books pictures.—Photo-play Journal.
—w s s—
In a perfectly good cause, the Exhibitor will soon find it difficult to squeeze an old-fashioned melodrama into his entertainment. If you get what we mean.

Change in title: “Her Body in Bond.”
The star is now divorced out of bondage.

Just how is it possible to have “Triple Trouble” with only one character to the story? People the title has lived up to more than “Double Trouble.”

Two Metro Publicity Truths.
Motion pictures make more readers than baseball.
Circulation follows the motion picture pace.
—Metro Press Sheet.

The Profanity of Film Titles.

“The Curse of the Scarecrow Ruby” (Gaumont).—The Curse of a Flirting Heart” (Universal).
“The Curse of the Great Southwest” (Cheynne).
“The Curse of the Iku” (Essanay).
“The Curse of the Black Pearl” (Kriterion).
“The Curse of the Lake” (Vitagraph).
“Curses! Said the Vllain” (Keystone).
“The Curse of the Desert” (Bison).
“The Curse of the Forest” (Vitagraph).
“Curses! They’re Remark’d” (Keystone).
“Curse You Jack Dalton” (Uncorn).
“Cursed by His Brother” (Keystone).
“The Curse of Humanity” (Domino).
“The Curse of Drink” (Republic).
“The Curse of Bait” (Domino).
“The Curse of Greed” (Melies).
“The Curse of a Name” (L-Ko).
“Curses, Jinx, Devil!” (Lobin).
“The Curse of Work” (L-Ko).
“The Curse” (Three brands).
“The Curse of Eve” (Corona).
And “A Dam Catastrophe” (Beaver).

Approaches to Nothing at All.
Lasky & Rolfe made their get-away in show business, producing big musical acts in vaudeville. Now look at ’em!
Vaudville has been a lot of good musical acts and the Fifth and Well-Proporioned Industry has gained a lot of good pictures.
—w s s—
Mike and Ike—they read considerably alike.
“Hearts of the World” and “Heart of the Wild”
Which means trouble at the printer’s for some time to come.

Changes in exchanges does not always signify a fair exchange. But it keeps the old traveling bates (I’m getting dusty.
—w s s—
Lila Lee, Mr. Lasky’s Screen “Find.” Is “Joyous Youth” and Says Monte M. Katterjohn.—Trade Paper Headline.
Let’s see. Who wrote Miss Lee’s first scenario?
—w s s—
Now We Know Who Pays.
“And the Children Pay” is the title of a feature under production at Warner Bros. based on data collected by a prominent Chicago prosecuting attorney. Garrett Hughes, who was just recently honorably discharged from the army, plays the leading role and Ililas Milford is his co-star.
Tyrol says that he has never before seen a lead hunter making the picture, because his own money was spent to produce it and it wasn’t necessary to have an expense account, G. E. E.

Talking Titles.
“Money Isn’t Everything” (American).
“The Say So” (Fox).
(But I may not mean it.)
—w s s—
Two Kleine Titles, “The Unbeliever,” “Behind the Lines in Italy,” made good during Austria’s drive last fall—but it don’t go now.
—w s s—
Betty Blythe has been up in the mountains and to the seashore and to the state pictures. Her title has lived up to more than “Double Trouble.”

Loyal to His Old Town.
“You can’t beat the boys from ‘back there,’” or “out yonder.” They never forget the little old town that started ’em.
Take Jerome Beatty (if you can get him away from Paramount) for instance. Mr. Beatty, advocate for Kansas, Los Lawrence, Kansas. Care About It?” shows how the crafty laddy carries memories of the old Kaw Valley—er, the Missouri!—right into his daily toil.
If the Chamber of Commerce, Lawrence, Kansas, is any good at all they’ll send Jerry a wrist watch—or a gold cup for his baby!

Speaking of Jerry (as we enjoy doing, because Jerry’s a good chap), the old boy landed a cracker-jack store with Collier’s last issue, and it’s title was “There’s Hill” (Small Town Stuff)—worth a “once over” if you missed it.

—w s s—
Vamping from Low Visibility.
Particularly in the scenes in which Leah Baird moves about in a low decollete gown of ivory white satin that withstands itself against her body—resembling nothing so much as a slender calla lily as it sways in the breeze; well and understand that this as the cast as a temptress of man.—Publicity.
—w s s—
“The Hun Withheld” was written in copy.
The printer has a “fix” to start the second word.
—w s s—
Here’s a Recipe for Trouble.
Take a little of nothing, and then put in some more nothing and stir up. Flavor with fear, a jigger of grouch, a piece of lemon, and serve hot to those present.
—Rotary Club Spokesman
—w s s—
Sales of Thrift and War Saving Stamps for the month of July totaled $114,175—942.61. We hope our “dashes” sold some of “em to somebody—besides ourselves.
—w s s—
Tom Britt Comedies carry some wierd titles in the release sheets of our estemated—of the Exhibitor’s Trade Review. Thomas would hardly recognize his own brain children.
—w s s—
The Morning Telegraph recently declared that the outbreak at the Rivoli would be the Exhibitor’s Trade Review. Which prompts Joe Lee to suggest the number as the official anthem of the Fifth Industry.
—w s s—
At Last We Have a Sale Fire!
The Motion National Exhibitor’s Circuit, Inc. is selling to exhibitors “Italy’s Flamming Front.”
—w s s—
Although Richard Stanton is credited, “Why America Will Win” is being staged by Gen. John J. Pershing with a really all-star cast.
—w s s—
Speaking of all-star casts, as distributors are so prone to, did you ever-notice what a generous refuge the all-star cast provides for obscure photograpers?
Now for a little gossip:
“Cupid Angling” with Ruth Roland (Douglas).
—w s s—
Ethel Clayton, in the Girl Who Came Back” (Paramount), calls for the hint that nobody ever thought she had “went.”
“Ruling Passions,” as a film title, should appeal to bookkeepers who always have their fingers smeared with red ink.
Rambles 'Round Filmtown

Kind Words These—and True.

Rivott-Rialto Rothapfel, in announcing the departure of Hamish McLauren, from his faithfully and skillfully fulfilled position as publicist for the Rothapfel Inter-

est, declared:

"I regard very much to inform you that my publicity director, Mr. Hamish McLauren, who has been with me practically since the birth of this agency and Rivi-

ott has been called by the Red Cross to the Publicity Bureau at Washington and will proceed thither with the full purpose of, of course, be unpatriotic on my part to try and detain him from leaving me for such a cause."

I know of no man on my staff who has been more faithful and conscientious than Mr. McLauren and his loss to the institu-

tions which I have the honor to direct is irreparable. I know of many friends and his understanding and sympathy for the work that I have been trying to do will be a serious loss to the writer.

"I know of no one whom I can put in his place and for the time being Mr. Geffen will assume the duties and re-

sponsibilities of the publicity department for that which Mr. Geffen will try and follow in the footsteps of Mr. McLauren to the extent that while the history and the work of the theatres will be dignified, truthful and in good taste."

Ted Eltonhead has retired from trade newspaper work to become publicist for the 20th-Fox. Mr. Geffen picked him a good one. It is un-

derstandable that the job is a steady occu-

pation even after the Expo has come and gone.

Once We're Efficient

When Alice Terry visited the aviation

field at Minoa recently she took a dive

and went up in the air. Alice now tells

all her friends how she "has been-

ning to perform in pictures but everybody noticed

that when she was invited to make a sec-

ond flight she had an important engage-

ment several miles distant from the fly-

ing field.

Eddie Mullen, who once helped make

Universal famous, is back at press agent-

ing—for a Holyoke, Mass., paper factory.

He's sure glad that he didn't tell us the name of his concern. But he

did say his child was almost big enough to

lick his father.

—w—w—w—w—w—

Herbert Rawlinson, lion of many a screen fan's hours, found a Lamb. He joined the fold a few days ago.

—w—w—w—w—w—

The Rialto, Butte, Mont., used this catch

line in advertising a Pathe serial: "The

Hooded Terror and Poor Pearl White in the Tenth inning of Butte's Favorite Indo-

or Sport."

—w—w—w—w—w—

Charley Condon has postal carded from

Douglas, Ariz., and Clay, Ga. The family

Greenleaf, Ga., thusly: "I'm so tired I can hardly keep my nose off this card. I wish you'd be more

busy and leave little time for writing."

—w—w—w—w—w—

J. Stuart Blackton and Vitagraph are once

again making "Common Cause" in the business of film promotion.

—w—w—w—w—w—

German war brats seems to have been

made from "The Ghost Flower" Alma

Rubens is Triangling these days.

—w—w—w—w—w—

Kitty Gordon's back. Prepare for con-

siderable Ouchs from the mimeograph de-

partment.

—w—w—w—w—w—

Wolf! Wolf!—And There's Many.

Leh Baird's new serial will become "The Messenger" and "Wolves of Kultur" if the profits are invested in Liberty Bonds or W. S. S. It has been said, "W. S. S. Keeps the Wolves Away."

—w—w—w—w—w—

Greetings to Ida and Walker and may she enjoy "The Embarrassment of Riches" as a result of her self-venturing career in Filmtown.

—w—w—w—w—w—

W. K. Industry Up in the Air.

According to the feature headline "Balloon School To Have Motion Picture Shows," there may be possibilities of pro-

jector shows of pictures down to trench Hunns by captive gas-bags.

N. R.—No P. A., slight intended.

Mr. Fox to Film Popular Plays.—Trade

Paper Headline.

And there've been mooching along un-

der the impression that he had always

been doing that same.

Fifty per cent of "Premier" receipts of

"The Kingdom of Grief" for Starving Women and Babes.—Trade Paper Head-

line.

There's a mournful combination for you.

Raymond Cavanaugh of Rice-Cava-

nough, Inc., declares no summer slackness is performing skillful service as an advertis-

ing expert in connection with the forthcoming Liberty Loan.

—w—w—w—w—w—

Hanging The On the Printer.

A writer editor, after viewing "Cleop-

atra," wrote that "Theda Bara grew hold in each succeeding picture." The line type may hit an "a" instead of an "c," and the make-up man shoved it along by putting the paragraph right under the advertisement for Pneuma's preparations.

—w—w—w—w—w—

Here's a flowery item.

S. E. Posey has become general manager of the Piedmont Amusement Company, at Winston-Salem, N. C.

—w—w—w—w—w—

Men of select Heed Mars' Call.—Trade

Paper Headline.

Just as they did when they were kids.

Strictly Personal.

Curley Welch boasts of "A Year of a

Pledge,—Kep." What's nothing: The Rambler has gone fifteen months and is "off for duration."

—w—w—w—w—w—

Discovered!

"Kari" Lamarr is #1 introduced to the

industry by a member of the trade press.

Wonder if that's the same man who has always been Universal's proxy?

—w—w—w—w—w—

Speaking Not As a Wild West P. A.

When Russia was a warring nation the Com. on Pub. Inform, was not in the film business. We had to witness the cru-

ties, that there will come some moving pictures of battle scenes. We are c. t. k.

—w—w—w—w—w—

Does the Russian cavalry, or Cossack, ride into battle, standing in their saddles and waving swords in wild circles over their heads?

Do they circle 'round the enemy hanging over the side of their mount with one foot hooked under the saddle-girth while they clip grass with their saber?

Do they sing the weird chant of the Wild West show as they cavort into ac-

tion against the Leninevshlki or Trotsky-

bol?

This latter question will be worth of study for the a. s. s. 3., who may be called upon to score the production of the battle of Bolsheviki.

All of which kills space.

THE RAMBLER.
Music for the Picture
Conducted by GEORGE W. BEYNON

Unity of Musical Purpose Brings Better Service

We live in the age of unions. The keen competition in industrial lines has forced upon men the significance of the axiom, "Unified we stand, divided we fall." The playing of the pictures has become an industry because of its magnitude of operation, and the essentiality of the work. At present every leader is doing his own work in his own way, drudging out the hours of employment, which being long, preclude his learning of the advances made in his field. He has had no training and devoted to his interests, giving him up-to-date information. What they are doing in the big houses in the large cities, gets to his ears by instinctive hearsay. This has a tendency to confuse him. In spite of these drawbacks, it is remarkable how much progress has been made in the musical interpretation of pictures. But we feel that the time has come when there should be a greater unity of purpose, feeling and brotherhood in the ranks of the film musicians.

The Moving Picture World realizes the importance of the problem of uniting the theatre musicians in such a way that the audience might hear the pictures brought to them in the picture industry in general. We have spent the last six months in searching out the detached and distant musician with the view to ascertaining his needs in his chosen profession. From the data we have received, we believe that this department, in its enlarged form, will give better service in the future than in the past. "Music for the Pictures" will henceforth contain an interesting and leading article dealing with the varied phases of the profession.

"Music for the Pictures" will henceforth include a condensed feature of the department. It will contain a review of music rendered at the big New York picture palaces and other notable performances throughout the country. An educational feature of the department will be a thumb-nail history of our patriotic songs, telling you about the composer, the reason for the song and interesting facts connected with its birth and growth. There will be a page devoted to the latest musical "hits" and a "Leader's Service Department," which will be found answers to your many problems and a "Roll of Honor," calling attention to special musical numbers, well adapted to picture playing.

The cue sheet problem, which has become a bugbear to the leader, will be dealt with in a classified and larger form. Here you will find a cue sheet for private use, which has been condensed, alphabetically arranged and clearly comprehensible to every leader. It will not be necessary to use the entire book upon the rack. These sheets can be used separately and returned to the files for playing a "repeat date." The arrangement will be uniform and standardized, no matter what producer releases the picture. This new idea has been praised by all leaders who have seen it, and we anticipate every musician will welcome this progressive service.

There is no field in the musical profession where such great quantities of music are bought yearly and used so profusely. A pianist with a library of five hundred numbers, considers he is well equipped for his work, but five hundred selections would not last a month even if it were possible to play them all in the picture theatre. Songs will bear almost a continuous repetition, but a leader dare not repeat his numbers too frequently.

One of the drawbacks with which every leader is familiar is the dearth of new music. To secure such is by means of catalogues, which are not definite, or by personal search through publishing houses. Inasmuch as the large majority of publishers are situated in New York City, the out-of-town director must rely on lists which may trickle through to him. We have been surprised and grieved at the musical antiquities forced upon the people who visit the out-of-way theatres.

Our aim will be to bring to the attention of the picture playing musician all numbers suitable for his use from the various publishing houses with a short review upon their picture possibilities, proving a wonderful boon to the leaders throughout the country.

Those things done to us by the hand of one in equal rank are regarded of greater worth than the advice emanating from the mealy mind of the efficient expert. Therefore, we shall be pleased to give space in our columns to interesting letters dealing with the solution of the leaders' problems. Give us the benefit of your experience that your brother may profit thereby. This will make for unity of brotherhood and create in this column a mutual confidence club, interesting and educational to all.

In this connection, it might not be premature to suggest the formation of a Picture Playing Club, the membership of which would consist of musicians who are earning a living playing for pictures. Let us hear an expression of opinion on this matter. We can assure you we are strongly for it. When we place our profession upon a more dignified basis in the picture industry, we reap for ourselves the rewards of better art.

The Moving Picture World in enlarging your department, officially recognizes the musician as a vital factor in the film industry. It extends the hand of friendship and makes itself a medium for mutual mingling and friendly fraternizing. It joins the hand of the producer with that of the leader, delivering to him a service cue sheets that heretofore has been anything but satisfactory. Its whole-hearted efforts, its unstinted expense, and its ever-repeating progressiveness should receive the praise and popular support of all musicians in the country. Make the Moving Picture World your Bible and use "Music for the Pictures" your best loved text.

Music At the Strand.

D. W. Griffith has rightly gained the name of "The Master of Picturcraft" in his picture, "The Great Love," presented at the Strand during the week of August 11, shows his clever handwork and artistic touches. Notwithstanding this fact the music poorly portrayed what Mr. Griffith tried to interpret in his wonderful picture.

The fine and well-known songs were used as themes and suited the roles admirably. There was a lack of smoothness to the singing, which detracted from the picture considerably and we felt that the fault lay in poor modulation. At times there was no modulation whatever, while at others only a drum-roll could be heard in joining two numbers of extraneous keys. It is evident that the music belonged to a score, which was re-created by which gained no credit for themselves for slipshod method. "The Synchrony was good, but the use of "The butter in the bedchamber scene was anything but appropriate.

The overture selection from "I Pagliacci" by Leoncavallo was handled by Conductor Edwards. The rendition was traditional in every respect, and although the theatre once in a while beat the conductor to the note, we are safe in saying that there could not be any exception taken to the interpretation.

The back-set showed a Venetian canal bordered with Italian foliage, half hiding the picturesque bungalows in the distance. Strand topical review followed as usual was well-filled and played.

An innovation was used in the idea of community singing of "The Star Spangled Banner," led by Miss Cora Tracy, contralto.

A recent issue of these columns we dwelt extensively upon the educational value and propaganda purposes of Community singing in the picture theatres. Our suggestion was that a slide be used in order that, by having the house darkened, the singing would be louder and more spontaneous. However, Mr. Edel has evolved a new feature by having a patriotic address, showing the history of our flag. This was followed by singing of "The Star Spangled Banner" by the audience from a booklet donated by Hinda, Hayden & Efrayden. The edition with words and music and is exceptionally legible in spite of the condensed space. The idea is splendid and should be
followed up in some form by every exhibitor in the country.

The performance closed with the usual excellent organ solo.

Music at the Rialto.

We dropped into the Rialto sufficiently early one evening to avoid the usual crowd of spectators.

It was a scene where, apparently, we were one of only a handful, the entire performance was gone through as if the house was completely empty. The music itself, the orchestra, gave us a new appreciation for the discipline of the theatre and the conscientious endeavors of its employees.

The Rialto, conducted by Maurice Riegelsfeld, Mr. Riesfeld is always at his best, and on this occasion his orchestra was masterly, and in good musical taste.

The scene, showing scenes in Pachuchas, Mexico, was admirably fitted with excerpts from the various operas. The scene showed a stage and a banked orchestra, with birds carefully arranged for the curtain and immediate projection of picture.

The picture was well fitted with excerpts from the operas, particularly from the Shubert production of it, and the quaint but simple memory themes that were new proves the greatness of this atmosphere. The people who came to see a picture heard a symphony of blended tone, beautifully purified by the beauty of Art as exemplified in the combination of music and color. Everyone was impressed with this aesthetic treatment, but every feature has its artistic possibilities.

"Home, Sweet Home."

Probably the sentiment most deeply implanted in the human heart is love of kin-
dred and home. Someone has said that a home is a place that the person particularly in time of war. But, in the last analysis, one's country is one's hom-
in. What is home? In what is home.

When, in October, 1912, John Howard Payne sent to Sir Henry Bishop, composer of music for Cuvret Garden, a manuscript, he did not know that in a month or two that piece of music he would be sent off to the theaters and would be heard by millions. The story is a sort of patriotic fancy introducing "Tramp, Tramp, Tramp, the Boys Are Marching," a piece of music which is known as "Star Spangled Banner." We could not understand the analogy. "Keep the Home Fires Burning," sung by the orchestra, was a delightful innovation, while "Throw Out the Life Line" had no place in the score and was a mere appendage.

Nothing is gained by burlesquing a religious ritual, and much harm may come from that.

Josephine Garavelli sang "Caro Nome," from Rigoletto, in a fashion academic. She really is a dramatic soprano essaying coloratura.

The feature "Green Eyes" was well played, but the Southern atmosphere was not sufficiently distinctive to be notice-
able. The expandal light victual "Stage" was well and at no time did the orchestra predomi-
nate over the feature.

The bill closed with selections from "Nobody Home," played by the orchestra, and the usual comedy and an organ solo.

"The Blue Bird," with Charles Driver as Prince Despere, the player, this number with fine feeling and true interpretation.

Washington Society Hears "Blue Bird."

Tom Moore, of Washington, D. C., be-
lieves firmly that music and its related art, dancing, are mighty factors in put-
ting over pictures. His recent presenta-
tion of the Paramount feature, "Blue Bird," is an unmistakably his forceful-
ness of purpose.

The complete presentation prologue was an asset.

Overture by the augmented symphony orchestra, featuring Clare Kummer's song, "The Blue Bird," with slow curtain reveal-
ing the symbolic setting, the white fleecey clouds drifting softly by; "The Blue Bird" second chorus sung off stage. Gradually the expandal light victual "Stage" was followed up in some form by every ex-
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August 31, 1918

THE MOVING PICTURE WORLD

1269
died in 1883, lived most of his life in Paris, concluded that all the German music of D. W.
Welsh owed his capital for London and Paris. But we should everywhere, inasmuch as he wrote and produced film theatres, as
well as in the greatest film studios of the world, as we
entirely the works of modern German composers. They are German of the Ger-
man, "a nation of war, a nation of spirit of war."

The propaganda theme of "The Common
enemy" naturally appeals to Mr. Klein,
and his musical setting is a reflection of
his enthusiasm for the cause of war as exce-
plary and characteristic. The film is being
produced by the British-
Canadian Recruiting Mission.

Belwin, Inc., and Motion Picture Music.

The old adage that a "workman cannot
work at half a stake" is firmly endorsed by
musicians engaged in film interpreta-
tion. Whatever their ability may be they
cannot interpret the screen action without
appreciable music.

As reported in these columns a few
weeks ago, a unique combination has just
been formed of the entire catalogue of the
Cinema Music Company, S. M. Berg, whose
service to the film industry is well known,
and the catalogues of Belwin's Copyright
Arrangements compare favorably with those
of America's foremost musicians, has
elicited a 50 percent increase in sales.
The end product of Belwin, Inc.

Belwin's compositions, which are now
available to the industry, are enti-
titled "Berg's Descriptive Series," bearing such titles as
"Silent Sorrows," "Peacefulness," "The
Crisis," "The Battle," "The Suffering," "Tol-
tence," "Perpetual Motion," "Slimy VIPer,"
all composed by that renowned musician, George Antheil. A recent charm-inducing composition by Gaston Borich entitled "May Dreams" has already
formed a furore where music is considered of
importance.

Among the many other compositions already
available at Belwin, Inc., may be mentioned "Impish Elves," "Over the Top, Boys," "Blue Devils," "Flight of the Tenth," "Huata Sudida," "High," "Sinister Theme," "Two Charac-

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Cue Sheets for Current Films

"Angel Child."

Released by Plaza Film Co.
Prepared by George W. Beynon.

THEME—New Drops. Allegretto. Armstrong
1. AT SCREENING. THEME. 3 min. 30 sec.
3. T. AFTER YEARS OF WAITING. Sunbeams. Waltz Internzzo. 2 min. 30 sec.
5. T. RICHARD GRANT, ATT. Romanza. Mercante. 1 min. 30 sec.
6. D. GIRLS SAYING PRAYERS. Ghost Dance. Salisbury Moderato. 2 min. 50 sec.
7. T. MISS PERRINS YAWNS. Misterioso Dramatique. Borch. 3 min.
8. D. GLORIA FALLS IN HALL. Send Me a Curl. O'Hara. 2 min. 45 sec.
9. T. LOOK OUT THERE. THEME. 2 min. 30 sec.
11. T. FOR THE PRICE OF A. Meditations . . . . Williams Andante Patethic. 3 min.
12. T. I AM THANKFUL. Piroette. 3 min.
14. T. NOW BRIDGET, YOU KNOW. Dollar Princesses. Fall 4 min.
15. T. WHILE THERE'S SOAP. Waters of Venice. Von Tilzer Moderato. 2 min. 40 sec.
16. T. BUT NEITHER MY WIFE. Norwegian Folk Song. Borch Medicis. 3 min. 15 sec.
17. T. GLORIA DETERMINES. Reverie. Vous temps Andante. 2 min. 15 sec.
18. T. TALK ABOUT BEING. THEME. 1 min. 30 sec.
20. INSERT OF GLORIA'S LETTER. THEME. 45 sec.
22. T. SEE WHAT YOUR ANGEL. THEME. 1 min. 30 sec.

CHARACTER. Comedy Drama. ATMOSPHERE. Neutral. MECHANICAL EFFECTS. Auto, slamming doors. SPECIAL EFFECTS. None. DIRECT CUES. None. REMARKS. Life opera selections throughout will fit this picture.

"Bread."

Released by Universal—Five Reels.

THEME—Jealous Moon. Moderato con Moto. Zamecnik 1 min. 30 sec. Alecro. 2 min. 45 sec. Wormser
2. T. CANDAGE NEWBY. Song Without Words. Rebikov and Andantino. 1 min. 30 sec.
5. T. FROM THAT HOUR. Inhibition. Giflet 1 min. 30 sec.
6. D. CANDAGE AT OFFICE DOOR. Over the Top. Romberg 2 min. 15 sec.
7. T. WHEN NEW HIE SAW HER. Fantasy Piece. Crawford One-Step. 3 min.
8. T. KRAUSE. Rosemary. Herbert 1 min. 20 sec. Allegretto di Valse
9. T. AT LAST ESTELLE. THEME. 1 min. 30 sec.
10. T. DETERMINED TO RID HERSELF. Butterfly. Denmore 2 min. Allegretto con Moto Grazia. 1 min. 30 sec.
11. D. KRAUSE AT DESK. Intermezzo. Grandos 1 min. 30 sec.
13. D. TRAIN AT DOOR. THEME. 1 min. 30 sec.
15. D. CANDAGE ENTERS ROOM. Forgotten. Cowles Andantino. 1 min. 30 sec.

17. D. CANDAGE AWAKENS FROM . . . THEME. 1 min. 45 sec.
18. T. GET OLD GEEZER. Granada. Lunn 3 min. 30 sec.
20. T. SUDDENLY SHE REALIZES. Purioso No. 11. Keltet 2 min. 30 sec.
22. T. AND NOW SHE. Serenade. Jarnfeldt Allegretto. 2 min. 15 sec.
23. T. THANKS,. THEME. 2 min. 15 sec.
24. T. DERE'S A COP. Internezzo' Arentsky Allegretto. 1 min.
27. D. CANDAGE CARRIED OUT. In Love. Frimi Andante. 2 min.
28. T. AND A LONG TIME AFTER . . . THEME. 1 min. 45 sec.

CHARACTER. Melodrama. ATMOSPHERE. American and theatrical. MECHANICAL EFFECTS. Auto hour, none. DIRECT CUES. None. REMARKS. Big stuff needed in pathetic scene.

"Burglar for a Night, A."

Released by Pathal—Five Reels.
Prepared by George W. Beynon.

THEME—Remembrance. Andantino. 3 min. 15 sec.
1. AT SCREENING. THEME. 30 sec.
2. T. HENRY KONG. Shadow Guard. Gro. 1 min. 30 sec.
3. T. THANKS OLD MAN. Repeat No. 4
4. T. SIX THOUSANDS OF MILES. Dance Fantasie. Reynard
5. T. JANET LESLIE. THEME. 2 min. 15 sec.
6. T. FIVE YEARS IS A LONG TIME. Libbile. Castillo 1 min. 30 sec.
7. T. THE BUSINESS OPERATION. Instincatal Waltz. Carl Taylor Moderato. 3 min. 20 sec.
8. T. A FEW MINUTES LATER. Three Songs from Ballad. Andahte. 2 min.
10. T. NOT FAR FROM THE . . . . Andante. 2 min. 30 sec.
11. T. DAY BREAKS CLEAR. Romance. Mercante 1 min. 30 sec.
12. T. SIX WEEKS OF INTENSIVE. Canzette. D'Ambracio 2 min. 15 sec.
13. D. SCENE OF JANET PLAYING. THEME. 1 min. 30 sec.
15. D. RUBY LEAVES. Dramatic Tension No. 9, Berg. 1 min. 30 sec.
16. T. THE HOME OF MAY CLAYTON. . . . . Miserioso Agitato No. 34, 2 min.
18. T. WITH THE SHARP RAIJD. THEME. 1 min. 30 sec.
20. D. IN THE MORNING. Under the Leses. Teme 3 min. 30 sec.
22. T. GENTLEMEN, I WOULD LIKE. THEME. 1 min. 30 sec.

CHARACTER. Comedy-drama. ATMOSPHERE. Chinese and American. MECHANICAL EFFECTS. Shots, motor and safe clicking, none. SPECIAL EFFECTS. None. DIRECT CUES. None. REMARKS. Do not have wedding march played when they are getting married.

"Deciding Kiss, The."

Released by Universal.

THEME—Jealous Moon. Moderato con Moto. Zamecnik 1 min. 30 sec. Alecro. 4 min.
1. AT SCREENING. THEME. 3 min. 15 sec.
2. T. THE LOCAL SHEPHERD. Air de Ballat. Hille 1 min. 45 sec.
3. T. BEULAH PAGE. Cansone. Herbert 2 min.

THE MOVING PICTURE WORLD
August 31, 1918
"God Be With Our Boys To-Night"

AS SUNG BY

JOHN McCORMACK

The World's Most Popular Concert Singer

IS PROVING A VERITABLE SENSATION

THE INTENSE EMOTIONAL APPEAL IN

This Great Ballad

IS STIRRING THE COUNTRY, AS NO OTHER SONG OF RECENT TIMES HAS DONE

John McCormack's Spontaneous Tribute

IS CONVINCING PROOF OF ITS MERIT:

(Addressed to Michael Keane of Boosey & Co.)

My dear Michael,

I am so glad the good public liked our war song, God be with our boys.
I feel certain that it will send an echo in every American heart. I certainly hope a copy of that splendid ballad will find a place in every American home.

Yours as ever,

John McCormack
Pershing’s March
by A. S. Watt

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Prepared by S. M. Berg.

THEME—Silent Sorrow. Andante Patetique.............Berge
1. AT SCREENING. Heavy Mysterioso.............Levy
2. D. AS ALCHEMIST SCENE. Patrol Orientale...........Kiefert
1 min. 50 sec.
3. T. LIKE THE WOMEN OF OLD. THEME
2 min. 45 sec.
4. T. IN SPITE OF HIS. Basket of Roses..............Allers
Allegretto Moderato
5. T. SIMON ROSEDALE WHO. Novellette...................Marquis
4 min. 15 sec.
6. D. WHEN LILY READS NOTE. THEME
2 min. 30 sec.
7. T. I MISSED MY TRAIN FOR... Heloise....................Langey
3 min. 53 sec.
8. S. THE AUTUMN’S LAST. Piano Improvising...........Minot
3 min. 45 sec.
9. T. I MUST TALK TO YOU ALONE. Carnations...........Zamecnik
2 min. 45 sec.
10. D. CLOCK FACES 12:15. Tragic Theme................Vetry
1 min. 40 sec.
11. T. YOU DO LOVE ME, LILY? THEME
1 min. 45 sec.
12. T. I THOUGHT YOUR APPOINT. Gavotte................Luz
2 min. 45 sec.
13. T. I HAVE ALWAYS IMPRESS. Nocturne................Luz
3 min. 15 sec.
14. T. THERE'S A MRS. HAPPFIN. Dramatic Tension No. 64,.....Berge
3 min. 15 sec.
15. T. WHERE IS BERTHA? Dramatic "Agitato No. 26,........Minot
1 min. 30 sec.
16. T. CENTRAL GIVE ME. Agitato No. 65..............Minot
2 min. 15 sec.
17. D. WHEN BERTHA LEAVES. Dramatic Recitative.........Levy
3 min.
18. T. THE FOLLOWING MORNING. Dramatic Tension.........Levy
2 min. 45 sec.
19. T. ROSEDALE TAKES ADVAN. Dramatic Tension No. 44......Berge
4 min.
20. T. DON'T GO IN THERE. Dramatic Tension..............Andino
1 min. 30 sec.
21. T. THE HOUSE OF DEATH. Andante Patetique.............Berge
2 min. 15 sec.
22. T. DREAMING TO MEET HER. Flight Nocturne.............Leybach
Allegretto Moderato
3 min.
23. T. AT LEAST THERE ARE NO. Dramatic Tension No. 67,.....Schuman
Shepherd
2 min. 15 sec.
24. T. SELDON, TOO, AVOIDS. Sweet Jasmine..............Bendix
Perpetual Motion
3 min. 30 sec.
25. T. LET'S INSIST ON MISS. Allegro Agitato..............Berge
1 min.
26. B. WHEN SELDON ENTERS. THEME
2 min.
27. CHARACTER. Society Drama............................Andino
2 min.
28. ATMOSPHERE. Neutral...............................Neutral
2 min.
29. MECHANICAL EFFECTS. Telephone, Door Bell.............Berge
30. SPECIAL EFFECTS. Piano Solo to action..............Minot
31. DIRECT CUES. None.................................None
32. REMARKS. None.....................................None

“Inside the Lines.”

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME A—The Crafty Spy. Descriptive Mysterioso........Berge
1. AT SCREENING. Lento.................................Berge
2 min. 15 sec.
2. T. THE BRAINS OF THE. Dramatic Tension..............Andino
1 min. 30 sec.
3. T. THE EYES OF THE OCTOPUS. Drums only..............Berge
1 min.
4. D. AS MARCHING SOLDIERS FADE. THEME A..............Berge
2 min. 45 sec.
5. D. WHEN SERVANT BRINGS. Dramatic Tension..............Levy
2 min. 30 sec.
6. D. WHEN SOLDIERS ARREST. Vivo Fionale..............Serchette
Berge
2 min. 15 sec.
7. T. WAR STRANDED AMERICANS. Over the Top Boys............Berge
American March
3 min. 30 sec.
8. T. AT THE SWISS FRONTIER. Allegretto Fino..............Minot
2 min. 30 sec.
9. T. THESE ARE BAD TIMES. THEME B......................Berge
2 min. 45 sec.
10. T. THE RAIN IS OVER. Symphonette Suite..............Berge
15 sec.
11. T. A NIGHT IN EGYPT. The Caravan......................Berge
2 min.
12. T. LEVIT, VON HARDENDORF. Patrol Orientale............Kiefert
3 min. 15 sec.
13. D. WHEN HARDENDORF IS. Shadows of Night............Berge
2 min. 15 sec.
14. D. WHEN 1912 ARRIVES AT. THEME A....................Berge
2 min. 15 sec.
15. T. THE NEXT MORNING. Sinister Theme....................Vetry
1 min. 30 sec.
16. T. GIBRALTAR, BRITANNIA’S. Rule Britannia.............Eng, Air
2 min. 15 sec.
17. T. THE SPLENDID HOTEL. Sleeping Rose.................Berge
3 min.
18. T. LADY CRANDALL, THIS. Varsity.......................Vetry
3 min.
19. T. WHEN JANET SEES 1912. THEME B.......................Minot
3 min.
20. T. I CAN’T EXPLAIN WHY. Dramatic Narrative.............Pement
4 min. 15 sec.
21. T. SEND THIS MAN TO PARIS. Tragic Theme..............Vetry
2 min. 15 sec.
22. T. A DAWNING LOVE AMID. THEME B.......................Berge
3 min.
23. T. IT SEEMS STRANGE THAT. Impish Elvise..............Kiefert
1 min. 45 sec.
24. T. THE DAWN FINDS A. Mysterioso Dramatico.............Berge
2 min.
25. D. WHEN CAPTAIN WOODHOUSE. THEME B....................Berge
2 min. 45 sec.
26. T. THE DAWN FINDS A. Mysterioso Dramatico.............Berge
2 min.
27. D. WHEN SAFE IS OPENED. Perpetual Motion..............Berge
1 min. 45 sec.
28. T. THE SAHIBA, I FOUND. Furioso.........................Kiefert
1 min. 45 sec.
29. T. IT IS I, WOODHOUSE. THEME A.......................Berge
1 min.
30. D. WHEN CAPTAIN AND. THEME B............................Berge
1 min.
31. CHARACTER. War Drama....................................Berge
32. ATMOSPHERE. Germany, Egypt, English, Italy, Spain,...Berge
33. MECHANICAL EFFECTS. Drum Solo for Marching Soldiers....Berge
34. SPECIAL EFFECTS. Rule Britannia.........................Berge
35. DIRECT CUES. None.................................None
36. REMARKS. None.....................................None

“Merely Players.”

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—May Dreams. Moderato.............................Berge
1. AT SCREENING. THEMES
2 min. 45 sec.
2. T. MRS. SEYNAVE A SEAMST. The Shepherd's Pipe............Flatt
Andantino non troppo lento
3 min.
3. T. HOLLIS' FOSTER OCCAS. Rememberance................Schuman
Allegretto Moderato
2 min. 15 sec.
4. T. RODNEY GALE A DRAMATIC. THEME
1 min.
5. T. I WISH I HAD THE. Dramatic Narrative..............Pement
1 min. 30 sec.
6. T. IN THE EARLY EVENING. Kathleen.......................Berge
3 min.
7. T. WHEN CURTAIN RISES. The Caravan.....................Berge
3 min. 30 sec.
8. D. WHEN SAMMY CALLS ON VERA. Capricious Annette......Berge
1 min. 30 sec.
9. D. AS SCENE PASSES TO. Shadows of Night..............Berge
1 min.
10. D. AS THE CURTAIN FALLS. Bathing.....................Castillo
1 min. 45 sec.
11. T. I WONDER IF YOU ARE AS. THEME
2 min. 15 sec.
12. T. YOU'RE ALL RIGHT, DEAR. In a Shady Nook.............Hildred
Over the Top, Boys
3 min. 30 sec.
13. D. WHEN SAMMY BRINGS. Over the Top, Boys.............Berge
1 min. 30 sec.
14. T. I MUST ATTEND THE. THEME
3 min. 15 sec.
15. T. THE FOLLOWING MORNING. Mountain Song..............Berge
3 min.
16. T. YOU HAVE BEEN SO KIND. Dramatic Tension No. 36,....Andantino
1 min. 45 sec.
17. T. THE FIRE WILL HOLD UP. Allegretto Agitato No. 8,..Andino
2 min. 30 sec.
18. D. MRS. TRENTEM TELEPHONES. Furioso No. 11............Kiefert
2 min. 30 sec.
19. T. YOU MEAN THAT SHE DID. Dramatic Tension No. 9,Andino
1 min. 45 sec.
20. T. A MOUTH PASSES. Cacusive..........................MacNiven
2 min. 30 sec.
21. T. THEY'RE FOR MY FUTURE. THEME
2 min. 45 sec.
22. T. TO HAVE AND TO HOLD. Organ Solo (wedding ceremony).
15 sec.
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Prepared by Louis F. Gottschalk.

**THEME At Sunset**
Modo Grazioso...Brewer

1. **AT SCREENING.**

**THEME**

2. **2. BUT THE CHECK DOESN'T**

3. **3. NOW MADE PLANTAGENET.**

4. **4. D'AMAND MOLLY AT HOME.**

5. **5. AND THIS IS THE LAST.**

6. **6. A MONTH LATER.**

7. **7. I'M SUPPOSED TO BE A.**

8. **8. THE MOST TERRIBLE SMASH.**

9. **9. NOW IS YOUR CHANCE, SAM.**

10. **10. SAM ENTERS CLOSET.**

11. **11. YOU INFERNAL IDIOT**

12. **12. BURGLARS**

13. **13. WHO-O-D.**

14. **14. CAN I JUST GET MY.**

15. **15. GET SOMETHING TO TIE HIM.**

16. **16. ALL RIGHT, I'LL PRETEND.**

17. **17. I—I CAME TO SEE.**

18. **18. ENTRING BATHROOM.**

19. **19. WHILE BENGAL ROUSES**

20. **20. MORNING BRINGS THE.**

21. **21. AT BREAKFAST TABLE**

22. **22. CAPTAIN BAGN.**

23. **23. I WOULDN'T SIT TIGHT.**

24. **24. BURGLARS. THEY HAVE.**

25. **25. D. SAM SHOWS SILK STOCKINGS.**

26. **26. CHARACTER.**

27. **27. AT SCREENING.**

28. **28. THE OASIS.**

29. **29. WHEN HORSEMAN APPEAR.**

30. **30. WHEN ANN LEAVES BAR.**

**Petticoats and Politics.**

Released by Plaza—Five Reels.
Prepared by George W. Boyce.

**THEME At April Moods**

1. **1. AT SCREENING.**

2. **2. THE OASIS.**

3. **3. WHEN HORSEMAN APPEAR.**

4. **4. WHEN ANN LEAVES BAR.**

5. **5. IF WOMEN CAN BE SUCCESS, THEME**

6. **6. WITHIN A WEEK**

7. **7. AS ELECTION DAY APPROACH-**

8. **8. T. THE GREEN-EYED MONSTER.**

9. **9. T. IN A Hamlet.**

10. **10. T. AS ELECTION DAY APPROACH-**

11. **11. T. THE REST.**

12. **12. T. IT'S FUNNY WHAT A DIFFER.**


14. **14. WORKING OUT THEIR.**

15. **15. T. THE FIRST ANNUAL SUPFRAGE.**

16. **16. T. MORNING SHINER IN.**

17. **17. T. THE POISE MAKES CAMP.**

18. **18. T. THE DAWN OF A NEW DAY.**

19. **19. T. CAN I JUST GET MY.**

20. **20. T. AT TREES AND FLOWERS.**


22. **22. T. NO TRACK OF HER.**

23. **23. T. THE AWAKENING.**

24. **24. T. THE TRANSFORMATION.**

25. **25. T. WHEN MEN AND WOMEN.**

26. **26. T. JACK LANGHOM.**

27. **27. T. WHEN A WOMAN WONT.**

28. **28. T. YOU ARE GOING.**

29. **29. T. ENTRANCE TO BLACK CAT.**

30. **30. T. MORNING SUNDAYS.**

**“Talk of the Town.”**

Released by Universal—Five Reels.
Prepared by James C. Bradfield.

**THEME—Tony from America**

1. **1. AT SCREENING.**

2. **2. T. AT TENN.**

3. **3. T. WONT YOU PLAY FOR ME.**

4. **4. B. MOUTH IN BATH TUB.**

5. **5. T. WITH THE SUITABLE.**

6. **6. T. LAWRENCE I WANT SOMEBODY.**

7. **7. T. NO TRACK OF HER.**

8. **8. T. THE AWAKENING.**


10. **10. T. WHEN MEN AND WOMEN.**

11. **11. T. JACK LANGHOM.**

12. **12. T. WHEN A WOMAN WONT.**

13. **13. T. YOU ARE GOING.**

14. **14. T. ENTRANCE TO BLACK CAT.**

15. **15. T. MORNING SUNDAYS.**

16. **16. T. IF WOMEN CAN BE SUCCESS, THEME**

17. **17. WITHIN A WEEK**

18. **18. AS ELECTION DAY APPROACH-**


20. **20. T. IN A Hamlet.**


22. **22. T. THE REST.**

23. **23. T. IT'S FUNNY WHAT A DIFFER.**

24. **24. T. THE FIRST SESSION.**

25. **25. WORKING OUT THEIR.**


27. **27. T. MORNING SHINER IN.**

28. **28. T. THE POISE MAKES CAMP.**

29. **29. T. THE DAWN OF A NEW DAY.**

30. **30. T. CAN I JUST GET MY.**

31. **31. T. AT TREES AND FLOWERS.**

32. **32. T. WITH THE SUITABLE.**

33. **33. T. NO TRACK OF HER.**

34. **34. T. THE AWAKENING.**

35. **35. T. THE TRANSFORMATION.**

36. **36. T. WHEN MEN AND WOMEN.**

37. **37. T. JACK LANGHOM.**

38. **38. T. WHEN A WOMAN WONT.**

39. **39. T. YOU ARE GOING.**

40. **40. T. ENTRANCE TO BLACK CAT.**

41. **41. T. MORNING SUNDAYS.**
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**Spokes from the Hub**

By Marion Howard

SURELY all are interested in the Davenport family, as stage and screen players, so it is not pleasant to tell of the sad day when the last member of the once noted troupe of five—the fourth generation of the family—May Davenport at Forest Hills, where his talented sister, Fanny, lies. He had been ailing for a long time, so that the end was foreseen by his immediate family, though a shock to others. Many floral tributes came from family and friends. Harry Davenport—May Davenport Seymour and Blanche Davenport—were present. There is one daughter, Marjory, who greatly resembles her late Aunt Fanny, and who has recently become engaged to a young army officer.

Just had a chat with Anita Stewart over here, doing a picture at the exclusive North Shore, and it was good to see Vernon Steele in support. The news has gone forth about her transfer from the Vitagraph to Louis B. Mayer of the Hub, who promises to do much for this star. Miss Stewart found most unassuming, natural, and girlish, with no inclination to shine away from the screen. Some of her local interviews have been queer and no one mentioned "Hubby" Cameron, who is in the service, stationed around here at present.

An embarrassment of pictures has been ours of late, but space forbids the mention all. "The Firefly of France" went strong, and everyone likes Wally Reid. Features were admirably written titles and fine support. No, Wally was not the Firefly, for that honor went to Raymond Hatton, the embodiment of versatility. We liked the way the story unfolded, the suspense of it all, and we did think Ray had something special in him and was worth keeping an eye on in this offering! On the same program was "The Vamp," clever, well done by Enid Bennett and a selected cast. Charles French: our old friend, in "The Guilty Man," made good use of his talents. Of course, a boy who plays a spy. This is the very best picture seen with Miss Bennett. For a weekly we had thousands of troops at Gettysburg "waiting orders." If you recall this historic place you can imagine the effect on the audience when the men were disclosed making the word "Gettysburg" and then breaking ranks.

What a sparkling picture "Good Night, Paul!" is! Yes, a bit risque, in a spot or two, and inconsistent, but good farce, and so well done by Constance Talmadge, Harrison Ford and that funny player, John Stepping! Fine summer picture. "Calling All Girls," we must say the lighter stuff these trying days. This reminds me to ask why the weeklies show us wrecks, fires and floods, for nobody is interested, unless concerned directly. Mutt and Jeff continue to edify all, but we like best the pictures from France just now.

"Shark Monroe" displayed some extra fine titles in the first reels with a background of the ocean in motion. Several around me exclaimed, "how cool," for it was seen on one of the hottest nights of the season. Of course, W. S. Hart has his following, but I do wish he would give us a picture now and then with a different theme and done in the East. A sailor next me was a bit wrathful over the terms used during the storm at sea like "Furl the flying topsail," as if there was such a thing. This chap was up on matters nautical, and he was plainly disgusted at the captain's orders. However, few there knew the "dif," so there you are! There was some cave man stuff and the customary ending, hero winning out. Splendid Alaskan atmosphere. Best work next to the hero was that done by Bertha Sprote, Hart's pal, and "white" all through.

A very good friend of mine declared that she did not like "Cecilia of the Pink Roses," but I was agreeably disappointed, and found it not only wholesome, but well done, by the Vitagraph company. Edythe Chapman, Myra Porter, Clifton Earle, and others. The Picture is sure to go with the Catholic set, especially as it has religious touches and a splendid finale. They gave the star George Le Guere for her wayward brother, and here we had an illustration on sobs versus loyalty, in dealing with the paternal. Willette Kershaw made a pathetic wife, who went out of life too soon. It is a human, compelling story, well directed by James Sieger.

The big hit over here of late was the Fairbanks picture, "Say, Young Fellow," for it had a new idea well worked out in double exposure stunts, the star posing as a little mentor or good boy, that is, "the innocent." What most of our likes was the delicious romance of the village spinster and a bachelor, impersonated by James Neill, and his versatile wife, Edythe Chapman. It was a delightful change from Doug's swift athletics. Titles were excellent, causing hearty laughter.

On the same program was Clara K. Young in "The Claw," not especially convincing in spots and too much melodrama for this clever star.

"You Can't Believe Everything," a Triangle with little Swanson, had one or two novel features, like the "Neptune Dinner," the guests in effete bathing suits, disclosing some acquirements to cause big laughs. In "The Service Station," running picture for Madge Kennedy, I saw Clarence Oliver for the first time, and doesn't he look like his father? This picture ought to be a go, for it has a motive, good lighting, and is so well cast. Following this was "How Could You, Jean?" very entertaining, "Little Mary," as usual, giving pleasure. During that week Mrs. Tyer gave us "Opportunity," a Metro picture for Viola Dana doing odd stunts like going through a sheet of glass. It is original and ambitious, and running up against two men who don't "do a thing" to the little masquerader. There is too much running about in pajamas by the trio. It was some sight! Glad to see Edward Abeles, that sterling actor, now in the pictures.

"To the Highest Bidder" proved a novelty, and I have not seen anything funnier in a long time than Frank Norcross as auctioneer. Why his name is not in the printed cast is beyond me, for he is the very best good man I have seen in the Vitagraph. Alice Joyce and Percy Standing are the stars in this. Two other good Vitagraphs at the Fenway were "Ragged Lives," with the dependable Harry Mowry, Betty Elysee, Eulalie Jensen and "The Girl in His House," featuring Earl Williams, Harry Lonsdale and Grace Darmond—fine picture, good for repeats. Splendid photography and all else.

"Everywoman's Husband," good picture, with lesson on domesticity and how to keep "hubby" happy at home in spite of mother-in-law. I caught many around me nudging each other when the lines and cuts shot home. It was convincing, and showed that a house is not always a home. Good twist at the end of this.

Hayakawa has again scored in "The Bravest War," and it was good to see his dainty little wife, Tsutu Aki, with him. Florence Vidor was beautiful, but why the make-up? For a supposed Oriental, she was far removed in appearance. "Silent Hall" was the polished villain in the play ended well, despite the hit-and-run. "Old Ed," as he was known, had a long cast of Artcraft players. Here we had Florence Vidor again, but there was a lot of rough stuff, though the beauty parlor doings got the laugh, especially when Sylvia Ashton emerged more syphilic and quite attractive by contrast with the "before" habit. Elliott Dexter did not seem to fit as the husband.

Well I take off my hat to Director Blache for giving us such good business in the Metro picture, "A Man's World," and to Rachel Crothers for writing the play on a timely theme—man's alleged supremacy in the world of morals, etc. etc. We have a boy, running up the kid and his dog, who did quite a few stunts to make us all laugh. Except for a bad make-up of lips, Emily Stevens showed up to advantage and was well supported by the trio of Borzoi mains, bulls, etc. A Metro, "A Man's World," is a nice little romance, with the lamented Chapin. On the same bill we had dear little Minter, in "Social Briers," quite the best Mutual seen her in weeks; the small town stuff had new features and made us laugh at visualizing the west with "Two Thieves," "Irene" and "The Girl in the Street," telling of the adventures of an urchin and his dog. It is hard to tell what that dog is up to all through, and some comedy elements to make this a go anywhere. How we did laugh over the hero's roadster tuned to speed high lights, and his later efforts, like suddenly acquiring religion, in order to hear and see the heroine in church.
Manufacturers' Advance Notes

World Pictures Releases Five Subjects in September

DURING September World Pictures will release five big productions on the screen, and one of these is really a "special," and each of them possesses drawing power. First on the list of galas comes Jules Erskine with Frank Mayo in "The Power and the Glory." This picture has been filmed from the bestselling novel of the same name by Grace MacGowan Cooke. Miss Elvitude appears in the role of Jonnie Considine and Leroy Mayo. It is true that the cast in the cast are Madge Evans, Albert Hart, Clay Clement, Jack Drumier and Johnny Hines." Trouble," has been assigned to "Hook or Crook," which will be released on September 16. The story is an entertaining one, it is light and pleasing. Supporting are Jack Drumier, Henry Warwick, Nola Cee, Frank Dime and, Alice Chapin.

To Him That Hath" is the title of the September 9 release, and it stars Monta Clayton. The picture has been filmed from the best selling novel of the same name by the man who is known as the "author of the works of a man who has taken another's blame for the fault so that the guilty man's memory may be humble." It has been handled by people of the mission which he has founded.

Supporting Mr. Love are Regina Carlington, George Scott, Margaret Sargent, Ethel Kaye, Marlon Barney, and Edward Elkas.

The final production for the month is the picture "Two Loop Houses," and it stars Monta Clayton ever made for the World. It is "A Soul Without Windows," and it is a tense, gripping and tremendously interesting drama of the two Loop House girls. Mabel Wayne appears in this production in support of Miss Clayton.

Wellington Cross to be Featured in Triangle Plays

WELLINGTON CROSS, favorably known as a vaudeville headliner, and also for good work in various musical reviews, has forsaken the glare of the footlights for the silent drama, and will make his initial appearance in screen work under the Triangle trade-mark. His first strong circular letter to the press," in which he will be jointly featured with Claire Anderson. The directing will be by Fred Jackson, a New York playwright of reputation. Director and producer has already filmed many of the first scenes in "Tony America," featuring Francis McDonald in the title role. Many extras were used in these opening sets and the atmosphere of picturesque Italy was re--created, a surprising bit of production being the crooning of Yvonne Pavis, Mrs. Harry Davenport, Dorothy Gircal, Rae Godfrey, Harold Hall, and others.

Director Jack Conway and his western company made a two-weeks' trip for the filming at Santa Monica, the ranch shooting the final pictures for "Desert Law." This story, by Louis H. Kilpatrick, was originally called "Mountain Law."

Director Hopper and the entire cast of "Mystic Faces," in which the little Japanese star, Jack Abbe, is to be featured, have been haunting the back alleys of the Los Angeles' Chinatown district for the past week, doing some "atmosphere" stuff.

The Atom," with Pauline Starke and Harry Mestayer in the leading roles, is nearing completion, and Director Dowan has now started filming the remaining scenes, following that part of the scenario which calls for western "background" stuff—scene and otherwise.

Albert Parker, who is handling the megaphone on "The Secret Code," featuring Gloria Swanson and Barney Sherry, has alternated between the Triangle studio and "locations" for practically the entire week.
De Luxe Now Has Second Subject Before Public

With the release on August 17 of "The Inn of the Blue Moon," by Louis Joseph Vance, Doris Kenyon, as the head of her own company, De Luxe Pictures, Inc, now has two productions on the market. The first, "The Street of Seven Stars," was released early in July. Reports from exhibitors are that it has been successful. Its patronage comes from an unexpected angle, with a large number of people attending the theatre in pairs, and those who have not seen the story being shown are coming back for a second time.

At a private showing given a few days ago of "The Inn of the Blue Moon," the general opinion expressed was that the picture would make a decided hit, especially with those who like a clean, interesting story which leaves the imagination to fill in the remaining parts. In the dual role of twin sisters, one a country girl and the other a society belle of New York, Miss Kenyon takes full advantage of the opportunity to display her versatility. Her winsome personality fits admirably both the characters. In a number of scenes in which she is shown simultaneously as both sisters, especially interesting situations develop. Some of the exterior scenes in this picture are romantic and beautiful and the photography is distinctly out of the ordinary.

Fox August Bulletin Out.

The largest and most attractive number of the Exhibitors' Bulletin, published by the box-office corporation, has just been issued for August. This number, which is printed in blue ink, has fifty-two pages of a much larger size than previously. It contains two pages of drawings and photographs of Fox stars and events in the Fox organizations of interest to exhibitors. The cover design is a handsome drawing of Tom Mix, done by Nadiehney of the New York Herald.

Among the strange features of especial interest to exhibitors are several pages showing how showmen in different parts of the country have adopted means to put pictures over successfully. There is a page article on Frank W. Buhler of Philadelphia, describing his methods. Another page is titled, "Says His Pocketbook to Your Pocketbook," being the testimony of different exhibitors on how they showed certain productions. A page of editorials gives helpful advice to exhibitors on the conduct of their business, and still another page is devoted to stories of the campaign, "What the Other Fellow Is Doing." "Flares from the Film Trenches" is the caption of a page.

"Fires of Youth" (Bluebird). "Fires of Youth," the Bluebird release for August 25, is a story of the failure that often attends the attempt of a man in the autumn of his life to mate with a girl in the spring of life's cycle. The scenario is by Fred Myton. Rupert Julian produced the film. Ruth Clifford plays the leading role as Lucile Linforth, wife of a man twice her age.

Lon Chaney, supporting Monroe Saliba in Bluebird's production, "That Devil Haretoe," is establishing a record as a character actor. He has played every racial type from Hindu to Hotentot.

Desmond and Pauline Stark Featured in Triangles

The first Triangles release scheduled for the week of August 25 offers Pauline Stark in "Daughter Angele," a picture described as a melodrama with a pretty romance and a new war angle. It tells of the adventures encountered by Pauline Starke as Angele, who is hindered at a reconciliation with her wealthy grandparent through the efforts of her housekeeper who would win his estate for herself and her son. All become involved in a spy plot which is foiled through the vigilance of Angele's faith and her young lover.

In the cast with Miss Starke are two new Triangles players, Harold Holland, the heavy, and Lulu Warrenton. William Do-
Fox Printing 32,000-Word Serial on Pershing Story

A 32,000-word help to exhibitors booking the great patriotic picture, "Why America Will Win!" the Fox Film Corporation has sent out, through a big newspaper syndicate, a 32,000-word serial story on the life of Gen. John J. Pershing, upon whose career "Why America Will Win!" is based. The serial will appear in 500 of the most prominent newspapers in the country.

Not only will this serial appear in these newspapers, but advertisements linking up the story to the film will appear in all the newspapers used by the serial. This is the story will be widely advertised, and it is expected it will have a great box-office impact in the promotion of the picture.

The serial is illustrated with exclusive copyrighted photographs obtained by Fox organization, in the course of long research into General Pershing's career, from his boyhood days in La-clede, Mo., to the present.

This serial will soon be appearing in all the newspapers that have taken it. There are twenty installments, and it is believed that the story will make every newspaper reader in the country familiar with the life of the great American leader. To obtain this unusual help to exhibitors, it is said the Fox organization employed several trained investigators who ransacked the files of the War Department, interviewed friends of General Pershing, and gathered materials to obtain first-hand information.

In addition to the Fox corporation's issuing more than a million striking window cards, to be placed by exhibitors booking "Why America Will Win!"

Roscoe Makes a Move

Roscoe Arbuckle has removed his company to the Diando studio, Glen-dale, Cal., where his next Paramount company will be produced. It will play the Mexican border story requiring space and an atmosphere unobtainable at Long Beach. However, the comedian retains his offices, home, and beach privileges in the latter city, and the move is only temporary, though the company may not return to the beach if other arrangements are made meantime. The organization has no connection with the Diando Company other than to rent studio space.

Meanwhile, "The Cook" has been completed and is ready for release. The new location is said to afford every facility for splendid scenic locations, being in the foothills of the Sierra Nevada, with much open country covered with undergrowth and with many old telephone lines, and in the mountains, as well as in the canyons which may be simulated if necessary.

Church Supports Kathleen Clifford

Kathleen Clifford has freed Church as her leading man in "Angel Child," her first picture since released September 9 by the W. W. Hodkinson Corporation. Miss Clifford is the diminutive star from Chard South, the smallest man in the world, less than five feet tall and weighs ninety-eight pounds.

Pathe's "Her Man" Is Story of Cumberland Mountains

Intelligence and refinement she feels far above these men and women of the Cumberlands. She believes her mission in this life is to raise these people to her own standards of living. And yet—when the man she loves has learned to love—this uncouth mountaineer falls a victim to the feudist's bullet, the venge of civilization vanished by those once again the cave woman, and with Winchester in hand, she defends her man from the onslaught.

The above, in brief, is the lesson of nature taught by the photodrama, "Her Man," based on Charles Neville Buck's successful novel, "The Battle Cry," produced by the Advance Motion Picture Corporation. "Her Man" will be released by Pathé Exchange, Inc., September 8.

Ralph W. Ince has surprised himself in directorship according to those who have seen private presentations of this drama of the mountains. A company of players went to the heart of the Cumberlands. Not only are the exterior scenes beautiful and correct as to detail, but all interior settings used are the interior of bona fide homes of mountain cabins and many of these types appear during the action of the story.

No expense has been spared to make "Her Man" a special feature in every meaning of the word. Little touches are many and varied. Even the old-fashioned crazy-quilt and carpet-chain rugs are to be seen.

Elaine Hammerstein plays the difficult role of Juanita Holand, born to wealth and refinement, who finally battles in behalf of her man, W. Lawson Butt, the distinguished Simplex actor who appeared in the stage production of "The Garden of Allah," enacts the part of "Bad Anne," the head of the clan of bloodthirsty, and who finally in regenerating the love of Juanita. Other players in these machines have been installed by Erville Alderson, Cecil Chichester, George Cooper and Josephine Morde.

Keeney's Fourth Subject Now in Finishing Stage

PREPARATIONS are being made by Frank A. Keeney to star Jewel Carmen, in spite of the fact that William Fox has announced he will begin injuction proceedings the moment she starts work with the Keeney forces. He intends to surround her with a strong company.

Mr. Keeney's scenario editor, Bennett Masson, is now engaged in editing and titling the fourth of the Keeney productions. It is entitled "The Uphill Path," and is by the late Paul Armstrong. It stars Catherine Calvert who is now appearing in "A Romance of the Under-world," another Armstrong story. The Uphill Path deals with the struggle of a girl to live down her past. It is dramatic and is full of human nature throughout.

The next Keeney release will be "Marriage," by Guy Bolton, who will be given to the public the middle of September. Mr. Keeney is holding up the release in order to catch the better business of the fall. He is well satisfied with the success of his two releases thus far. They have done excellently, in spite of the handicapping effect of the summer weather. All the Keeney productions are distributed through the Sherry Service.

Simplex Sales Going Well on Coast

A FIVE-ACT screen romance by Elaine Hammerstein, "Little Miss Moneymaker," has been accepted by Metro Pictures Corporation for the use of Francis X. Bushman, the Simplex actor who has recently joined Metro's directorial staff. The story contains some unusual features, and Director Brabin promises some genuine surprises in connection with it. The scene is laid in and around New York City, though some of the characters are transplanted from the far west. Surprising as it may appear, Little Miss Moneybags will introduce some phase of metropolis life that are new to the screen, and unfamiliar by those miles from Broadway and Forty-second street. The release date will subsequently be announced by Metro.

"Little Miss Moneymaker" Chosen for Bushman-Bayne

"Little Miss Moneybags" being scen-aroized by A. S. Le Vino, who has recently returned from Metro's Western studio, has been accepted by Metro Pictures Corporation for the use of Francis X. Bushman, the Simplex actor, and will work on the new production will begin at once, following the arrival of the co-stars from their home base, Los Angeles. This is the first production of the stars since their recent marriage.

Metro will support Mr. Bushman and Miss Bayne, under the direction of Charles J. Brabin. "Little Miss Moneymaker" is being scen-aroized by A. S. Le Vino, who has recently returned from Metro's Western studio, has been accepted by Metro Pictures Corporation for the use of Francis X. Bushman, the Simplex actor, and will work on the new production will begin at once, following the arrival of the co-stars from their home base, Los Angeles. This is the first production of the stars since their recent marriage.

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"Italy's Flaming Front" Released by First National

ITALY'S FLAMING FRONT," latest and most impressive of all film productions to reach this country since the counter-stroke against Austria was so brilliantly executed by the armies of General Diaz, is one of the features of the First National Exhibitors' Circuit on August 26.

The production will be put out in six reels, with separate prints in all languages since its exhibition at the Rivoli theatre, New York, in weekly episodes, and in its revised form has been in and out of the last degree by a committee of leading trade paper editors and film critics who have watched the last rushes of the big spectacle at the Miles projection room.

Supported by a joint conclave made up of members of the First National Exhibitors' Circuit and representatives of the Italian military authorities in this country, "Italy's Flaming Front" in the form that it will be shown to the public offers striking evidence of rare dramatic selection and good taste.

There are scores of scenes that raise the enthusiasm to fever heat, but not one that could arouse a sense of repulsion in the mind of the most impressionable. The inspiring and exciting side of the spectacle conflict being waged by the champions of democracy in the south is alone reproduced.

"In placing this film before our Allies in America," said Lieutenant M. M. Proctor of the Sixth Italian Fortress Artillery, now representing his country's film interests in this country, "we have been guided by the desire to show the citizens of this republic as many of the notable achievements of our military and naval forces as possible without forcing into the foreground the unpleasant elements in the task of smashing the Hun. This means that we want to place our cause before the greatest number of people possible, feeling that once Italy's aims and efforts are fully understood in America there will be no further necessity to break the handclasp of good will and brotherhood now uniting the two countries."

"Cleopatra" Continues Its Sensational Success

ALTHOUGH more than 5,000,000 persons already have seen "Cleopatra," the great Theda Bara portrayal of the love of the woman who was the world, the Fox corporation states that more bookings for this drama are coming in daily. Several of these are for repeat dates.

"Cleopatra" has just played two weeks in Boston at Loew's Columbia and Orpheum theatres. It has also played the Bowdoin Square theatre, Boston.

Miami, Fla., has booked the production for this week, and Fort Wayne, Ind., has taken it for a week. Ten cities and towns in Michigan, Wisconsin and Illinois will see the picture through bookings made by the Fitzpatrick & McElroy and the Butterfield circuits.

Right on the heels of a showing at Kunkly's Washington theatre, Detroit, the Mile High theatre of that city has been signed up for a week's stand.

"Cleopatra" opened Aug. 11 at the Colonial theatre, Akron, to sensational business, and it will play nineteen days in the Orpheum and allied houses in Cleveland. In the Texas territory, the Hancock opera house at Austin has just booked "Cleopatra," and the Jile in Denver has taken the production for a repeat booking.

Mary MacLaren

Of the dull mockery of theatrical life in certain strata and of its deceptions and cruelties "Bread" gives vivid portrayal. A loaf of bread is the means of providing the turning point in the young girl's career and shows her the way to better things.

"Yellow Dog" Campaign Is Spreading Over Country

THE nation-wide campaign to spread the spirit of loyalty started by the Jewel Productions has attracted the support of many great commercial houses and business organizations throughout the country, as well as state and city officials.

The infectious spirit of Americanism engendered by Henry Irving Dodge's story, "The Yellow Dog," is remarkable in that the book is not a war story except in that it deals with social conditions as they apply to patriotism prevailing in the average suburban town of today. Yet, the appearance of the story in magazine and later in book form and then supplemented by the distribution of the literature prepared by Jewel Productions has aroused the fighting spirit of the civilian population of America.

It has conjured leaders from the most unexpected sources; men and women in all walks of life have stepped forward and are leading campaigns that are stamping out enemy propaganda, and it is safe to predict that when the Jewel Productions fires the last gun in the campaign to suppress Prussian propaganda by presenting the film version of the "Yellow Dog" the public will view the production attack upon the mongrel patriot as a bygone species.

Among the big commercial houses that have taken up the campaign are the Black Clawson Company, manufacturers of paper and pulp mill machinery, Hamilton, Ohio; the Kewaunee Company, of Kewaunee, Wis., one of the biggest manufacturers of laboratory furniture; Cleveland Twist Drill Company, of Milwaukee, and the Toledo Exchange Club.

In Wheeling, West Virginia, the Yellow Dog Campaign is in the hands of Wheeling Commercial Association and is accomplishing great things to "Yellow Dog" clubs are forming in all sections of the country.
Matt Moore is Leading Man in Blanche Sweet Company

In the production of Harry Garson's screen version of Rupert Hughes' story, "The Unpardonable Sin," which ran as a magazine serial and has just appeared in book form, Blanche Sweet will have as her leading man Matt Moore, who has just been added to the personnel of the Garson forces.

Mr. Moore's experience has been gained both on the speaking stage and in a wide range of motion picture work. Before his entrance into the photoplay field he spent six years on the stage in dramatic work. Since entering motion pictures his sterling work has attracted wide attention, having appeared with William Fielding in "The Wild Goose Chase," also with Mary Pickford in "The Pride of the Clan." His latest screen appearance was with Elsie Ferguson in "The Heart of the Wild." "The Unpardonable Sin" will in all probability be followed by "Told in the Hills," the first of Marah Ellis Ryan's stories to be filmed.

Miss Sweet has practically completed the purchase of gowns and wardrobe and will return to the Coast within a week to start work on "The Unpardonable Sin." The picture will be made at the Sunset studio, which Mr. Garson has leased in Los Angeles.

Goldwyn Weeks in Middle West.

Omaha and Minneapolis are running a neck and neck race in staging "Goldwyn Weeks." Several weeks ago the Strand and Elgin theatres of Omaha played Goldwyn pictures simultaneously for an entire week. Now comes a great "Goldwyn Week" in Minneapolis and an equally successful engagement of two of Goldwyn's most popular stars. Starting August 6, the Strand theatre, of Minneapolis, played Madame Kenneth in her Goldwyn patriotic production, "The Service Star." Miss Kennedy played to large and enthusiastic audiences during a four-days' engagement. Following "The Service Star" the Strand featured another Goldwyn success, Mabel Normand in "The Venus Model," giving Goldwyn productions eleven straight days in one of the leading and most progressive houses in Minneapolis.

Scene from "The Common Cause" (Vitagraph).

Real Negro Camp-meeting in Dorothy Dalton Picture

The trouble that sometimes ensues when a man past middle age weds a girl is depicted in "Green Eyes," Dorothy Dalton's new Paramount picture. This is an Ine picture, directed by R. William Neill, and is scheduled for release August 26.

The husband becomes insanely jealous of his young wife and disaster almost ensues. But through a strange climax the tragedy is averted and peace and happiness follow the turbulent period of the marital career.

"Green Eyes" is laid in the South and includes a real old-fashioned negro camp-meeting for "color." To make certain that this camp-meeting would be faithfully reproduced Ine engaged more than fifteen hundred colored people, all residents of Los Angeles and vicinity, and took them by a special train to the small town of Norwalk, where, in a shaded grove, a regular camp-meeting was held, with the exhorters, the colored choir, the pickaninnies clinging to the skirts of their "mammies," and the brothers and sisters who were supposed to "get ligon."

Director R. William Neill, who held the shouting of the enthusiastic colored singers, had much difficulty in making the shouting of an actual married at the proper moment, he might as well have tried to stop a Niagara. It was a scene that had all the "frenzy" of the regulation camp-meeting. There were tables loaded down with "eats"; good-natured young colored fellows and "workers" in colored damseis, while the more staid of the colored aggregation at once took to the religious scenes with great interest and fervor.

Miss Dalton as the young wife is said to give a performance lacking nothing. Jack Holt as the husband is declared to have accomplished a splendid piece of work, while the remainder of the cast is apparently excellently chosen. Ella Stuart Carson wrote the story.

Maciste, "Cabiria" Samson, Coming in Screen Serial

MACISTE, the herculean Adonis of the screen, "discovered" by Gabriele D'Annunzio for the outstanding character in "Cabiria," and later the much-discussed star of "The Warrior," returns to the screen shortly in what Harry Raver terms "the most unusual serial ever offered the American fan." No announcement has been made as to the title of the "Maciste" serial that he and his director, Pasrione, while serving the colors.

When it is remembered that this Samsonic star enacted the role of "The Warrior" while serving as a soldier in the Italian army and that the Associated Press dispatches from Rome reported him killed in action cable advice from Turin disproved the report by stating that he was only wounded and was "enjoying his usual appetite!" The new serial, according to Mr. Raver, has been in course of production since July, 1917, and was finished only the week ago, the delay being caused by the war activities of both "Maciste" and his director. Pastrone, while serving the colors.

No decision has been reached by Harry Raver in the matter of exploiting the serial. Raver says, however, that the picture would not be given a "Broadway run" at his expense, as the star, backed by the earning power of his previous productions, has sufficient prestige to put the serial over and, as "The Warrior" was sold outright after its run at the Criterion theatre last summer, Mr. Raver may decide to dispose of his North American rights to the new picture without exploitation on his own part.
Many First Runs Signed Up by Goldwyn for New Year

On Sunday, September 1, Goldwyn Pictures Corporation inaugurates its second releasing season with an output doubled from twenty-six to in excess of fifty productions and with an increase of three new stars of world-wide fame and drawing power.

It is to redouble to its first big release, Geraldine Farrar in 'The Turn of the Wheel,' Goldwyn's domestic and international organization has since then been waging a big sales campaign, achieving through its men a success and drawing into continued business relations with the company the large and more influential exhibitors.

Besides continuing in its second year in virtually every big theatre, and every small theatre in which the first year Goldwyn productions were presented, the company under its new sales policy of Star Series, has brought under its banner still other powerful exhibitors whose requirements Goldwyn is now enabled to fill through the doubling of its annual output.

Samuel Goldfish, president of Goldwyn, taking pride in the fact that Goldwyn stars again will be seen this year at the Strand theatre, New York. Of double importance among Goldwyn's plans and because of their great prestige for fine showmanship and quality productions, he is proud of the casts of Goldwyn Pictures into the Rialto and Rivoli theatres.

In Philadelphia Goldwyn Star Series productions are booked solid in the Stanley chain of theatres, controlled by Jules E. Mastbaum, with first-run presentation in the Stanley and Palace theatres, Philadel- phia.

In Boston for the coming year all Goldwyn productions are booked solid in the Jacob Lourie Modern and Beacon theatres. In Buffalo Goldwyn has been booked solid at Shea's Hippodrome. Rochester's Regent has been booked solid, as have the Avon theatre, Utica, All of Harry M. Crandall's splendid Washington (D. C.) houses have booked Goldwyn solid, with the first-run scheduled for the new Crandall Metropoli- tan when it opens in the middle of October. In St. Louis Goldwyn opened solid in Mr. Crandall's beautiful Knickerbocker theater, which was opened last fall.

In Baltimore Goldwyn has been booked solid at the Parkway theatre. In Richmond and Norfolk the Jake Weis houses have booked Goldwyn solid, making the company's second year of alliance. Gold- wy has booked solid in MacMahon & Jack- son's gift theatre, Cincinnati, C. W. Del-

Famous Players Starts New Year with a Rush

The distribution department of the Famous Players-Lasky Corporation, under the direction of Walter E. Greene, is now making its final preparations for the opening month of its greatest year since the inception of the company. September will witness double the output of any previous month of this organization, twenty-four feature productions having been listed for release comprising fifteen new Paramount and Artcraft pictures and five Famous Players Series pictures.

Six new Paramount and Artcraft stars will be seen on first-run screens in trade-marks next month. They are Fred Stone, John Barrymore, Ethel Clayton, Lila Lee, Blanche Sweet, and Alla Nazimova. Other players whose productions from the Lasky, Ince and Famous Players studios are due next month are Mary Pickford, Douglas Fairbanks, Wallace Reid, Margarette Clark, Dorothy Dalton, Vivian Martin, Charles Ray and Emid Bennett. In the Success Series films are Mary Pickford, Margarette Clark, Pauline Frederick and Gerald- ine Farrar. "Hand Up — Featuring Elain Fergu- son, Wallace Reid, Marguerite Clark, Pauline Frederick and Geraldine Farrar" will be a Special Success Series picture. The first of the Paramount-Artcraft Specials to be released envelope by Fred Ballard in September and is entitled "The Hun Wields the Sabre." Each week in September there will be released three new productions and one Success Series issue. John Barrymore, Elain Ferguson, Wallace Reid, and Mary Pickford start the new year in September first releases.

"Hands Up" Leads Pathé Program.

The Pathé program announced for release the week of September 1 is of unusual excellence, representing the fulfillment of the statement of the company, which has made a real endeavor for the beginning of the fall months.

"The Phantom and the Girl" is the title of one of the three new releases offered by Pathé for the second week of September. Supported by George Cheshire and an all-star cast, Harold Lloyd will present his latest farce comedy, "Two Scrambled." Winsome Berta Mendl and Harry Pollard help him, "After Twenty Years" features the cast of the latest issue of the Post Travel Series No. 12. Exciting scenes of old nicks and corners of the U.S. Samp's island possession are presented.

Well Dressed Story is "Heart of Gold." World Pictures have put in work Lucien Server's story, "Heart of Gold," which will be the third picture made with Louise Huff as the star. The continuity was made by Clara S. Beranger. Prominent in the cast are Johnny Hines, Robert Fisher, Tony Merlo, William Williams, Grace Harton and Marlon Barney. The theme of this photo play has to do with dress conservation. The production has the support of the Federal Conserva- tion Bureau and as a result the attraction one of the most famous dress ateliers in New York City has been engaged for the making of the garments. A large part of the original, the interiors. In these scenes sixty manne- quins will appear and display the latest style.

Essanay's "Young America" Is in Assembling Room

The new George K. Spoor feature taken from the Cohan and Harris stage successes of Schieber's Operaum and Rainbow, "Young America," has been completed as far as the taking of scenes, both interior and exteriors. The assembling of the pic- ture is rapidly being completed, and a story unusually striking in photography, as well as strong in plot and action. It is a timely play, touching on the spirit of young America in time of a crisis to the nation.
Many Features in Pathé's
Official War Review No. 8

A DREADNOUGHT of the air is one of the facts pictured in the Official War Review No. 8, produced by the Division of Films and released August 10 in the United States by the Pathé News Co., Inc. One of the giant Handley-Page bombing planes, used by the hundreds of the Allies in raids on much of the industrial sections and aviation bases, is pictured. The late Sergeant Frank Baylis, the American ace killed over France, is shown here accounting for his twelfth German flyer; an enemy battle-plane and its crew brought down with it. The five-reeler, which is produced by the French aviation department bellowing the Cross of the Legion of Honor on the French fighting pilot, Lieutenant Marshall, two famous air fighters, and Minister of War Clemenceau, "The Tiger of France," includes other pictures presented in connection with the Allied aerial war.

The Official War Review also shows the great line of motor trucks carrying provisions from the American bases in France to the troops fighting gallantly in the front line trenches.

Fox to Make Big Drive
On Kellerman Subjects

A SPECIAL drive will be made the latter part of August for bookings of "A Daughter of the Gods," the Annette Kellerman three-reeler, announced by the Fox corporation, for bookings of "A Daughter of the Gods," the Annette Kellerman submarine phantasy. "Queen of the Seven Seas" will be released for booking at an individual basis. The picture will be shown in the biggest theatres the Fox company has for the four months to come, and in the opinion of officials of the Fox corporation will undoubtedly tract even wider attention than "A Daughter of the Gods."

In offering the first Kellerman picture now, the corporation believes there is a splendid opportunity not only for those who have never played it but also for those theatres which have made big money to clean up again on a repeat booking. Kellerman is the wonderful production and the great publicity campaign soon to be projected in connection with "Queen of the Seven Seas". The Fox officials argue that both Kellerman pictures will prove moneymakers for the theatres that show them now.

CoastLikes O. Henry

Continued evidence of the popularity of the O. Henry stories is found in the fact that Quinn's Rialto theatre in Los Angeles has signed a contract with General Film to screen the O. Henry stories as rapidly as they can be released. Initial showings of these subjects in the Rialto won instant favor.

For several months the O. Henry stories have been seen on two continuous at the Rialto theatre in San Francisco, where they have obtained unusually fine collections. The Wolfville Tales, which are released alternately with the O. Henry stories, also are becoming regular features on the Rialto program, and are proving a hit.

Mae Murray Making "ScarletStrain."

Mae Murray has begun work on another of her special attractions. It is titled "The Scarlet Strain." The play is taken from a story by Katherine Robbins, which appeared in the All-Story Magazine. Frank Fontaine plays the part of Dr. Lawrence, and the cast includes Jack H. Lee, Carlotta Selwyn, Martha Mattox and Willard Louis. Mae Elliott was formerly leading man with the Stamey Bros. and recently supported Theda Bara.

Scene from "By Hook or Crook" (World).

Selig Tells How "Hoosier Romance" Came to be Filmed

WILLIAM N. SELIG, a pioneer of the film industry and one of the best known of the world's motion picture producers, who is responsible for the happy thought that resulted in dramatization of J. Whitcomb Riley's "Hoosier Romance," soon to be released by Mutual, tells most interestingly in an interview how he secured the picture rights to the poem.

"Of course Mr. Riley and I were old friends," said Colonel Selig, "I knew him for twenty years—from the time he wrote verses for little weekly papers round Greenfield, Ind., to the time when managers were fighting for his services on the lecture platform.

"I always considered 'A Hoosier Romance' his masterpiece. Riley didn't agree with me. I talked it over with him a number of times before either of us had any idea about picturizing the poem. Riley was really his own harshest critic. He found faults with his poems that nobody else discovered. He pointed these out to me, but they were technical. I told Riley I didn't think he ought to bother about technique. He was a poet of the people, from the people and for the people, and the charm of his work lay in its simplicity.

"It was after Mr. Riley had become famous and quite rich—when he was a partner of Bobbs-Merrill & Co., of Indianapolis—that I went down to see him about picturing 'A Hoosier Romance.'

"Riley was dubious. He said he didn't see how the thing could be done. His idea was that the poem told too simple a story to permit its amplification for a five-reeler. I laughed. What I knew was that the poem contained the whole story of human life and love and motive. At the time of this talk Mr. Riley was ill and, in fact, he died before the picture was ready to show—a circumstance I profoundly regret. However, all the poet's surviving relatives have seen the picture a dozen times and they are delighted with it.

"Who's going to play old Jeff Thompson?" asked Riley, as we talked the matter over.

"Well," I said, 'some corking good actor that has the necessary qualifications. Don't know right now who I'll get, but anyway he'll be the man for the job.'

"'Hm,' mused Riley, 'he'll have to be an Indian actor, wouldn't he, or the atmosphere would be lost?'

"'You leave that part to me,' I told him. 'I love the poem and I'm going to see to it that it gets the best there is in pictorial presentation. If you don't like the picture when its done we'll throw it away.'

"Then Riley smiled—that old-time smile of his, and got up out of the chair he was lounging in with one leg over the arm—a characteristic attitude when he was at ease.

"'Colonel,' he said, 'if you put in your best licks on that story I know it'll be a darned good story pictorially. I can't see it in picture myself, but you go as far as you like and I'm glad to have it in the hands of a man I know and who knows me.'

"'I'll tell you the reason I was set on picturing 'A Hoosier Romance,'" I have traveled a good deal and I know that what decent people think in a New York flat with a kitchenette and a creaky elevator is the same sort of thing that decent people think who live in Indiana or in the Australian bush or on the South African veldt or in the shires of England. Human nature is a whole lot alike. I know that Riley's poems were being read quite as keen an appreciation in Gloucestershire and Warwickshire and in the counties of Scotland and among the fisher-folk of the Channel Islands as they were in the United States. Riley has become an international. He was a citizen of the world.

"I picked Thomas Jefferson for the old farmer part and Colleen Moore for the lead. Jefferson is a great actor, and if Riley could see him pull that Indian stuff of the straw between his lips at the fiddler I'm sure he'd indorse the selection.'

Ebones Reported to be Gaining

Recent bookings of Ebony comedies have increased at its exchange, it is stated by General Film Company; which is distributing these releases. The humor of the colored players is described as catching. "When You're Scared, Run!" It has to do with the mishaps of a droll character who wanders into a prize fighter's training camp.
Exhibitors Who Booked Big Six Report Big Business

The William Fox Big Six of 1918 continue to prove profitable for the exhibitors who booked them. It is shown by telegrams from exhibitors all over the country received by the Fox Film Corporation. In practically every case where theatres took the Big Six—"A Fool There Was," "The Two Orphans," "The Clemenceau Case," "The Bondman," "A Soldier's Oath" and "The Plunderer"—capacity business was the rule.

W. A. McCarty, manager of the Princess theatre, Oil City, Pa., has telegraphed the following: "Have just finished playing 'A Fool There Was' and 'The Bondman' at advanced prices to the biggest business of any week so far this summer. The public remember the good ones."

John Hemrick, the Little theatre, Seattle, declared: "Placed 'A Fool There Was' to capacity business, this in spite of extremely hot weather and unusually keen competition."

From George Zeper, Rex theatre, Wheeling, W. Va., came this wire: "ran William Farnum in 'The Bondman' and it certainly did pull like the name—big."

Martin R. Tooney, manager of the Emery theatre, one of the principal motion picture houses in Providence, stated: "On Monday, Tuesday and Wednesday of this week I played Theda Bara in 'A Fool There Was' to sell-out business. 'I also just signed first run for Providence 'Cecelia' and 'Les Miserables.'"

"The biggest three days' business we have had in eight weeks," is the report of W. Ledoux, president of the Empress theatre Co. of Omaha, on the showing of Theda Bara in "A Fool There Was."

Pathe's July 4 Parade

Going Strong All Over

Following upon the very successful showing at the Rialto theatre, New York, during the week of the 4th, Pathe announces that "The Fourth of July in France" is being extensively booked in all the various branches.

The San Francisco office has been particularly active in placing this timely and patriotic two-reel picture. It reports being closed with the New Movies theatre in San Francisco for the full week of August 11. Other important bookings with the Turner & Dabkson theatre in Oakland and with well-known houses in Reno, Sacramento, San Jose, Berkeley, Stockton, Richmond, Watsonville and Fresno also have been reported.

Observers who saw the screening at the Rialto report large audiences and much enthusiasm.

It is said at the Pathe office that a record business for a two-reel picture is confidently expected and that the business now on the books justifies the optimism. The picture was obtained from the French Pictorial Service and was photographed by the cinematographic division of the French army.

Viola Dana Begins "Oh, Annie!"

Viola Dana has begun work before the camera in "Oh, Annie!" her latest play, at the Biograph studio, a portion of which Metro has been obliged to lease off to the large number of companies working at the firm's sixty-first street studios.

The role of Annie gives the star more opportunity for light and shade in interpretation than she has had in a long time, and Miss Dana has begun her work with enthusiasm under the direction of John H. Collins. "Oh, Annie!" is by Alexine Heyland. Director Collins adapted the story. Albert H. Kelley is assisting him in the direction, and John Arnold is handling the photography.

Get Run for Your Money

In This Metro Production

The Saratoga Special, in which Hans Niall, a two-year-old chestnut, won $9,000 and a gold loving cup valued at $19,000 for his owner, Edith Hamilton, of Hale Hamilton's first Metro starring vehicle, "Five Thousand an Hour," by George Randolph Chester, six races in all will be viewed by those who see the Metro picture when it is released, including besides the Saratoga Special, the North American Steeplechase and the Champlain Handicap.

Cameras were William Black and Eugene Gaudio were taken to Saratoga by Director Ralph Ince. "Shots" of the grand stand, the club house, the score boards, the weighing in and out of the jockeys, the bugler, the starter, and trainer McNaughton were obtained, as well as the actual races themselves.

During the Steeplechase, one of the jockeys fell from his horse directly in front of the camera operated by Black, the horse romping home alone. That 'nag horse was disqualified does not detract one wit from the interest of the "shot" to spectators of the screen play, as Black had the presence of mind to keep turning the crank and obtain all the "action."

The races form a vital part of the story in "Five Thousand an Hour," which has been seminorized by Junc Mathis from the Chestor story.

Small Cast Supports Miss Barriscale

Rogers Barriscale's next Paralta Play, "The White Lie," is a powerful drama written by William Parker and directed by Howard Hickman. The gripping situation is built around three characters, who, outside of baby Mary Jane Irving, are practically the only persons in the story. With the star, Charles Gunn and Edward Coxon make up the cast. Originally called "A Wife's Conscience," "The White Lie" will be released by the W. W. Hodkinson Corporation on September 2.

"Bonnie Annie Laurie" is Ready for Release

Peggy Hyland, in "Bonnie Annie Laurie," a Scottish tale of patriotism and love, is announced by the Fox corporation as the first release under the new brand of Excel Pictures. The picture will be released early in September. "Bonnie Annie Laurie" was written by Hamilton Thompson and was directed by Harry Millard. In the cast besides Miss Hyland are Henry Hallam, William Bailey, Sidney Mason, Dan Mason and Marlon Singer.

Characters and Scene from Fox's "The Prussian Cur."
Lillian Walker Picture

THAT Lester Park, president of the Lillian Walker Pictures Corporation, has lived up to his promise to give exhibitors a start-up picture is said to have been demonstrated at a private showing of the first of these productions, "The Embarrassment of Kilcher," held at the Thanbough studios in New Rochelle last week.

Edward Dillon, the director of the picture, and Roy Somerville, who picturized this former Broadway success of Louis Angespuke's, are said to have succeeded in blending that rarest of combinations in a picture—pleasant and exciting action, with a delightful love story in many respects. As the novel is well written, the production is the type that will multiply the fame of Miss Walker and her company.

The love story around which the picture is built is of that quality which leaves a good taste in the spectator. Its moral, that money does not always make for happiness, is developed in amusing fashion.

Cari Brickert, who has just completed a long engagement on Broadway as the stoker on a tramp steamer, is Walker's leading man. Mr. Brickert is practically a newcomer to the screen.

In addition to the pictures, which, in common with all the new Walker pictures, will be distributed through the W. H. Hodkinson Corporation, will be released September 25.

Big Reports from "Les Miserables."

The success established by "Les Miserables," the great film production made by Willa Universal, has been growing since it was put on an open rental basis Aug. 1, it is shown by reports being received daily by the Fox Film Corporation.

Not only are more cities booking this picture, but new requests for it are coming in from telephone operators. Philadelphia is a striking instance of the success which rebookings of "Les Miserables" have scored. In the Quaker City, the Victor Hugo picture had an initial engagement of two weeks at a first run house. These two weeks all house records were broken. But immediately after this run, Les Miserables was harried Philadelphia for eleven-week stands, capacity audiences being the rule at each house.

Two-Reeler for Marie Walcamp.

Marie Walcamp has brought upon her young self a prospect of big tasks and more of them by the success she attained in "The Lion's Claws." The immediate result is that the Universal has arranged to reunite this star as soon as possible in a two-reeler western drama, "The Whirlwind Finish." The Marie Walcamp has as many big chances for scoring in "The Whirlwind Finish" as she had in "The Lion's Claws," with a few additional obligations. The action is rapid and full of effective situations. The story is of the race-track of the west.

Marin Sais Plays Opposite Hayakawa.

Marin Sais is playing opposite Sessue Hayakawa in a production which is expected to be the third to be made by the Hahow Pictures Corporation for Mutual release. Miss Sais is replacing Miss Florence Vidor as the leading woman in the first of his new productions, "His Birthright," playing a hokum love theme in the same manner as she did in "The White Claws," with a few additional obligations. The action is rapid and full of effective situations. The story is of the race-track of the west.

Lillian Walker Picture

is Shown at Studio

Scene from "The Geezer of Berlin" (Jewel).

Government Backs Metro's "Kaiser."

In accordance with a government order Screen Classics' "To Hell With the Kaiser" will be shown in all the munitions plants throughout the country. This is a tremendous tribute to the patriot-building powers of the big feature screen drama, which was first introduced at the Broadway theatre, New York, in a run of several weeks, and has since taken the entire country by storm.

"To Hell With the Kaiser" has also been recommended to be shown in Uncle Sam's theatres. It is a straightforward story of American soldiers of the brutality of the Hun. The picture has been officially recognized as leading the boys as and enthusiasm of the boys in khaki, making them realize their high privilege in being the defenders of democracy and world decency. A recommendation has come from the Intelligence Officer of Camp Jackson, S. C., to his commanding general suggesting that the subject be secured for all Liberty theatres.

Carmel Myers Back at Universal City.

Carmel Myers, who has just returned to Universal City after a month's vacation in the east, has managed with the aid of others to fulfill her promise made to thousands of soldiers in eastern camps. The young actress who plays Miss Myers in Philadelphia for eleven week stands, capacity audiences being the rule at each house.

Miss Myers is now working on a new Bluebird under the direction of Paul Pow- dell, a recent acquisition to the Bluebird directing staff. The picture is entitled "The Duchess of Dark Entry." It is adapted from a well known story by Perley Poore Sheehan, who was co-author with Robert Davis of "We Are French." Miss Myers' supporting cast includes Rosdolfo de Valentina, Alfred Allen, R. Cummings and Harold Goodwin.

Eight Fox Productions in Work, East and West

With announcement that William Farnum has begun work at Holly- wood on "The Man of Power," the Fox Film Corporation points to eight companies now at work.

Besides the Farnum picture, those being made in the west are "The She-Devil," which is being completed under the direction of J. Gordon Edwards, and "The Two-Gun Man," which Tom Mix and his company are doing at Prescott, under the direction of Lynn Reynolds. Gladys Brockwell has just completed the pictures version of the famous stage play of the same name which was written by Wilbert J. Harbutt, and is being handled at the Eclair studio, Fort Lee, on "How Do You Get That Way?" a breezy, patriotic play. Director Richard Stanton has begun work on "Eyes of the Soul," an all-star production, and another company has started on a big picture. Peggy Hy- land is progressing rapidly toward the completion of "Marriages Are Made," and Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, are at work at the Victor studio on "Go Get Em." Other projects have yet to be announced.

Press Book for "His Birthright."

Mutual is issuing a complete and comprehensive press book on "His Birth- right," first of the series of Haworth Pic- tures Corporation's Hayakawa specials. It will conform to the Mutual policy of ex- tending every possible aid to the exhibitor in the exploitation of Mutual productions. The press book will contain every detail essential to the exhibitor in advertising and presenting the picture, from musical theme, especially prepared, to sample newspaper advertisements. The press book will be printed in two colors and bound in a brown cover. It will be available to exhibitors at the Mutual branches.

Pathé Complimented on Poster.

The Metropolitan Museum of Art has passed an unsolicited comment on Pathé's 24 sheet exploiting its latest serial, "Hands Under the Gun." The Metropolitan Museum of Art officials have requested Pathé for sample prints of this 24 sheet which is designed for the purpose of exhibition. The color scheme and pic- torial are highly complimented. These 24 announcements, are being posted in all principal cities from the Atlantic to the Pacific, to prove a valuable aid to exhibitors who book the serial.
Exceptional Pulling Power Sought by Goldwyn Posters

GOLDWYN has provided twenty-four sheets of exceptional pulling power for the first six productions under the company's new Star Series booking plan. Special attention has been given "star personality" and the new twenty-four sheets are arranged with a large and striking head of the star at the left end of each stand. Plain, striking lettering is used and it is of such mammoth size that the title of the picture and name of its star may be seen and read blocks away. Large portraits of the star fill the entire end of the stand and at the right end of each stand there is a frame to hold a six-sheet of the production. This six-sheet is the regular six of the production paper, to be inserted. Beautiful color schemes add to the effectiveness of the stands and the general combination is one that cannot help attract attention and admiration.

Goldwyn always has regarded its advertising paper as one of the most essential factors toward box-office success. In the last year exhibitors have commented on the class and quality of Goldwyn stands. With the adoption of the new Star Series policy the company determined to give its customers paper that would fully measure up to the high quality of the pictures themselves.

Goldwyn exchanges are now supplied with the new twenty-four-sheets and Goldwyn has extended a special invitation to exhibitors to call at the various branches and inspect this individualized paper. Some who already have seen it declare it is the most striking and beautiful in the market.

Bridegrooms Get Mixed in L-KO.

There is an interesting scene of bridegroom mixing in "Her Whirlwind Wedding," the L-KO comedy released by Universal September 4. It's as much as the eyes can do to keep up with the action as the two men who save the same girl are switched back and forth in the wedding scene.

The cast is made up of Hob Mackenroth as the farmer; Chester Ryckman, his "dedicated" son; Porter Strong as Hector Hoot; Harry Lorraine as Mr. Succotash, and Eva Novak as Sally Succotash.

"The Hun Within" and First Paramount-Arcaft Special

THE Famous Players-Lasky Corporation will release early in September the big Paramount-Arcaft special entitled, "The Hun Within," a playphot of unusual excellence presenting such popular screen players as Dorothy Gish, George Fawcett, Douglas MacLean and others. Daily revelations in the newspapers of the country of the subtle influences of German propaganda and the effect of enemy work within our own borders which is being exposed by the Secret Service Department is the subject of this production.

The production has been carefully guarded for months in California, great secrecy was thrown around the cast and no information concerning it has appeared anywhere. It was staged under the direction of Chet Withey.

The story tells of a young American boy who returns to his country after an education in Germany, where the influences of autocracy have completely unbalanced him. He falls an easy prey to the machinations of German agents in America and plots with them against his own country despite the protestations of his father, who is German born but who is loyal to the Stars and Stripes.

Dorothy Gish has a splendid role. George Fawcett plays the part of the old German-American who is loyal to the United States.

The subject is the first of the nine big Paramount-Arcaft Specials to be released during the coming year starting September 1.

Outing Editor Discusses Value of Chester Pictures

Albert Britt, editor of Outing, discussing the value of the Outing-Chester travel series as an educational and inspiration feast for lovers of the great outdoors, refers to them as affording life and loves of camp life the most complete compendium of useful information ever assembled in any form.

"Nearly every man and nearly every woman in whom exists the spirit of adventure loves to go camping," said Mr. Britt, "in the Outing-Chester pictures there is shown at close range just what to do in every camp emergency, and, bet-
First Schomer Production

THE final scenes in the new photoplay "The Name of the Game," by author of "To-Day," "The Yellow Passport," "The Inner Man," etc., are now being directed by its author. It will be released by the Schomer Photoplay Producing Company, Inc., of 140 Broadway, under the title of "Ruling Passions," a name which indicates the theme selected for the new play.

In "Ruling Passions" Mr. Schomer deals with one of the most vital forces which have impulsed human action. Directing the play with the same painstaking care that marks his writings, giving to each character a full measure of his thought and ability, Mr. Schomer is said to have succeeded in te leasing his special talent of landscape painting in a way that means entertainment in its highest degree and instruction in its highest form.

"Each one of my productions," Mr. Schomer declares in his announcement, "will be handled in a manner that will move it as far as possible from the domain of machine-made pictures. We who write the plays and direct our work in a spirit of reverence and respect and with a resolve to give our utmost to the story we wish to tell in my play I have been splendidly aided by the hearty co-operation of Julia Dean, Edwin Arden, Chester Conkling, and all the other artists and have been uniriting in their efforts and who have brought to their work not only great powers and ability, but a sincerity which will give all the scenes more than a place to witness them."

On the 11th we shall rely upon a state right basis, the Schomer Photoplay Producing Company, Inc., handling the New York territory through its own exchange at 1440 Broadway.

Tourneur a Firm Believer

In Element of Surprise

MAURICE TOURNER, whose first independent production, "Sporting Life," will be released early in September through Hillier & Wilk, Inc., has a profound belief in the element of surprise as a factor in film success.

"Let audiences come to the theatre expectant, give them everything they expect—and a whole lot more," is Mr. Tourneur's axiom of success. "I am applying this idea to my first independent production, 'Sporting Life.' This Drury Lane melodrama, a remainder of the turf, revolving around the annual British sporting classic, the Derby. All our press material must convince the patrons of themselves with these essential facts. I do not believe in telling the whole screen story by incident by success. The whole man is surprised."

Will Be "Ruling Passions"

Washington, D. C., asks for contributions of old gloves, or any other articles of wearing apparel, which will be useful in clothing those who have been impoverished by the war. The scenes show how the war has made into dressing suits, and old stockings into warm socks, the knitting of socks and sweaters from discarded and making of aviator's jackets from old gloves.

Other pictures show how the United States has made certain a suitable supply of castor oil for airplane motors; the new dental car for army use; the making of toys for crippled French soldiers; how the Red Cross is salvaging waste material; and the launching of the "U.N.C.I.N.C.E.," in the record-breaking time of twenty-four days after the keel was laid.

Sales of the Week

Activities In the State Rights Market During the Last Seven Days

WILLIAM A. BRADY announces the sale of rights on "Stolen Orders" in Texas, Oklahoma and Arkansas, to the Southwestern Film Corporation, of Dallas, Texas.


Rights to the Actor's War Fund Association's single reeler "How Stars Twinkle Away From the Studio" have been disposed of by Sol. L. Lesser to several prominent state right men as per details in another article in this issue.

Arrow Film Corporation announce the sale rights of several territories on their list of Warren Kerrigan Releasess, "The Perfect Model" a reissue of "Inspiration," Allison-Lockwood reissues, "Finger of Justice," "Sunset Princess" and "My Husband's Friend." Full details printed in another article in this department.

Perret Completes

"Lafayette, We Come"

The first offering of Leonce Perret Productions, "Lafayette, We Come" (Fershing '17), is fully completed, including cutting and trimming, and Director and Mrs. Perret will enjoy a vacation of several weeks before beginning work on the second production, which will be made on the Pacific coast. Dolores Cassinelli and E. K. Lincoln, who co-starred in "Lafayette, We Come" (Fershing '17), have been re-engaged for the leading roles in the new production.
Several Territory Sales on Gaumont Serial Announced

THIS GAUMONT COMPANY is congratulating itself because it has secured a new sale of its new photo-serial, "The Hand of Vengeance," to hustling states-right buyers in various sections of the country. It will be ready for exhibitors to begin showing about September 1, and distribution is handled by the following independent exchanges: Louis Mayer and N. H. Gordon, Glove Feature Film Corporation, Boston, Mass., for the New England States; Rowland and Clark, First National Exhibitors Exchange, Pittsburgh, Pa., for the Delaware, Pennsylvania, and West Virginia; Sidney B. Lust, Super-Film Attractions, Inc., Washington, D. C., for the District of Columbia; "H. W. Hunt" for the State of Florida; to W. N. Sipe Film Company, Georgia; Mr. Fordham for the State of North Carolina; to Al Posen for the State of Ohio; to W. N. Sipe Film Company for the State of Arizona; and to I. C. B. Sipe for the State of South Carolina; to Big Feature Rights Company for Kentucky and Tennessee.

"Suspicion" Dealt With War

But Has No Battle Scenes

CONSIDERABLE interest has been aroused by the new serial, "Suspicion," in the announcement of "Suspicion" as the first M. H. Hoffman release. The story is being produced by Loew's, M. H. Hoffman, and Co. It is starred in the production. Details as to the theme have not yet been divulged but it is known that the story is an international surprise. While it is a war-time drama, there are no battle scenes. The story is about love, patriotism, human machinations against this country, and other interesting elements that make up a swiftly moving drama of 1918. In speaking of this production, which is being made at the Hospital for the Insane in New York, Mr. Lesser says: "I consider this the best picture I have ever handled, and believe both the title and story are a great drawing power. Suspicion is widespread just now. We are all more or less under suspicion, and because of this picture, it is up to us in these times to show that we are above suspicion, that we are loyal in heart and mind and soul.

Lesser Extends Operations

To Six Additional States

SOF. L. LESSER, the enterprising state right operator for the Pacific coast, has extended his territory and has recently acquired the franchise of State Right Distributors, Inc., for Kansas, Nebraska, Oklahoma, and Texas. For the present the headquarters for this territory is at the sales office of Mr. Lesser in Chicago. He has been engaged, and the work will be personally supervised by Mr. Burstein.

Title of Fifth Petrova

Picture Again Changed

TITLE of the fifth special Petrova production, which will soon be released, has just been changed from "The Tiger Woman" to "The Panther Woman." This production is an adaptation of Gertrude Atherton's well known novel, "Patience Sparhawk and Her Times," and was originally announced as "Patience Sparhawk," then changed to "The Tiger Woman," under which title it is announced the picture will be shown. Ralph Ince directed the production.

Perrel Co-operating with Lafayette Day Committee

IT IS ANNOUNCED that at the request of the Lafayette Day Committee, which is conducting a national campaign to perpetuate General Pershing's spirit, the new film "Lafayette, We Come!" is co-operating with the National Defense Service and the Lafayette Day Committee in insuring the success of the celebration of the anniversary of Lafayette's birthday, on September 18, and a number of community events in American civic and official life will take part in the celebration on that date.

No Broadway Run for New "Maciste" Film, Says Raver

HARRY RAVEN announces that when the new "Maciste" production which has shown in several months past has been in the course of preparation in Turin, Italy, many changes were made before it was ready for public, it will not be shown at a Broadway theatre. While Mr. Raven is not at liberty to comment on this country and presented it at high prices, and also some months ago introduced "The War Between Man and Woman," in a manner, he states "Now things are different; Maciste is a recognized star and his picture will receive a good money value. It would be a waste of good money to finance a Broadway run."

Actors' War Fund Film Will

Be Distributed by Lesser

SOF. L. LESSER has acquired state rights to the Actors' War Fund Association's single reel production entitled "How Stars Twinkle Away From the Studios" which was originally made for this association. It is to be distributed for the purpose of providing for wounded soldiers upon their return from the battle-front. Ten per cent of the receipts from this film will, through the Lesser plan of distribution be donated to the association. Mr. Lesser and his company are looking eagerly on this new offering, and already, distribution has been arranged for the entire country, including the Super Film Company, Minneapolis; Louis B. Mayer, Boston; Masterpiece Film Atelier of Chicago; Central Film Company, Seattle; Dawn Masterplays, Detroit; and Supreme Photoplay Corporation, Pittsburg.

This picture contains views of about twenty-five well known motion picture stars, among whom are Mary Pickford, Clara Kimball Young, Mildred Harris, Mary Miles Minter, Loie Fuller, Dorothy Dalton, Charles Ray and Director David W. Griffith.
Week's Grist From Hoosier News Hopper

Company Formed to Produce Feature Pictures at State Capital, Using Home Talent When Practicable—Other Items Cover State-Wide Interest.

By Indiana Trade News Service, 69 LaSalle Avenue, Indianapolis, Ind.

Plan Films With Local Talent.

INDIANAPOLIS—A new film producing company, to be known as the Innosenza Film Company, was organized here this week with Broderick Hibbitt as president and general manager and Charlotte L. Deming as vice-president. Both Mr. Hibbitt and Miss Davis have played in pictures. The latter recently came to In- dianapolis from the East, where she was appearing for the Pathe Company. The company is a new firm, which will produce features in which local talent will be used as far as possible, has established temporary head- quarters at 17 West Thirty-fifth street.

Elkhart Orpheum's New Owner.

Elkhart.—Allardt Brothers, lessers of the Orpheum theatre, has disposed of their lease to Ezra Rhodes, owner of the LaSalle theatre, South Bend, and the latter will file notice of purchase of the Orpheum about September 15. The new proprietor has planned to close the theatre for a few weeks while extensive improvements are made in the interior. Although nothing definite could be learned as to what the future policy of the theatre will be, it is understood that a mixed bill of vaudeville and motion pictures is to be arranged.

Students Win As Exhibitors.

Bloomington.—Over $300 has been turned into the Indiana University War Fund as a result of the net proceeds obtained from the receipts at the motion picture theatre connected with the Student building, on the university campus, during the summer months. The show was closed at the end of the week, and the theatre will remain closed until school opens in the fall.

Showing Them What They Own.

Terre Haute.—Approximately 140 stock-holders and friends of the management of the new Terre Haute theatre, which has been built at Eighth street and Wabash avenue, were entertained at a luncheon at the Hotel Deming last week by F. H. Gruenberg, of Chicago, president of the Terre Haute Theatre Co., and his son, F. H. Gruenberg, Jr.

The guests were taken on a tour of inspection throughout the new building. Workmen are now putting on the finishing touches and it is the aim of the manage- ment to have the opening about the first week in September. The theatre is one of the most up-to-date and well-ap- pointed theatres in the state, The second floor contains rest rooms for women, lounging rooms for employees and offices for manager and his assistants.

Everything is Rosy.

Marion.—Inspiring war news, cool weather, excellent wheat harvest, good outlook for a bumper corn crop and a great variety of better-than-usual shows contributed to the past week’s prosperity for local motion picture exhibitors. With one of the theatres, the Royal, closed last week for redecoration, the three that were open had overflowing crowds.

In Her Own Home Town.

Indianapolis.—An Indianapolis actress graced the Circle theatre screen the first half of the week in a photoplay that proved to be one of the most interesting films that has been shown here this sea- son. The star, Grace Valentine, and the play was “The Unchastened Woman.” The showing of the picture was attended by unusually large crowds despite the fact that the mercury was up to the 102 mark.

Theatre Again in Commission.

Bluffton.—The Galey Theatre Co., operating the Grand theatre, which was damaged by fire a few months ago and now almost ready to be reopened, has booked a musical comedy attraction for the formal opening. The next attraction will be Ambassador Gerard's “My Four Years in Germany,” which will be ex- hibited on October 1, 2 and 3. Motion pic- tures and vaudeville will be alternated after those dates.

Adding to His Holdings.

Lafayette.—H. H. Hornback, of Monticello, Ind., has purchased from J. W. Boes the Lyric theatre, in this city, the considera- tion being $5,000. The new owner will take possession soon. He is the son of H. K. Hornback, a banker at Monon, and is buying up a string of motion picture thea- tres over the state. Mr. Boes will leave next week for a two weeks' vacation in St. Louis and other points.

"Pershing's Crusaders" Victorious.

Lafayette.—Capacity crowds attended the showing of the first of the official war films, "Pershing's Crusaders," in the Luna theatre, on the nights of August 12, 13, 14 and 15. The picture gave to the people of Lafayette their initial opportunity to grasp their first full idea of the achieve- ment which places America in the front line of activities in the war. Manager Maurice was well pleased with the way Lafayette people turned out to view the films.

Another Liberty Theatre?

Indianapolis.—A Liberty theatre may be established at Fort Benjamin Harrison, the army post about ten miles north of here, according to an announcement made this week by Thomas P. Smith, district director for the War Department Com- mission on Training Camp Activities, who was here in conference with Col. R. S. Thomas, post commander, Mr. Smith said that the Government is now operating more than thirty theatres. In the past the soldiers stationed at Fort Harrison have been regular customers at the downtown motion picture shows—about the only form of amusement in Indianapolis dur- ing the summer months.

Machine Operators Scarc.

Elkhart.—Ralph Schiessner, manager of the Hippodrome, closed the theatre this week and announced that it will remain closed until he is able to procure a com- petent picture machine operator. Prac- tically all of those following that voca- tion in Elkhart are of draft age and have either entered or are planning to enter the army or navy.

Theatre Has New Owner.

Goshen.—James Bourcas, former manager and owner of the Irwin theatre, in this city, and who has been operating a motion picture theatre in Warsaw for the last several months, has disposed of his interests to Edward Reuber, of Ligonier. Possession was given this week by Mr. Bourcas.

Nothing Like a Vacation.

Hammond.—James Wang Michelstetter, manager of the Orpheum theatre, will spend the remainder of the summer months on his farm at Fort Washington, Wis. During his absence the theatre is being managed by his brother, Charles.

Labor Propaganda Film.

Huntington.—Z. T. Dungan, chairman of the farm labor reserve committee, has been notified that the motion picture film of the labor reserve, taken in Hunting- ton recently, was a success and soon will be released by the Universal company. The pictures will be exhibited in Hunt- ington theatres shortly.

Louisville Theatres in New Campaign.

The Louisville moving picture theatres will shortly aid in a new campaign in which four-minute speakers will be utilized in an effort to mobilize American industries and arrange for labor supplies for concerns working on essential war orders. This work will be handled in con- nection with the United States Employ- ment Service Bureau.
Buffalo Citizens Awake to Patriotic Appeals

Lafayette Square Becomes Scene of Recruiting Drives for Marines and Sale of War Savings Stamps in Which Picture Interests Play Important Part.

By Joseph A. McGuire, 216 Carolina street, Buffalo, N. Y. Telephone, Tupper 1276-J.

Big Boost for W. S. S.

A PATRIOTIC rally to help the sale of W. S. Stamps was held at Lafayette Square, Buffalo, recently under the auspices of Local No. 239 of the Moving Picture Operators' Union of Buffalo. The arrangements were made by D. L. Martin representing that organization. There was music and speeches, the entire programme being of a patriotic nature. The film shown included those taken at the time when Glen Gaskill of this city made a speech from a horse cage at a similar rally at the same location. City Councilman Malone had arranged for the erection of a suitable platform for the moving picture men. The lights in the vicinity of the square were dimmed so the pictures could be seen. Many thrif and war saving stamps were sold.

"The Unbeliever" Wins Recruits.

The U. S. Marines recruiting drive, in which the George F. Beahm Production of "The Unbeliever" played a prominent part, closed yesterday effectively and was a marked success from every viewpoint. Sergt. Robert C. Graham, who delivered several lectures in connection with "The Unbeliever," was the promoter of the campaign. In connection with the event he "planted" several columns of good copy in the local and nearby newspapers. Nearly 1200 recruits were secured. The rallies were held at Lafayette Square, where "Col." Lillian Russell and Fay Templeton, famous stage stars, sang and spoke in a patriotic strain and aroused the enthusiasm of their audiences to the highest pitch. Newspapers have been persuaded and assisted by Sergt. Graham in getting out different marine corps sections in this district.

Booking Keystone Reissues

Manager Montgomery of the Triangle, Buffalo, reports that sixteen Keystone reissues, the majority featuring Mabel Normand and Patty Arbuckle, are being booked rapidly in many of the best houses in this territory. The reissues are two, three, and four days.

E. O. Weinberg, Patriot

E. O. Weinberg, manager of the Elmwood moving picture theatre, Buffalo, is devoting considerable time to the booking of the "The Unbeliever," and is delivering patiotic messages to his audiences. This week he is using the familiar cutout cartoons, which are very effective. He is also booking a Hun opponent into the Rhine.

Mr. Weinberg's caption for the drawing is: "Keep the spearpoint of the Great White Front sharp. Food will do it. Eat less. Send more across."

Buffalo Picture Men Loom Large

Edward L. Hyman, who has been appointed head of the moving picture division for all the Liberty theatres throughout the State of New York, recently visited his home in Buffalo. He was the manager of the Victory moving picture theatre for many years, and has always been a leader in its work in the camps and is particularly observant of the wonderful effect that proper amusement has upon the minds and morals of the men.

Mr. Hyman is assisted by Matt Whitman, former manager of the Allendale moving picture theatre in this city. Whitman is stationed at Atlanta, Ga., and is known as the southeastern representative of the picture. His headquarters are at 1529 Broadway, New York City. The booth has been moved to Washington four months ago as a member of a quartermaster's reserve corps.

He enlisted as manager of a Liberty theatre, being placed in charge of one of the Camp Wheeler, Macon, Ga. He later was transferred to the government's large theatre at Camp Gordon, Atlanta, Ga. His duties there included the selection of moving picture programmes for nine other southeastern camps. This promotion was followed, after three weeks, by his latest appointment.

Faithfully Observing "Lightless."

Buffalo exhibitors are closely observing the recent ring of the bell for the "Lightless." Monday, Tuesday, Wednesday and Thursday evening of each week. Shortly after the order was first issued it was found that some of the local moving picture theatres have a few canopy or door lights outside. Several proprietors were duly warned by Howard A. Foreman, Erie County fuel administrator, and thereafter they were compelled to ceasing. The staff of the local fuel office is not large enough to make a thorough inspection of the theatres at other places of business each night and is therefore aided in this work by members of the police department.

Folding the Speculators

Dr. F. C. Cornell, manager of the Majestic theatre, Buffalo, which showed "Hearts of the World," gave out the following "Open letter to the people of Buffalo" shortly before the opening date of that attraction:

"As ticket speculators have already started their work of sending messengers to the box office of the Majestic, it has become necessary to establish a rule that not more than six tickets will be sold to each person. The name of the person will be on the tickets. If you are not the person we will not sell the tickets."

"D. W. Griffith, producer of the 'Hearts of the World,' has telegraphed from Los Angeles, California, saying that this ruling he made in New York for justice to all patrons who wish to see the picture in this theatre, and this ruling he will make to all theatres in this city."

"Due to the heat the film attracted crowded houses at every performance."

Theatre Has Local "Weekly."

Through an arrangement between the Strand moving picture theatre, Buffalo, and the Evening News of this city all events of local interest will be shown in pictures on the Strand screen. The service will be called the News-Strand Local Weekly. The city service showed the recent rescue of James H. Harris and Gustave Loberry near the brink of Niagara Falls in a moving picture camera car on the scene at the Falls shortly after news of the breaking away of the scow, on which they were the two men, reached Buffalo. The views included the scow and rescuers on the rocks above the falls, the rapids and the cartoon cars.

Films to "Save-a-Life."

Educational moving pictures will be shown at a series of band concerts in this district, and the programme is to arouse interest in the child welfare campaign now underway in Buffalo and which will end in a week. The objective of the campaign is to save the lives of at least 100,000 babies, and for that purpose the operators of the Commercial Malone of Buffalo, who is providing the pictures, announces that while the films are to be shown appropriate lullabies will be played by the band.

Cleveland Correspondence

By M. A. Malaney, 606 Belmont Building, Cleveland, O.

Film Exchanges Moving 'Round.

The New York exchange in Cleveland, now located on the fourth floor of the Belmont building, will soon move to the second floor, where it will occupy the entire area.

The Mutual exchange, now occupying two large studios on the fifth floor of the Sincere building, has moved its offices to the third floor, and plans are being made for an expansion of the Sincere building.

Stars Shine in Charity Film."

"How Stars Twinkle Away From the Studios" is the title of a one-reel picture received by the United States who is to be sent to Cleveland and Cincinnati. It has several stars in it, including Mary Pickford, Dorothy Denver, and Fannie Ward. This picture is being rented for the benefit of the fund being raised for actors who are working in the new film houses.

Boosting for War Slides.

Sam Bullock, secretary of the Cleveland Exhibitors' League, has sent a notice to theatres pointing out that war slides and trailers will be put out by the government regularly and that it is the duty of every exhibitor to cooperate.

Promise of Wage Compromise."

That there will be a compromise wage scale agreed upon for operators of Cleveland theatres is indicated by the joint action of the board of managers and the Federal committee from the Exhibitors' League. The committee expects to have one more meeting, number 1, when the scale will be settled.

Personal Mention.

W. K. Allen, well known roadman for the Standard Film service, is in Cleveland for a ten days' furlough. Lou is now a sergeant, and is located at Camp Meigs.

Dayton Makes Report

By Paul J. Gray, Dayton Theatre Building, Dayton, O.

ANNOUNCEMENT was made last week that all members of the Aircraft Board are to make their headquarters in Dayton, and a new building that is being erected will be turned over to the government for their use. The coming of the Aircraft Board to Dayton will mean a great boost to people to this city and it is thought that the theatres will be helped considerably.

Business Good, Heat Considered.

Programs in Dayton theatres afford variety of entertainment. Film houses here offered a bit of variety in the way of pictures here last week and all did good business. One of the sets of shows with which the Gem City has been "afflicted" for some time past. The Dayton offered Taylor Holmes in
THE MOVING PICTURE WORLD

August 31, 1918

It Don't Pay to Flout U. S. Lightless Rules

Philadelphia Theatre Manager Gives Red Cross "Half-a-Hundred" Because He Ignored Fuel Administration's Edict, and Promises to Be Good.

By E. V. Armato, 144 North Salford St., Philadelphia, Pa.

Red Cross Enriched.

HARRY RUSH, manager of the Fifty-sixth theatre, 56th and Delaware streets, was accused last week of showing outside lights in violation of regulations and after thinking the matter over, decided to comply with the decision of the County Fuel Adjudication and turned over $50 to the Red Cross. The County Fuel Administration issued further explanation of its ruling on "Lightless nights." No illumination of any description is allowed in jewelry store windows or on fruit stands, peanut stands, or in other stalls outside of buildings. In regard to moving picture places surroundings are taken into account. If there are municipal lights directly in front of the theatre, few lights will be permitted on the property other than those absolutely necessary for safety.

"America's Answer" Enthusiasts.

Great enthusiasm marked the opening presentation of "America's Answer," the United States official war film, at the Forrest theatre last week. The entire house for the initial showing here was taken over by John Wanamaker Store, the occasion being termed Wanamaker Patriotic Night, and the large theatre was packed from top to bottom with singing cheering employers of the big department store. Albert N. Hoge, the Marine in singing at League Island, took charge of the vocal part of the programme, and both the programme and darkened for the pictures, led the large crowd in singing. The pictures depicted in detail the American military efficiency.

"The Great Love" Liked.

D. W. Griffith's initial Artcraft release entitled "The Great Love" made its local premiere at the Arcadia theatre last Monday, August 12, and was highly lauded by both the press and the public.

Getting Ready to Open.

George W. Metzel, manager of the William Penn theatre, has been working preparations for the opening of the new season with vaudeville plays. The Sidney Booking Corporation will furnish the pictures for an early showing. Beginning Monday, September 3, "Heel With the Kaiser," will be presented.

Talmadge Film Holds Over.

"The Safety Curtain," which Norma Talmadge made a decided hit at the Stanley theatre upon its opening presentation, August 12, will be continued through the week. Frank W. Ruhler, managing director of the Stanley and Central Market street theatres paid a fine compliment to "Smiling Bill" Parsons in the Capitol comedy which was also shown at the Stanley last week by remarking that it was "prolific of clean wholesome laughs and exceptionally up-to-the-minute."

The Psychology of Bonuses.

George Ames, manager of the Pathé Exchange, announces he anticipates an enormous amount of business in their next serial entitled "Hands Up." With which both Roland will have the leading role, not only on account of the previous successes of Cowfoote, experienced one of his Pathé's serial but also due to the generous bonus in which all of the salesmen will participate to stimulate early bookings.

Help IsScarce.

Many theatres in this city are experiencing considerable annoyance in not being able to secure any amount of adequate help throughout the house and many managers have had to give a good bit more than their regular services in order to keep their theatres looking smart and tidy.

Things Look Cheerful.

J. Blumberg of the United Theatres Equipment Association has just returned from his vacation and is looking forward to a prosperous season. During the past few weeks several Power motor driven machines have been sold to several of the leading theatres of the city.

Edwin Williams, Attention!

Lew Williams, assistant manager of the Lewis W. Swab Supply House, has left for Atlantic City, where he will spend his vacation during the next week. His assistants Harry and "Doc" in the mean time are exerting every effort to get their orders for Simplex machines filled and delivered to the various theatres in order to relieve the congestion in the show rooms.

New Theatres to Open.

Cliff Stuart is building another theatre in Brighton, Mich., to be known as the Rialto. It will open about the middle of August. It looks as if the De Luxe theatre, Kercheval and Parkview, Detroit, will not open before the early part of November. There have been many unforeseen delays of materials.

The Lincoln Square theatre, Detroit, is expected to open about the first of November.

Pittsburgh Paragraphs

By E. J. McCurt, 455 Union Arcade, Pittsburgh, Pa.

World Man Goes "Over There."

HENRY REICH, JR., who formerly handled the news for the World in Pittsburgh, has left for France with the first Radio detachment to be sent out of the country. He was in training in Pittsburgh for about four months and then went with a picked group to Camp Merritt, N. J. Within a short time after enlistment he was sent to France. He has been advanced in the service. He wishes his former friends and acquaintances in film circles well and expects to return some day to take up his regular work.

Film Man Joins the Host.

Another film man who recently sent word from "over there" is Art Meyers, who formerly traveled for Grelle in the United States. After training at Great Lakes, he was sent across and can now be reached at the following address: Corp. Arthur Meyers Company D, 32 Engineers, American Expeditionary Forces, France.

Change in Leader Service.

The Leader Film Service has been purchased by the Steamers Service Company, one of them, Max, having been with Hollis & Smith for some time. They are acquiring new features and others and expect to be in a position to supply exhibitors with pictures of more than ordinary merit with the added stamp of former exhibitors is said to have gone into the auto-truck line. The Steinberg Bros. are located in the Sauer Bldg., at 504 Penn Ave.

Adding to Their Strings.

The opera house at Johnsonburg, which was owned by George Long, has been added to by Mr. John C. Parry & Johnson, of Punxsutawney, Pa. The new proprietors have recently purchased the Jefferson theatre at Johnsonburg and the opera house at Ridgway, Pa., the latter having also been owned by Mr. Long at one time.

Theatre Manager Joins Congested Line.

Manager Plarity of the Columbia theatre has gone to war, and his position is filled by Mr. Harris, who has been connected with the theatre for some time.
Film Activities Throughout Great Dominion

Canadian Showmen Doing Big Things in Big Way With Feature Promotion and Profiting Accordingly—All Set for Annual Toronto Exposition.

By W. M. Gladish, 33 Mineva Avenue, Tor onto, Can.

Prepare for Gala Event.

TORONTO exhibitors, large and small, have once more arranged to put on a show for the annual Canadian National Exhibition, which is to be held in Toronto this year from August 26 to September 5. Local theatre managers yearly cater to the thousands of out-of-town visitors who take in Canada's large exposition by hook or special productions and adding extra attractions. The two weeks of the annual fair are invariably two of the best weeks of the whole twelve months. Incidentally, the big local event is used by exhibitors as the opening period for the fall and winter season at their houses. New policies are advertised and frequently new brands of pictures are shown for the first time.

The Regent theatre, Toronto, is already inviting visitors from outside centres to attend special shows in its comfortable and commodious theatre and suggests to local hostesses that an enjoyable few hours may be spent at the Regent with guests.

Manager Roland Roberts of the Regent has announced that his special attraction for the first week of the Canadian National Exhibition will be the first of a series of Screen Classics, "To Hell with the Kaiser." This feature will probably be shown during the second week also.

Jules and J. J. Allen have announced to present "Hearts of the World" in Massey Hall, the large local auditorium, during the two weeks of the fair. After the picture has played at the Allen theatre for four weeks, it will be offered to the Canadian public in a form that resembles a normal policy with the opening of the Exposition.

The owner of the Strand theatre is also making special preparations to draw and handle large crowds during the fair weeks.

Cohen Again Opens Exchange.

Arthur Cohen, proprietor of the Globe and U-Kum theatres, Toronto, has arranged to re-enter the film exchange business in Toronto. Mr. Cohen was formerly active with Globe Films, Limited, and is now expanding a series of Comedies and a number of State Right features in Canada. Paralta releases were distributed during the last year by Regal Films, Limited, although Mr. Cohen retained control of the Paralta franchise. This arrangement has been discontinued and Mr. Cohen is resuming active interest in the exchange field.

Among the special attractions which Mr. Cohen has controlled in Canada are "The Warrior," "Lust of the Ages," "The Spoilers," "Redemption," "Birth," etc.

Griffith Feature in Demand.

"Hearts of the World" will be the opening attraction in at least three of the new policy of five-star theatres, the other two being controlled by Jules and J. J. Allen of Toronto. The Allens have secured six pictures for Canada for the next two weeks in reserve for emergency or future use.

One print now is being used in a six-weeks run in the Allen theatre, Toronto, and Massey Hall, Toronto. A second print will be used for the opening of the new Allen theatre in Westmount, Quebec, on September 16. A third will be shown as the opening feature for the new Allen theatre in Edmonton, Alberta, and the fourth print will be started at the new Allen theatre in Regina, Saskatchewan. The houses at Edmonton and Regina are scheduled to open in September.

According to an announcement, "Hearts of the World" will be presented at each of the new Allen theatres at advanced prices, evening prices ranging up to $1.50. The runs at the various houses will be for two weeks at least. The Temple theatre, Hamilton, and the Majestic theatre, London, will have the Toronto print of the picture after the Toronto engagement. The exhibition in Regina, the Allen Regent theatre, Ottawa, will get the Montreal print. The Allens have twenty-one theatres in Canada and each of these houses will get the picture for an extended engagement before the feature is really placed "on the road."

Fine Point on Reserving Seats.

At the end of the second week's run at the Allen theatre, Toronto, Jules Allen admitted that a mistake had been made in reserving all seats of the theatre for every performance. It is pointed out that many people who could afford the best seats were reserving the cheaper seats in advance and patrons of moderate means were compelled at the last minute to pay more for their show in order to see the production. In view of this condition, the Allens decided to place 400 seats of the cheaper prices on sale immediately before each performance.

"This detail is one big thing that we have learned," admitted Mr. Allen, "and I do not mind telling other exhibitors about it."

Giving Wounded a Treat.

One of the policy-making five-star officials, managers and employees of Jules and J. J. Allen in Toronto, went holidaying to the Laurentian Mountains on August 11, for the purpose of entertaining several hundred convalescing warriors in the Ambulance Corps. The large party made the trip in a cavalcade of automobiles and later in the day the thirty motor cars were used to take a large number of the returned heroes for a trip into the country.

One of the features of the programme was the presentation of "Hearts of the World" in the new and commodious moving picture auditorium of the Whistler Military Hospital. Musical accompaniment was played by the entire Allen theatre orchestra of thirty players. The motor cars were used to take the convalescents to the big picture at the hospital theatre was Mr. Barber, a returned soldier, who had been a prominent exhibitor for patients. Mr. Barber took a course in

struction in moving picture projection under the auspices of the Canadian Soldiers' Re-Education Commission and served in one of the Canadian hospitals in France. Mr. Barber, after which he became operator at the Whistler Hospital theatre. The exhibition produced aroused intense interest.

During the afternoon the Allen Theatre Baseball Team played a ball game with the Hospital Nine and nosed out a 15 to 9 victory in the eleventh inning. The soldiers fared badly with the bat, the Allens out of 100 players weakened, the film flattened, the ball hopped into the second baseman and eluded out a three-bagger and the game became tied. Green is the publicity man on the Allen team.

During the evening the soldiers were also entertained by the rendering of several songs by the Bohemian Hill of the Allen theatre orchestra scoring a distinct hit with several violin specialties. Mr. Stein also gave a pleasing vocal selection.

An interesting episode occurred when Major Archibald presented Messrs. Bar, Jules and J. J. Allen with a silver shield in behalf of the hospital patients in recognition of their importance in the hospital's activities, which have been extended to the institution by the Allens during past months.

The Famous Players Film Service, Limited, Toronto, has donated the use of many " Günther " prints and entertainment of the convalescent soldiers.

William Cranston Joins the Allens.

William Cranston of Toronto, until recently with the Canadian National Film Corporation, has become associated with Jules and J. J. Allen for the purpose of handling important details in connection with the production of "Hearts of the World". In the many Allen theatres in Canada the Allens have formerly held the Canadian rights for "The Birth of a Nation" and "Intolerance," which were recently released by Allen. Mr. Cranston will also attend to details in connection with the releasing of the feature.

Interesting News "Shorts."

Three prints each of "The Birth of a Nation" and "Intolerance" have been in the hands of Jules and J. J. Allen for release in Canada and starting in September these productions will be offered to the public. Booking will be restricted to exhibitors who will charge a minimum admission of five cents. "The Birth of a Nation" has already been presented in many theatres and its play shows under the management of William Cranston.

"Cheating the Public," the Fox release, has been condemned by the Manitoba Board of Censors, according to an announcement by the Bijou theatre, Winnipeg, which had advertised the picture extensively as a coming attraction. The feature has already been shown in Ontario, British Columbia and elsewhere in the Dominion.

Charles L. Stevens, general manager of Stevens Bros. department stores, Montreal and other cities, has acquired the Canadian rights for "The Still Alarm." Mr. Stevens will announce this feature during a recent visit in New York City.

M. I. Brown and D. Cooper, who are associated with the Sunshine Motion Picture Company, have secured "Nine Tenths of the Law," for Canada. This feature will be released through Sunshine.

"The Scorching Flame," a local five reel photoplay taken for the Montreal Fire Society, is now being distributed by the Canadian Film Import, Limited, made such a hit at the Theatre Francois during the past week in Montreal that it has been played during the week of August 5. The picture replaced the annual amateur benefit performance and the re-earned made a lot of money out of the venture.

THE BEST "BUY" W.S.S.

IN THE WORLD August 31, 1918.
Bumper Crops Bring Joy to Wheat Belt

Many Theatres in "The Bread Basket" Abandon Summer Darkness to Garner Coin That Has Begun to Flow—Others Prepare for Regular Season.

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Good Business Outlook

Due to the bumper crops and the consequent improvement in financial conditions generally, many moving picture theatres which closed for the summer months, especially in the smaller communities, have reopened. Money is plentiful and exhibitors look for a good business. Manager A. H. Fisher, of the Metro exchange, says that he closed contracts last week with a large number of exhibitors who are reopening only because they had planned for the good business outlook. Other exchange managers report making similar contracts. However, the bulk of the houses which have been closed for the summer will open about September 1.

Yellow Dog Clubs in Vogue

The Minneapolis Universal exchange is successfully pushing the organization of Anti-Yellow Dog clubs in the Northwest. As a final patriotic measure taken before he leaves for the battle khaki-clad armed forces, John L. Johnson, former representative of The Moving Picture World, took up the preposition with the Minneapolis Civic and Commerce Association and the Boy Scouts of America, and the outcome of his efforts will be the formation of two Anti-Yellow Dog clubs here and in other Northwest communities. Julian A. Schmeltzer, secretary of the state of Minnesota, has given his support to the move.

Harry Rathner Making Good

Harry Rathner, manager of the Minneapolis office of the Select Pictures Corporation, has taken four rights out of a re选 helps for the greatest amount of business in proportion to the territory.

"The Spoilers" Back Again

Benjamin Friedman, president of the Friedman Film Corporation, Minneapolis, made arrangements with W. N. Seig while in Chicago last week for the distribution in this territory of "The Spoilers." Mr. Friedman has purchased two new prints and is sending them around. He is making his future plans for the production, which for some time has been under the direction of Mr. Friedman to make the deal. "The Spoilers" will again be shown in Minneapolis this week at the Academy Theatre.

Evans Takes Fox Exchange

E. S. Flynn resigned this week as manager of the Minneapolis branch office of the Fox Film Corporation, and R. K. Evans, formerly manager of the Minneapolis exchange of the Jewel Productions, Inc., has been appointed to take Mr. Flynn's place. Mr. Evans has been in this territory for six months, coming here from St. Louis.

New Theatre Planned

A. J. Kavanaugh, theatrical magnate of North Dakota and Minnesota, with moving picture houses in Jamestown and Crookston, is planning the construction of another up-to-date theatre at Grand Forks. In Crookston Mr. Kavanaugh has followed successfully the plan of vaudeville on Sundays, high-class pictures week-days with occasional combinations.

"The Geezer" Coming Here

Manager Louis H. Coen, of the Universal exchange, has contracted for the first two runs on "The Geezer of Berlin" in the Twin Cities. It will be shown at the New Palace theatres of St. Paul and Minneapolis.

Francis Wins Army

L. H. Francel, secretary and treasurer of the Theatre Equipment Company, Minneapolis and Detroit, left for camp last week to enter the National Army.

First Rest in Three Years

Charles J. Brumham, manager of The Strand, was enjoying a home tour last week spending his first vacation in three years at East, Minn.

Keough Quits Lyric

J. A. Keough, manager of the Lyric for almost a year and one of the best known film theatre managers in the Northwest, resigned from the Lyric in Twin Falls, Idaho, recently. He was formerly manager of The Strand. Mr. Keough has not announced his plans for the future.

Ball Joins Radio Service

Halbert Ball, shipper for the Universal exchange for more than a year, resigned recently to enter the service of the Dunwoodo naval training institute here. He expects to leave within a few days for Camp Cameron, Mass., to complete his course.

Shipper Dons Khaki

Fred Finnegan, another Universal shipper entering the service of Uncle Sam, was enrolled from Minneapolis Friday, August 9, for Jefferson Barracks, St. Louis, Mo., to join the National Army.

The Stork Visits Abrams

Morris Abrams, formerly with the First National Exhibitors Circuit and present treasurer of the Gateway theatre in Minneapolis, became the father of an eight-pound baby girl this week.

Winnipeg Theatre Reconstruction

An expenditure of $40,000 is entailed in the present remodelling of the Prince of Wales theatre, one of the leading moving picture theatres of Winnipeg, Manitoba. The new features include a three-story front of handsome design, a balcony and ventilation plant. The work is being done under the personal direction of Manager H. N. Jerberg. The owner of the theatre is A. J. Schwab, formerly of Winnipeg and now resident of Vancouver. He is also the owner of the Gaiety and Bijou theatres of Winnipeg. The Province is scheduled to reopen on September 18 with a new policy.

THE MOVING PICTURE WORLD
Benefit Sunday Despite Nashville's Mayor

Fiery Antagonist of Sabbath Shows Permits Performance in Aid of "Wool Fund" to Proceed Without Anticipated Interference from Any Official Source.

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Get Away with Sunday Show.

ALTHOUGH anticipating a renewal of the "anti-movie" "protests" in Nashville, W. H. Wassman, manager of the Knickerbocker theatre, and the Jacobs, former the executive council of the National Defense Braved chances of a "cyc- lone" and interference at the hands of the Federal authorities. As the Manager of the Knickerbocker, who has flatly put his foot down on Sunday "movies," and on last Sunday afternoon, the show went on with a fan- tastic absence at the Knickerbocker for the benefit of the Soldiers' Wool Fund, which is be- ing raised in behalf of the Women's Com- mittee of National Defense, Women's Division.

While the performance was widely adver- tised and largely attended, there was no interference from the rampant mayor, police or other authorities, doubtless due to the initial issue of "700 Hickory" the day before yesterday. The result is, that the show was given with a purity of purpose that has been far more rare since the war work of the most urgent nature.

The feature film shown was "Navy Life" and "theatrical" was "to procure the billboard. Fredric Walcott, U. S. N. and Chief Red Fox, who is touring the country under the auspices of the Bureau of Public Relations, now has the interest of navy recruiting. The chief ap- peared in full tribal regalia, did a regular war dance, and made a beautiful tribute to the American flag and signed with an appeal for the wool fund for which a neat sum of money was collected.

Holman Joins "Y" Forces.

Joe Holman, large stockholder in the Crescent Amusement Co., which controls a big circuit of theatres and picture and vaude- ville houses in Tennessee and Southern Kentucky, has enlisted in the army Y. M. C. A. and has been sent to San Diego, Cal. He will have charge of the architectural work of all army "Y" buildings at camp- tamentos in the Southern department.

His Picture in the Paper.

The picture of "700 Hickory"—The Powder Plate News," contained a photo- graph and short sketch of Tony Sudekum, provided by the United States Navy. The publication paid a high tribute to Mr. Sudekum's work in giving the powder plate news to the American public. By placing a representative at the Old Hickory Works to handle the stories for the thousands of fans at the enormous plant.

25,000 Picture Patrons.

An auditorium with a seating capacity of 2,500 has been constructed in connection with the central Y. M. C. A. building at the Old Hickory Works, the world's largest powder plant located at this place where there are employed more than 25,000 workers in turning out powder to be fed into the boilers. This auditorium is equipped with a large stage, and will be used as a "movie" theatre by the very heavy attendance at all the picture shows each night at the mammoth open-theater located within the go- vernment reservation at Old Hickory. This theatre seats about 8,000 persons and some favorable box office returns have been met with the exception of Sunday. Moving pic- tures form a big part of the program.

Films Educate Employees.

The Jinny film shows a number of its own films, showing how safety devices are working and appealing to every employ- ees in the plant to see the film to himself and his fellow worker. The company has shown several of these films in its educational campaign. "Safety First" and good results have been noted already. Many of the workers are for-
Timely Texas Topics

By Phil E. Fox, Times-Herald, Dallas, Tex.

Theatre Lobby Recruit Station.

When Dallas started to organize a regiment of Texas cavalry for duty along the Mexican border, Herbert and Stewart of the Old Mill offered the soldiers the use of his lobby as a recruiting depot.

Dallas Has Many Visitors.

Among Texas exhibitors visiting Dallas film row during mid August were D. C. Carnes, Palace, Farmersville; W. W. Wilkins, Bijou, Clifton; L. A. Wallis; L. M. Valdes, Royal, Laredo; J. M. Barnes, The Mission, Sulphur Springs; E. J. Llampkin, Colonial, Greenville; L. M. Burrell, Gem, Fredericksburg; Okla., and Joe Davenport, Waxahachie Amusement Co., Waxahachie.

Philip H. Baucom, former picture exhibitor of Fort Worth, paid a visit to Dallas during the second week in August.

Ceiling Movies In Hospital.

Army surgeons of the base hospitals of Camp McArthur, Waco; Camp Bowie, Fort Worth, and Camp Travis, San Antonio, are interested in the encouragement made by the Texas war work organization that ceiling motion pictures are to be installed in hospitals conducted by the Y. M. C. A. Pictures will be projected on the ceilings of the hospital wards by special projecting machines. Since soldiers are lying on their backs, it is believed that these films will have to look straight up to enjoy their favorite films. The plan is to put into effect September 1.

Changes In Kleine Offices.

J. F. Burborn, of St. Louis, has taken the place of H. Graham as manager for the two Kleine offices in Dallas. He has been with Kleine for the past three years.

Mr. Burborn ordered the remodeling of the Kleine offices, establishing an up-to-date reception room for exhibitors. He contemplated rerouting the local staff. He will push "Triple Trouble" and "Conquered Hearts," the two big Kleine features which will be released during September.

On the Honor Roll.

Seven men have left the Dallas offices of the Consolidated and joined Uncle Sam's forces. They are: E. B. Cannon, Jr., Camp Travis; Lyle Harris, Camp Travis; E. B. Graetz, Camp McAthur; R. J. Payne, Great Lakes Training School; Rex McCullough, Fort Sam Houston; E. D. Evans, Great Lakes; Dave Motter, France.

George Little, Ira Johnson and Harry Murdock, former members of the Kleine staff, are at Camp Travis, San Antonio. J. W. Hanlon of the same office is at Camp Gordon, Ga.

H. C. Cameron, owner of the Cameron theatre, Oklahoma City, holds the theatre for him.

A. W. Clew, formerly with Vitagraph in Oklahoma, has returned from New Orleans, writes his friends here that he has become an expert farrier and horse-shoer. He joined the army and is now instructor in the remount depot at Camp Beauregard, La.

A. W. Clew, Southwestern director for the Community Motion Picture Bureau at San Antonio, has been summoned to New York to discuss the war office's overseas service. He has two sons "over there."

Theatre Notes and Changes.

E. C. Palmer has opened a new theatre at Round Rock, Texas. He has named it the Liberty.

Wilburton, Okla., has a new motion picture theatre. It is the Cozy, which was opened by W. L. Perkins.

DETOI'TSees Home-Made Feature Screened

The H. H. Nelson Company Gives Special Showing of Its Made-in-Detroit Photoplay—Brief Items of Local Concern from City of the Straits.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

EARLY 1,000 people crowded into the Empire theatre, Detroit, on Thursday evening, August 8, to attend the first showing of the first made feature, "Soul's Unmasked." The H. H. Nelson Co. produced and photographed it, while they are releasing it, the stars being Walter Miller, Paul Panzer and Edna Mason. The titles are being made in New York and will be dispatched to the picture house. The H. H. Nelson Co. has released this picture in New York shortly. Then he will start on his second important feature, "Satisfied." Now they are putting on more pictures after the trade showing by those who attended.

He Will Play World Films.

Harry Angell, who is now on his fifth year of service in Michigan for the World Film Corporation, and who owns the Strand theatre in Miles, has just leased the new Lincoln theatre, Owosso, from Mrs. Buck, who has been his patroness for twenty years. Harry will put in a capable manager and continue serving the World.

Local Film Merger.

The State and Victor Film companies, in the State of Michigan, Detroit, have merged. Sam Ludvig, proprietor, will temporarily continue them under their former names for the present. He expects to drop the name Victor and continue business as the State Film Co.

News Notes and Personalities.

For State Fair Week, which starts September 7, the Miles theatre, Detroit, has booked World's special feature, "Eight Bells."

John H. Kunsky announces that starting September 1 he will issue a separate four-page program for each of his theatres instead of one program for all of them together, as he has been doing. This will give each theatre individuality.

R. C. Carson of the Liberty theatre, Gainsville, has booked the Pickford theatre at Marietta, Okla., and changed the name to the Liberty, as he has been doing. He has booked World's special feature, "Eight Bells."

The Queen theatre at Trenton, Tex., has been bought by D. Legg, who has booked films for it with favorite Corny G. Duggar. He is a native of San Antonio and has been in the business for fourteen years. He has booked the latest release of his home town theatre, Brownsville, Tex. He has also booked David Young of the Dreamland theatre at Brownsville, has gone to Colorado to spend the winter.

The Bijou theatre, Yoakum, Tex., is a new 79-seat house which was opened early in August by W. D. Evans.

O. Gill, of the Erie theatre, of Hugo, Okla., is out to corner the choice exhibition business in the state. He has bought theatres at Boswell and Antlers, Okla., and is looking for more.

Some Snappy Paragraphs.

Lew Remy of Paramount has recently left from a trip to the Rio Grande country, only to leave at once on a Northern business trip through Oklahoma.

C. E. Buchanan, Metro and First National shipping clerk, is back from a vacation in Washington. The men there were successful in showing him a good time. Among those who extended hospitality were J. L. Lytle, Dr. and Mrs. Box and Billy Pellicer. Harry Owens of Paramount has made a trip to San Antonio and Austin. He reports that after the division of soldiers into their various businesses, there will be a rush to sell in that city. He says the arrival of new troops for the machine picture exhibitors are again turning 'em away.

Alex H. Wolfe, of Dallas, who formerly handled state-right pictures in Texas, is in France with an American tank company. He was with the Kansas Army in the Great War and Dugger, of Vitagraph, that he has been in close contact with the Huns and that he has seen many a German killed while he is still at the front. Wolfe sold his playhouse to Frank Lapham, of Dallas. Lapham is making good as a success-

Vitagraph salesmen were called into the Dallas offices from all parts of Texas during mid August by Manager J. B. Dugger. They held a get-together meeting, planning their important September releases.

Hundreds of motion picture theatres in Texas and Oklahoma have been recertified by Liberty of Detroit during the past few months. Film men of Southwestern districts challenge any other section of the United States or indeed of many theaters with patriotic names as does Texas.

It is said that Charlie Chaplin's "Shoulder Arms" is to probably be a five-reel feature that has taken well with First National folks at the theater. They are very interested in this preceding in the line of Chaplin comedies.

Press showings of Italy's Flaming Front were given at the Hippodrome theatre, Dallas, during August. The war picture made a good impression and has been highly recommended as a "fit dinner feature."

"Over the Top" is the latest Texas army camp theatre. It was opened by Paul Bailey at Houston at Camp Logan, near that city, and is doing a land office business.
San Francisco Makes Mention of Many Items Carrying Pacific Coast Interest—
Screen Stars’ Ball Excites Curiosity Commotion Among the Fans.
By T. A. Church, 1507 North Street, Berkeley, Cal.

Theatre Has New House Magazine.
A NEW program, or miniature movie magazine, as the publisher terms it, has made its appearance at the California theatre, its organization, its program and moving picture stars in general. It contains such interesting departures from the usual organization as appearing as those of the present time. Singing has proved especially popular in the theatre, especially those who form the young folk, are known for their performances.

Theatre Commission.
For the present time, journalists are pouring in at a consistent rate. In this theatre, the all-day singing by the young folks is particularly well known for its ability. The problem of the audience for the purpose of presenting a letter that has a bearing on the postmarked point that it will be a failure.

United States Circuit Judge W. H. Hunt has handed down a decision awarding Almanach a New York, and Bohemian theatre, $350, instead of $7,000, in her suit against Turner & Dahlen for infringement of copyright. W. H. Hunt placed the value of the song at eight cents a copy instead of a dollar each as was the decision of the lower court.

Prisoners See “Hearts of the World.”
The inmates of San Quentin prison, through the courtesy of theatre owners, were treated to a presentation of “Hearts of the World” on the morning of August 4, and its strong patriotic appeal made a wonderful impression on the prisoners. Following the performance visiting exhibitors, managers and machine operators were the guests of Warden James A. Johnston at luncheon. The film was then returned to the theatre for its afternoon presentation, when it began the seventh week of its engagement.

Screen Stars.
Margaret Fisher, the star of the American Film Company, led the grand march at the screen stars' ball, which was held at National Hall, Sixteenth and Mission streets, on the evening of August 10. A number of other moving picture stars were in attendance and local residents turned out en masse. As a prize to the belting fox trotter a silver cup was donated, bearing the signatures of the principal stars and autographed photograph of William Far- num was presented. There was a little incident with the Red Cross. The major portion of the receipts are to be turned over to the Red Cross and to the California Committee for Relief in Belgium and France.

Personals and News Briefs.
Douglas H. Bergh, personal representa- tive of George Kleine, has just returned from a trip to southern California and will shortly leave for Denver.

Fred McClenan, formerly manager of “Hearts of the World” for the Pacific Coast, left for Chicago, where he will take charge of the sales and production of the big Griffith play for the territory west of the Mississippi.

H. J. Werner, president of the American Photo Players Company, is wandering in the Midwest in the hope of the arrival of a young son at his home.

Baltimore Managers Face Wage Demands

Theatre Mechanics and Musicians Exact Families Approximating 40 Per Cent, While Employers Consider Meeting Union Men Half Way.
By J. M. Shellman, 1502 Mt. Royal Terrace, Baltimore, Md.

Gerard Picture at Crescent.
GERARDINE “My Four Years in Ger- many” was booked at the Crescent theatre by J. J. Hartjove, the manager, for two days, beginning August 12. In conjunction with the show was the new thirty-piece band from St. Mary’s Industrial school and the orchestra, the section with the Kaiser in the cage such as was used and originated by L. A. hebert, which opened the picture on the first day. On August 19 and 20 Mr. Hartjove planned to run “Tarzan of the Apes,” and “The Black Cat.” The model shubbery to represent a jungle. He also plans to have boys dressed as monkeys in the cage, as they do in German films.

Two Griffith Pictures.
Charles K. and John T. Ford, co-pro- prietors of Ford’s opera house, booked Griffith’s two pictures, “Birth of a Nation,” for one week beginning Wednesday, August 11. While this Griffith production was shown briefly in other theatres throughout the United States, the picture was shown at the Crescent Wednesday night, under examination of the assembled managers. The pictures have been framed for consideration of the mechanics. They were not made public.

It is also said that musicians in orchestras have taken the same course for the purpose that the managers had offered them 25 per cent.

John Leicht, who formerly managed the Teddy Bear theatre, is now said to be doing his bid for Uncle Sam in a ship- building port. His brother, who is managing the Baltimore Dry Docks and Shipbuilding Company, is understood to be working for the government. His brother Leicht is pulling down $100 per week.

Baltimore Personal.
Jack Levine, formerly co-proprietor of the Little Pickwick theatre with his brother Irvine Levine, is now said to be managing the First Avenue theatre in New York.

The affairs of the Mutual Film Company for the Baltimore and Maryland ter- ritory are now being run by Mr. Price, Jr., who will act as their representative here. Mr. Price is formerly associated with Dr. Kay, as their Balti- more representative. He is very affable and courteous and will prove a valuable addition to Mutual force.

The Vitagraph Company is now being represented in Baltimore and Maryland by Mr. Price, who is in charge of the office in Baltimore, and whose work is sound and efficient. The recent (1918) decision of the Maryland commission, who until recently has been in the Vir- ginia commission, has been an excellent move for the company. Mr. Buck is well known in Washington and Philadelphia, having been associated with both bodies for many years and with the company, the city and Select, Kleine and Hoffman Foursquare in the latter city.

Maritime Provinces Active
By Alice Fairweather, The Standard, St. John.

T HE DATE for the “Talk It Over” meeting to be held by the Exchange Manager’s Association and at which the exhibitors will consider the various presents and objects of the Exchange Manager’s Association.

Canada “Sarional” Specialties.
There has been quite an interesting sit- uation in St. John regarding the coming to the city of the Chautauqua. As we under- stand it, a group of people from the Northern Territorial is purely educational and asked tax exemption on those grounds. Out of the twenty-five percent, thirteen were of the concert or opera nature and therefore it was regarded as conflicting with the regular theatres in the city.

Theatre Man Wide Awake.
The war tax was enforced and the regular time of the theatre is one hour past the city. W. H. Golding wrote two letters to the press and the superintendent of the Chautauqua answered publicly from the platform stating that Chautauqua has never charged the “movies” but did not try to hide the fact that their sales of books and tests (educational and art) has educational and ranks with schools, colleges and churches.

It is believed that the manager of the Imperial should not protest against an outside concern being patronized by St. John people as his own theatre was run by an American firm. Mr. Golding in answer to this showed that the care of the city, which had a large payroll, pays all the taxes and employes make a little money. Un- doubtedly his letters had an effect upon the people of St. John as the show has been in the centre of almost every patriotic effort.

Nathan Looking Around.
A. Nathan of the Universal Film Com- pany was a visitor in St. John last week. He is a very wide awake man, and is making changes in the Holman theatre of that city and while in St. John spent much of his time conferring with G. A. Golding, manager of the Canadian Universal.
THE MOVING PICTURE WORLD

August 31, 1918

Capital City Brevities of the Film Trade

By Clarence L. Linn, 622 Higgins Building, Washington, D. C.

Theatre for Allies' Use

WASHINGTON, D. C.—Harry M. Cran-

ning of the French Cultural Commission has announced that the Knickerbocker theatre will be put at the disposal of the French High Commission for the purpose of showing French films to the French soldiers stationed in the city. Arrangements have been made for the showing of the French films to soldiers in theKnickerbocker theatre, the French High Commission for the purpose of showing French films to the French soldiers stationed in the city. Arrangements have been made for the showing of the French films to soldiers in theKnickerbocker theatre, the French High Commission for the purpose of showing French films to the French soldiers stationed in the city. Arrangements have been made for the showing of the French films to soldiers in the

Cooper Now With M. C. R.

Where once the title "Scenario Editor" adorned the name of Courteny Ryley Cooper, there now is a new affix, "Private, Marine Corps." All of those who know Mr. Ryley Cooper now know that he is a member of the Marine Corps and is now on duty with the Marine Corps in France.

C. B. Price Has Charge of Fox Office

C. B. Price is now in charge of the Washington, D. C., office of the Fox Film Corporation, 306 Ninth street, N. W. This is his first assignment with the company as its special representative. When seen by the Moving Picture World correspondent Price the company remains in Washington until a least a couple of months when the organization will be reformed and the new Fox 1918-1919 very ambitious project.

W. H. Scott with the Engineers

W. H. Scott, formerly employed at the Washington, D. C., Pathe exchange, is the latest addition to the Army from the film industry. He was recently discharged from the military service and is now employed in the engineer's office of the Army.
"HER ONLY WAY"
Norma Talmadge's Latest Select Picture is Dramatic and Intriguing.
Reviewed by Edward Weitzel.

GEORGE SCARBOROUGH is the author of "Her Only Way," a Select picture directed by Sidney Franklin, scenario by Mary Murillo. Norma Talmadge has the leading role. The story belongs to the ancient and honorable order of dream pictures. They have always been a large and enthusiastic following, and "Her Only Way" is a worthy example of its class. It also has the very great advantage of Norma Talmadge's sincere acting. The story possesses a little that is new, but with the aid of the dream device it has several effective dramatic scenes, and the happy ending which follows the heroine's awakening is like the sunshine after the storm.

The part played by Norma Talmadge is called Luella Westbrooks, a young girl reared in wealth and refinement, who is told by her guardian that her father left her a fortune. She has been living with her mother, a man who has run away. Luella is available. She is also courted by Paul Belmont, who is weak morally but has a large bank account. Influenced by her desire to save the property and her pique at a remark made by Marshall, the heroine decides to accept Belmont. While she is waiting for him to come for her answer she falls asleep and dreams she has become his wife. The experience is so unpleasant that she wakes up in terror of the man and gives him a cold reception. Marshall is compromised with Marshall and his husband forces her into the divorce court. False witnesses swore away her reputation and Luella follows her husband and kills him by a shot from a revolver. At a point in the story, Luella is so relieved to find that she has not made a mistake of marrying Belmont she settles the matter forever by accepting Marshall when he comes back to apologize for his remark.

Eugene O'Brien is a manly and earnest Joseph Marshall and Ramsey Wallace gives a finished impersonation of Paul Belmont. Alice Western and Joynia Howland are excellent representatives of Judge Dates and Mrs. Randolph. The cameramen are Albert Moses and Ed Weymann.

"THE LOVE SWINDLE"
Edith Roberts Featured by Bluebird in Pleasing Story.
Reviewed by Margaret I. MacDonald.

The average audience will be pleased with "The Love Swindle," a five-part Bluebird production based on a story by Rex Taylor. It features Edith Roberts and was directed by Jack Dillon. The plot is extremely well worked out and its details have been presented with complete realism. Fred Myton seems to have made a successful directorial debut, and the dramatic moments of the story are well sustained. Others of the cast are Emmanuella Turner, Leo White, Reggie Morris and Clarissa Selwynne.

The story pivots about the desire of a rich young woman to escape from the uninteresting men of her set and marry a real man who will love her for herself and not for her money. By accident she meets an automobile agent, a young man of strong physique and character and falls in love with him. He runs away with her, however, because of their difference in station, also having qualms concerning her evident chỉreté on cocktail proclivities. To win her point she tells him she has a twin sister and asks him to deliver a message to her, which he does at the appointed hour, when she herself demurely dressed is on the spot with the twin sister, and is not aware until after the marriage takes place that he has married a rich girl.

"THE SAVAGE WOMAN"
Clara Kimball Young Reverts to the Primitive in Colorful Jungle Romance.
Reviewed by Edward Weitzel.

EVER since Rider Haggard wrote "She," the beautiful heroine clad in scanty hunting costume has been a favorite character with the African jungle and casts her spell over a handsome young explorer. has been a favorite character with the African jungle and casts her spell over a handsome young explorer. In "The Savage Woman," the French novelist, wrote a story called "La Fille Sauvage," which furnished the groundwork for the Select picture, "The Savage Woman," in which Clara Kimball Young, at the head of her own company, acts the part of Renee Benoit, the daughter of a drunken African trader, who has been allowed to grow up as wild and uncivilized as one of the natives of the land. The scenario was made by Kathryn Stuart and the production directed by Edmund Mortimer.

The pictorial features of the photoplay are many, and the romance wanders along in the heart of the jungle, and one that belongs to tales of this sort. A little more skill in putting the picture together and bringing it into dramatic possibilities would have improved it considerably. The action of the five reels covers a great deal of ground, and there is no really big scene in the picture. The novelty of seeing Clara Kimball Young dressed in a leopardskin and several stringers of glass beads and running barefooted through the jungle after the manner of "Tarzan of the Apes," also of the Keaton type of stunt work and the production shows care and good judgment.

The picture is happy and entertaining, playing with the monkeys in the jungle, until Jean Leter, a French explorer who has been treated badly by a beautiful woman of the Paris underworld, takes her to France...
and introduces her to smart gowns and the ways of Bohemian society. The girl, now known as Jean, is tricked into leaving the tribe by her still untamed nature to return to Africa and resume her old manner of living.

The story of MacDonald and the theft dragged him through his life as he is about to be sacrificed by the natives. She is taken for the reformation of the Queen of Beba and the tribe are afraid to disobey her. Lorier has treated her but lightly before, but he now realizes her well enough to make her his wife.

Clara Kimball Young acts the young savage and is excellently supported by Milton Slates as Jean, Marcia Manon as Aimee Ducharme, and Clyde Bennett as Alfred, while Arthur Edison was the photographer.

"PLAYTHINGS"
Fritz Brunette Featured in Bluebird Adaptation of Toller's Stage Melodrama.

Reviewed by Margaret I. MacDonald.

This Sidney Toller play, "Playthings," in its screen version does not make what might be termed a huge appeal. The picture plays up injured womanhood in a rather black way, and is excellently supported by Milton Slates as Jean, Marcia Manon as Aimee Ducharme, and Clyde Bennett as Alfred, while Arthur Edison was the photographer.

"FIRES OF YOUTH"
Five-Real Bluebird Features Ruth Clifford in Story of Mistaken Identity.

Reviewed by Margaret I. MacDonald.

The five-part Bluebird release for August 24, "Fires of Youth," is entertaining in that it gives us a new look for the moving picture the highest praise of the year. Instead of casting, there is considerable entertainment to be gained from it. The cast is a small one, consisting of but three principal characters—the feminine lead, Ruth Clifford; Ralph Lewis and George Fisher.

The story tells of a young girl who became entangled in an affair with the son of the storekeeper, and wisely but well, and awakened too late to the fact that she had been used for a playing. The picture spares the spectator that part of the story which deals with the death of the girl's child by suicide, but does show her taking life itself with showing her becoming an inmate of the home of a friend, who shelters her and who teaches music and again meeting a lawyer who has loved her in her shop-girl days, and tries to persuade her to marry him, finally winning her acceptance.

The strongest melodramatic thrill of the story happens when the villain re-enters the scene and is about to elope with the lawyer's sister. In the course of the scenes which follow he is shot, and the story of his ill-doing and the girl's past is revealed.

"A HOOSIER ROMANCE"
Selig Adaptation of James Whitcomb Riley's Poem Released Through Mutual.

Reviewed by Margaret I. MacDonald.

A new picture appears in the five-part Selig adaptation of the James Whitcomb Riley poem, "A Hoosier Romance." The production, which was released by the Mutual Film Corporation on August 18, is a picture of rainfall, romance, and beauty, and is Colleen Moore, young, pretty and talented. Next in importance is the acting of Colleen Moore and Harry McCoy. Others of the cast are Eugene Besserer, Edward Jobson and Frank Weitzel.

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dining room. The girl must be undeceived, but the cruelty of the whole thing at last does decide her. She decides to make good by asking Bessie to be his wife. She consents, but she is in- digned at this sentimentalization of the
"The Make-Believe" ship in the old back
yard. There the young millionairess finds she
has married a man to whom she is not much
together in a final love scene. With this little
actuality and almost no suspense a highly
miserable film in which Miss Lee responds attrac-
tively and Raymond Hatton as her drunken father affords a heart-rending performance. The acting
of these two and the beautiful set-
tings are the chief values of the release.

"THE GHOST FLOWER"
Five- Reel Triangle Subject Featuring
Alma Rubens in Exceptional
Merit.
Reviewed by Robert C. McElravy.
There is a perfection of atmosphere, dramatic
strength, and general den-
ymething, the subtle acting
it to first rank. The story is practically
flawless, and the cast of characters headed
by Alma Rubens is a great work. The production,
in five reels, was made by Tri-
gle-Kaybee under direction of Horace
Borral, the producer, and written by Madeline Matzen. The clear, sharp pho-
tography by Jack McKenzie con-
tributes much to the beauty of
the number.
Alma Rubens is an excellent type for
a child of the poor districts of Naples, who finds herself marked by the agent of a criminal society to be "his
woman." She has fine, expressive fea-
tures, a pair of wonderful black eyes, and
the close-up has no torments for her. If
he is a good type, she gains by the nearer
view. Her dramatic instinct is also true to form. She has the presence of a child thrashed
supporting cast, Charles West appearing as
her artist guardian, Francis McDonald
as the villain and Nick la Rond,
the celebrated traveling saleswoman
was transferred to the stage, with the help
of Gloria McChesney. Ethel Bar-
more was her worthy representative.
The Metro Picture Corporation has now brought
out a picture that is quite as entertaining as the stage work. Ethel Bar-
more is still the same whole-
some and winning type of Emma
McChesney and continue to endow
her with a depth of feeling and refine-
ment that has gained her popularity.
The business atmosphere that is seldom
absent from the plot of our modern life and exhibits human nature in so many different phases it is bound to have a strong appeal. While not exceptionally impressive on its dramatic side, "Our Mrs. McChesney" combines more than sufficient entertaining qualities to make it a success with any level headed spectator.
The story, which opens in picturesque
Naples and then moves to Paris, is an
absorbing one. The subtle acting is about
as important as the story itself in "The Liar".

"THE LIAR"
Virginia Pearson Presented by Fox in
the Biggest Lie Ever Set to
Tape
Reviewed by Walter K. Hill.
We confess, at the outset, that we have not seen all the mean in
the "The Liar," but there are indications that
meanest man we ever saw was imper-
solated by Edward F. Roseman, in sup-
port and persecution of Virginia Pearson
during the unreeing of "The Liar" in the
Fox projection room. Here is a man who
loves a lie. "The Liar" is portrayed by
him as miserable as he could through five
reels of Katherine Kavanagh, and
he is at the same time a master of
presence and wound up by trying to convince the
girl that she carried, in her blood, a straining "niece" name.  

In time to straighten matters out the
villain is confronted by another name, and the girl, when the
villain does a bit of suicidal "acting," confesses that he has lied. In a scuffle for the pos-
session of a pistol the girl had found in a convenient desk-drawer, the villain is
shot and definitely killed. The ruse prac-
ticed by the wife is a neat trick of direc-
tion and production and the closing scenes. And when it is all over the
observer realizes out of what little detail a string of moving picture plots be-
fabricated—for there is much more
action than story in it.

The showing was held the morning af-
fter Anna Held's funeral, and there was a
bit of commotion in Miss Held's family. Miss Held's daughter, Liane Held Carrera,
playing an incence role, and playing it
well, is a name for future advertising value to "The Lie." The demands
of art upon Virginia Pearson are not so impelling, but a certain number of
combinations in giving Liane Held's name some prominence. Miss Pearson will

"OUR MRS. McCHESNEY"
Ethel Barrymore Wholesome and Amus-
ing in Screen Version of Edna
Foster's Novel
Reviewed by Edward Wettel.
This magazine reading public know
all about Emma McChesney and her
loved one, and the story of the celebrated traveling saleswoman
was transferred to the stage, with the help
of Gloria McChesney. Ethel Bar-
more was her worthy representative.
The Metro Picture Corporation has now brought
out a picture that is quite as entertaining as the stage work. Ethel Bar-
more is still the same whole-
some and winning type of Emma
McChesney and continue to endow
her with a depth of feeling and refine-
ment that has gained her popularity.
The business atmosphere that is seldom
absent from the plot of our modern life and exhibits human nature in so many different phases it is bound to have a strong appeal. While not exceptionally impressive on its dramatic side, "Our Mrs. McChesney" combines more than sufficient entertaining qualities to make it a success with any level headed spectator.

"THE EAGLE'S MATE"
Paramount Releases Story of Mountain
Man's Wife with Mary Pickford.
Reviewed by Louise Reeves Harrison.
This is the story of a mountain clan
formed largely of the Morne family
and their many mountain descendants
who are struggling to live in the
mountainous region known as
moonshine. Whether or not it will ac-
tually be tried out as a film is a time
they are engaged in cleaning up even
generalized distillers remains to be seen. The scene
is set, the situation is definitely
not the materials used. for they were long ago
outworn, but there is redemption in Miss
Pickford's acting and in many of the out-
door scenes shown.

The moonshiners rescue their leader from jail by force, but one of their wound-
ed members is so badly hurt that he was a Morne before she was married. She
has with her a niece named "Anemone," whom she doted upon, and is carried
off to the clan headquarters by Fisher Morne. These two men have a stir-
ning passion for each other and when Anemone marries, Fisher MMC
the more refined of the two, but he
now has little Anemone in his power
and has a chance to win her back. When Lancer
sees her, the godfathers of the clan and
the whiskey-making clan and the story
ends with her yielding to his em-
brace.

"MRS. MACHIEF-MAKER"
General Film Releases Five-Reel Oak-
dale Production Featuring Gloria Joy.
Reviewed by Robert C. McElravy.
The five-reel release for release
introduces Gloria Joy in another of
her interesting character roles, and a
great deal of business is included in its
progresses. She plays the part of Salie
O'Brien, a child of the streets, who sells
newspapers for twenty cents and is
very ill and dies during the early part of the
story. The child is an implish child, full of all sorts of tricks, but the fun is always upper-
most. Gloria Joy's round, innocent count-
enance aids her in "putting over" many a
prank that might seem annoying in some
children; in other words she has a way
with her and a very agreeable one. In this
number she is called upon to play tricks
that put her in a class with Peck's Bad
Buddy. She is a very funny and laugh-
able child that is readily forgiven.

The plot is of slight texture, but an-
swers the purpose. After her mother's
death the child is adopted temporarily by
the keeper of a boarding house who makes
her wait on the table and continue to sell
papers as well. Later a Mr. Wilson, who
had seen her selling papers, takes her into
his home. Here she takes a hand in the
dailer's love affair. The daughter, Marjorie, is of a romantic turn and Salie in-
forms the story's hero that she may have
the boarding house keeper to pose as a
visiting duke. In the course of time the deception is ex-
ploited.

In the assisting cast are Nell Saalman,

"HER MAN"
Six-Reel Path Special Feature A Strong
Story of Kentucky Mountaineers.
Reviewed by Robert C. McElravy.
The popular novel by Charles Neville
Donoghue, entitled "Her Man," has yielded strong material for this screen story in six reels. The production is being made by the
Path Corporation, under direction of Ralph Ince, and is being released by Path, in its own series. But the slow, leisurely development only serves
to accentuate the powerful dramatic ef-
ficits of the final quarter. The screen feature achieve the convincing and
attracting effects found at the close of this story.

Elaine Hammerstein is cast as the hero-
ine, Juanita Holland, and gives the role
the stamp of authority. Jack Egan, as
Bull, as the mountaineer hero, "Bad Anse"
Huey, is an excellent type for this part.
Tommy Harper, as the villain, is not bad, but fit in well with the story, one of the
people that Charles Mackay as "Good Taibot."  

This production differs from the or-
dinary mountain feud story, if not in
subject matter at least in general effectiveness. It is not the usual run of loosely constructed action of a vehement, gun-shooting type, though there is plenty of that to come. But in this instance, the story proceeds to set forth something of the real life of the mountains in an understanding way. We follow the course of the story as it goes into the mountains to serve these people in the old Indian manner.

And when the dramatic moment comes when pap himes of the town is going to protrude, the principle is to fight with and for "her man," a real thrill of appreciation goes through the audience.

The number is unusually strong.

"THE POWER AND THE GLORY." Five Reel World Picture Features June Elvidge In Mill Town Story.

Reviewed by Robert C. McLearcy.

Despite certain crudities of construction, this number, it tells a story that is at times intensely interesting. There is more thought in it than is often found in a home with some excellent character touches. June Elvidge is at home in the part of Jonnie Conaway, whose interest in a trip to a mill town to get funds with which to pull her family out of debt. Ned Burgin is the dominating character in the production; his work as the scheming Pap Himes is very good throughout. The story centers about the fortunes of the girl, Jonnie Conaway, who comes to the mill town. She is befriended by the hero and taken into a girl of "Uplift" society, and it is the care of her that Pap Himes, who immediately puts the small children to work in the mills, is a well. The action is strong and good and keeps the interest alive, but the picture of mill town life and the character work generally are the strong features.

"HEART OF THE WILDS." Elsie Ferguson Excellent in Artcraft Picture of the Canadian Northwest.

Reviewed by Edward Wiltzel.

Edward Selwyn's stage success, "Pierre of the Plains," is the source for this picture, "The Heart of the Wilds," of which Elsie Ferguson is the star. The scenario is by Charles Maugn, and the picture is directed and produced by clipping. Important changes in the construction of the story were necessary in order to turn it into a picture with three parts into a stellar position. Pierre, the devil-may-care French Canadian who dominates the picture, is played by ThadeusFA. The production will be a particularly enjoyable one excepting for the heavy audience in a pleasing artistic detail. It is the story of a girl who loved not wisely but too well. A full review will be found elsewhere.

Bluebird Photoplays, Inc.

"THE LOVE SWINDLE," Aug. 5—A five-part adaptation of a story by Rex Taylor which has been produced by Jack Dillon in an artistic fashion with Edith Roberts in the stellar lead. The production is up to its title is reviewed elsewhere.

PLAYTHINGS (Bluebird), Aug. 12—A five-part adaptation of a story by John Town and written by Bronte. The production will be a particularly enjoyable one excepting for the heavy audience in a pleasing artistic detail. It is the story of a girl who loved not wisely but too well. A full review will be found elsewhere.

Fox Film Corporation.

THE Liar—Virginia Pearson is star in five reels of story that deals largely with the villain's work in trying to tincure the. girl of the man she loves. Of course it's all a lie, and the audience knows it, and it is this knowledge that makes the story of the villain. The production is well through the operation of finally ridding the story of the villain. In the supporting cast is Liane Held, daughter of Ann Held. Much value should come to the title of "The Liar" and "The Carrere" should be dropped from the girl's name and she was billed as Liane Held, daughter of the well-known French singer and actress of world renown.

Greater Vitagraph.

"THE CHANGING WOMAN," Aug. 15—An O. Henry product with Hedda Nova and Frank Glendon featured, this five-part picture is a product of the ground and much of its famous author's clever story telling. David Smith was the director of the feature, which is the real thrill of appreciation goes through the audience.

"HEART OF THE WILDS," August 30—A splendid five-reel adaptation of Augustus Thomas' famous stage page, with Elsie Ferguson in the leading role, assisted by a strong cast. The screen version begins quietly but works up to a laughable climax and in some respects excels the original. Reviewed at length elsewhere.

"THE GREAT LOVE," Artcraft—The latest D. W. Griffith production is a war story told in about six reels. Cast, production and story make it a fine picture. It is reviewed at length on another page of this issue.

HEART OF THE WILDS, Artcraft—Elsie Ferguson gives her usual fine performance in this five-part story of the Canadian Northwest, made from Edward Selwyn's play and the novel of the "Prairie States." The picture is done from every point of view. A longer review is printed on this page.

Metro Pictures Corporation.

OUR MRS. MCHESNEY (Metro), Sept. 9—O. E. Barrimore has the title role in the screen version of the Edna Ferber stories. The picture is exceptionally enteraining and is reviewed at length on another page of this issue.

IN JUDGMENT OF, Aug. 12—A five-part production made from a story and directed by Will S. Davis. The picture is based on a splendid situation which has been ably handled. The featured members of the cast are Anna Q. Nilsson, Franklin Furnum and Herbert Standing. A full review will be found elsewhere.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 44, Aug. 13—In this issue is included a number of attractive scenes including a group of returned wounded soldiers being visited and comforted by a little girl, a baseball game at Washington, a baseball game at the Great Lakes Training Camp, riveting ships and a diver going below to accomplish an underwater job as well as other stirring scenes.

SCREEN TELEGRAM NO. 46 (Mutual), Aug. 11—Interested items of this issue include scenes showing the redeeming of coals being mined, the launching of the "Quantock," the first ship from Hog Island, sponsored by Mutual, showing a telephone set at the front, a lesson in wooden dancing and holography, and various other items.

A HOOSIER ROMANCE (Mutual), Aug. 18—A five-part adaptation of James Whitley's poem of the same name. It was made by the Mutual company and features Colleen Moore with Thomas Jefferson. The production is clean rected, and is given value for the fact that it is a trifle longer than the story allows. A full review will be found elsewhere.

HER FRIEND THE ENEMY (Strand), Aug. 27—A pleasing comedy featuring the color picture set in India. In this number the girl friends of the heroine beat her that she cannot masquerade as a man (Continued on page 1319).
Adolph Zukor Presents Elsie Ferguson

IN A THRILLING STORY OF THE CANADIAN NORTHLAND

Cast:
Jen Galbraith, Her Father, Joseph Smiley
Val Galbraith, Her Brother, Matt Moore
Pierre, a Cowboy, Escamilo Fernandez
Sergeant Tom Gellaty, of the Mounted Police
Thaddeus Meighan
Grey Cloud, an Indian Chief
Sidney D'Albrook

Directed by Marshall Neillan.

The Story: Val kills an Indian who has made an insulting remark to his sister, Jen. Sergeant Tom, of the Mounted Police, starts out with sealed orders for the Archangel Post, and stops to see Jen, who is ignorant of the plot. Jen and Val are captured, but Val escapes. Jen makes the trip to the Archangel Post, and Val is delivered to the authorities. This story is a complete adventure in one film.
THE MOVING PICTURE WORLD

August 31, 1918

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OPERATORS

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has to do with the mechanical
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Now Ready

LARGE HAND-COLORED PICTURES
Size: 22x28 inches. Every prominent player
cast. Price for four plates (same size, from
$2.50 to $3.00 frames). Postage extra. Bi-
ography of players, $1 each, of all the prominent
players, 60c different names. Single plate,
all size, $1.00. Full size, $1.25. COMPLETE
SMALL PHOTOGRAPHIC CARDS of all players,
$1.00. SINGLE COLUMN CUTS of every prominent
player, 50c each.

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229 West 42d Street, New York

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are bragging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes. "We can't get half enough smoke over here." A cigarette is the first thing a wounded man asks for. Almost every man brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplyed with Tobacoo.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City Directors: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."

—THOUGHT ROOSEVELT.

Endorsed by
The Secretary of War
Lamor Abbett
The Secretary of the Navy
Ralph H. Cameron
The American Red Cross
Gordon Albright
Cecil B. DeMille
And the entire student body

"OUR BOYS IN FRANCE TOBACCO FUND"
12 West 44th Street, New York

GENTLEMEN: I'm anxious to help the American soldiers who are fighting a dirty battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of this war.

I send you herewith... [Additional text not legible]

ADDRESS...

THE MOVING PICTURE WORLD
August 31, 1918

PHOTO-FACTORY PROGRAM

Increase your newspaper space and name the star in big type, but always make it plain that there is a story as well as a star. Use the publicity plan for a slogan. If you cannot get hold of a roulette wheel you can make one with red and black segments "Death" and the red "Life and Happiness." Mount it below a pointer so that the public can see it in a dividing line, and below ask, "What did the turn of the wheel bring Geraldine Farrar?"

Advertised for two weeks, one two three sheets, one six and one 21-sheet.


Released September 2

"A BURGULAR FOR A NIGHT"

Paralta Plays, Inc. Presents J. Warren Kerrigan in a Story that Starts in Hong Kong and Ends in the Whirl of New York.

Cast:
Kirk Marden — J. Warren Kerrigan
Daniel Marden — Robert Brower
James Marden — Charles French
Wilbur Claxton — Jack Price
William Neal — William Elmer
James Lassett — Lois Wilson
Magga — Janet's maid.

The Story: Kirk Marden brings home from China William Neal, a man who has helped him in a row with the natives. He finds that the Chinese are real distress because a raid is being made upon the railroad which he controls. Kirk promises him to get him back the road. The operations are being conducted by James Herrick, the president of the road, and Clayton, the road's attorney, who is engaged to Herrick's niece, Janet, who Kirk rescued as his yachting came into port. Neal takes Kirk to a "filthy" college, where he learns to crack safe keys, and he goes to Herrick's to look into the safe there. Janet is involved, and Kirk abducts her. Neal advises that he marry her, since a marriage would only gain against her husband. A fake marriage is provided for, and Janet returns to her uncle to announce her marriage. She does not know that it was Kirk who married her. Just then Kirk walks in to denounce Herrick, and Janet announces him as her husband. There is a clash of wills in which Kirk is victor, and the plotters abandon the attack upon the road, while Janet and Kirk plan to ratify their marriage.

Feature J. Warren Kerrigan as Kirk Marden and Lois Wilson as Janet Leslie.

Program and Advertising Phrases:

Love Laughs at Bolts, Bars and Combination Safes.

Sensational Outcome of a Street Fight in Hong Kong.

How Wall Street Magnate Was Saved from Ruin by His Burglar Son.

Promoting Science Out of Safe-cracking and Murdering.

Odd Photoplot Holds Attention Through Novel Arrangement of Episodes.

Paralasv Plays, Inc. Offer a Genuine Novelty in Photoplots.

Advertising Angles: Play up Kerrigan pictures to advantage. Use the above slogan, and tell that he has become an expert safe breaker. Use such lines as, "See Warren Kerrigan crack a safe in 'A Burglar for a Night' at (house and date)." Announce him in this new role, and point out that Kerrigan, G. S. B., and later explain that the outlines start for "Graduate Safe Blowers" if you would have a second-hand safe use it for a lobby display, denouncing that Kerrigan can open a safe like that with one hand tied behind him. Use the abduction, as a side angle for your own program.

Advertising Angle: Two designs each one and three sheets. One six sheet. Thumbnail and one to three columns euts in color or single in black. Press book.

Released August 5.

"TILL I COME BACK TO YOU"

Jesse L. Lasky Presents Cecil De Mille's Newest Production with Bryant Washburn, Florence Vidor and Other Favorites.

Cast:
Captain Jefferson Strong — Bryant Washburn
Yvonne — Florence Vidor
Karl Von Krutz — G. Butler Clenough
Little Bill — Albert Newmark
Winter Hall — Jacques Tourneur
Josefine Susette — Julia Faye
John — John Doe
William — William Selvidge
Sister — Lillian Leighten
U. S. Colonel — Cecil Delmage
Luna — Mae Gaynor
Rosie — Rosemary Strohme
E. Y. — C. Renfeld
J. Irving Hans — F. Butterworth

The Story: Yvonne, a young and beautiful Belgian girl, has married Karl Von Krutz, a German. When war breaks out and Belgium is invaded he discloses himself to her as a spy, and joins the colon. The time passes, and America enters the war. Captain Jefferson Strong is de- scribed as the enemy's agent to destroy a liquid fire base. He assumes the uniform and papers of Von Krutz, and is sent to America to persuade other German prisoners to divert suspicion. Inside the Hun lines he is decorated and given a furlough. He goes to the Von Krutz farm, where he locates the storage place for the explosive, and causes it to be mined from the American lines, but to save the lives of Yvonne and other prisoners she is caring for he cuts the wire. The explosion is a success. He is tried by court martial, but freed on the plea of Captain King Albert, and the death of Von Krutz opens the door to romance.

Feature Bryant Washburn as Captain Jefferson Strong and Florence Vidor as Yvonne.

Program and Advertising Phrases: Here's a War Play Without the Horrors of War with All the Thrills of Victory. Bryant Washburn Star of Romantic Love Story with War Thrills. Soul-Stirring Incidents with Thrills of War and Victory. Sensational Episodes. Gripping Scenes Hold Tense Attention. King Albert of Belgium Moving Figure in Great Photoplot. Latest Artwork Feature Has Bryant Washburn as Dashing Hero.

Advertising Angles: Play up Bryant Washburn as the hero of the picture liked by your patrons, but also point out strongly that the special De Mille productions to which the director gives his name are of all better than usual stories, with a good moral, and that you may as far as to predict that these are the first stories of the future in which the care in directing is more important than the star.

WE NEVER DISAPPOINT

CROMWELL FILM LABORATORIES INCORPORATED
120 West 42nd Street, New York

TELEPHONE BRYANT 5576
"MONEY MAD"

Goldwyn Presents Mae Marsh, "The Girl with a Thousand Personalities," in one of the Strongest Plays in Which She Has Yet Been Seen.

Cast

Elise Dean ............ Mae Marsh
William Gavin ......... Rod La Rocque
Martin Ross .......... John Sinclair
Sims .............. Macey Hargam
Rev. Wm. Gavin ...... Alec B. Francis
Fanette .......... Corinne Barker
Mrs. Ross ............ Florida Kingsley

Directed by Hobart Henley.

The Story: Martin Ross, step-father of Elise Dean, has married for money. He is devoted to the occult, and has in his household a Hindu servant, Siva, who is in part his master. Siva contrives the death of Ross's wife, and when he leaves the house after her mother's death, and on her return finds Ross completely under the domination of a woman named Fannette. He taunts Elise with the eating of charity. Elise, with the aid of Billy Givens, a good Scotch sweetheart, preys upon Ross's credulity and traps the trio into confession that brings with it drastic punishment and restores her to her own.

Feature: Mae Marsh as Elise Dean and Rod La Rocque as William Gavin.

Quick Wits and True Love Triumph Over Intrigue and Conspiracy.
Crime Committed for the Almighty Dollar.
Avenged by Pretty Girl Detective Outwits and Captures Hardened Criminals.
Renowned as a Novel Kind of Detective Story with Surprise Finish.
Conspiracy and Intrigue Frustrated and Exposed by Clever Girl Detective.

Advertising Angles: You can cash in most surely through the use of the star, but you can also win new interest among strangers by attractively presenting the sketch of the story. Recall the many frauds depicted by Clever Girl Detectives, and tell that in this play Miss Marsh shows how a clever girl can outwit criminals. Study the advertising plans offered in the press sheet. They cover the subject amply.


Released August 26.

"A LAW UNTO HERSELF"

Paralta Plays, Inc. Presents "Louise Glauin France Theres Begins Long Before the War and Ends with the German Occupation.

Cast

Alouette DeLarme (Von Klassner), Louise Glauin

Kurt Von Klassner, Samuel DeGrasse
LeSueur Juste DeLarme, Joseph J. Dowling
Bertrand Beaubien, Edward Coen
Josephine DeLarme, Irene Rich
Feuillet D’Harmousel Ass, Elvira Weil
Fritz Von Klassner, Loyd Laidlaw
Bertrand Von Klassner (age 10), Russell Hamrick
Bertrand Von Klassner (age 20), George Hackathorne
Bertha Von Klassner, Pegge Schaffer
Old Servant, Jess Herring

Directed by Wallace Worsley.

The Story: The story of France twenty odd years ago. Juste DeLarme, a prosperous wine grower, forces a marriage between his daughter, Alouette, and Kurt Von Klassner, a Prussian. Alouette has already married Bertrand Beaubien, her father's overseer, and does not know that it was Kurt who caused Bertrand's death. The years pass, and under Kurt's care the vineyards prosper. No love dreams that the Prussian overseer is even then preparing gun emplacements for German guns in the vineyards. When the war breaks out Kurt returns to Germany, but their son, in reality the son of Alouette and Bertrand, enlists in the French army. The Germans take the country, and Kurt shows them the emplacements. DeLarme is killed, but Alouette is unmolested, for she is the wife of Kurt. For a time she is able to protect Feuillet, her son's betrothed, but not for long, and her son is killed by her fiance at her own request to save her from German brutality. It is the harvest time of the devil, but Alouette and Bertrand are gathered by the evil sowers.

Feature: Louise Glauin as Alouette DeLarme and Edward Coen as Bertrand Beaubien.

Program and Advertising Phrases: Death and Disgrace for Truancy! The Gun Ringed by Loyal Sons of France.
Gripping Story of Prussian Intrigue Foiled by French Brother.
A Noontime Bright Spot on the World War Record.
Deeds of Heroism.
Love and Loyalty Save Fair Name of French heroine.
Paralta Photoplays Offer Thrilling Story of Modern France.
Sensational War-Drama with Great Call to Patriotism.

Advertising Angles: Tell your patrons that this is a vivid side light on the world war, but not in itself a war drama. Play up Miss Glauin, and tell that she has an unusual and strong personality. In the newspaper story of the war hammer on the German atrocities angle. Tell that this is just one of hundreds of similar incidents. Try and get the local patriotic societies to attend in the body the opening night of the run, or two or three days. Do not offer it as propaganda, but as a drama.

Advertising Aids: Two designs each one and three sheets. One six-sheet, Thumbnail and one to three column cuts in electro or mata. Press book.

Released August 19.

"WILD LIFE"

Triangle Presents William Desmond and Josie Sedgwick in a Story of the Dance Hall Days of the West That Has Passed.

Cast

Chick Ward .................. William Desmond
Helen Marta .......... Josie Sedgwick
Doe Garcon ............. Mae Garcon
Dot Hagar ............. Ed. Brady
Steve Barton .......... Humphries
Al .......... Graham Pettle

4 K. W. Electric Generating Set or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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Universal Motor Co.
OSHKOSH,WISC.

SPECIAL ROLL TIX

Your own special Ticket, any printing, any colors, accurately numbered on rolls for all use. Ask price for Taxis, Press Tickets, Press Management. Cash with the order. Out the samples. Send diagram for 1000 copies. Tickets serial or dated. Block tickets 500 to 50,000 figures fronts per thousand, 50.000 ten cents, 100,000 six cents.

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465 machine and equipment......... 2.00

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GREAT BRITAIN & IRELAND, LTD.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS

of all kinds
Prices cut to rock bottom.
Write for this moneysaving list to-day.

BASS CAMER A COMPANY,
163 N. Dearborn St., Dept. 11, Chicago

PROJECTORS

THE AUTOMATIC
TICKET SELLING AND CASH REGISTER CO
MANUFACTURERS OF
AUTOMATIC TICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSEL Y
1724 BROADWAY
N. Y. CITY

Jack ............................................ Eddie Peters
Bill .................................................. Bill Patton

Directed by Henry Otto.
The Story: Helen Martin comes West
to take a position as ticket seller in some
place of amusement which brings to her
horror that she is really intended for a
dance hall girl, but, having known her fate,
as she is helpless, Chick Ward, "a
true friend and a bad enemy,"
tries to kill her on her first evening in
the dance hall, and is repulsed.
Nee, another of the girls, persuades the proprietor
to make Helen a waitress. A love affair
erupts between Helen and Chick, who
promises to keep away from gambling,
but the lure is too strong for him.
He catches a man cheating, and turns him
out, killing him only when his own life
is threatened. Sergeant Barton, the dead
man's pal, is also in love with Helen, and
sees in the happening a chance to get rid
of a rival, but fate works against him.
He catches a man cheating, and turns him
out, killing him only when his own life
is threatened. Sergeant Barton, the dead
man's pal, is also in love with Helen, and
sees in the happening a chance to get rid
of a rival, but fate works against him.
Helen and Chick, however, are together
in this dilemma until another man enters
with a peace offer from his father, a
judge of the place.

Feature William Desmond as Chuck Ward and Josie Sedgwick as Helen Martin.

Program and Advertising Phrases: Thrills of Western Wilds Set in Open Beauties of Great Out-Of-Doors.
Love and Life in Country of Straight Shooting and Wild Riding.
Chilled Sensations with Thrills of Wild Western Life.
Love as a Law Unit Itself Battles Intrigue and Villainy.
Swift-Moving Scenes and Incidents in Interest-Imagery Story.
The Call of the West and Wilds Awakens Sensational Events.

Advertising Angles: Offer this as one of the vivid old-time Western stories. Do not let your patrons expect too much from the story. Make a generous newspaper display, but you will scarcely pay to try special stunts.

Advertising Aids: One design each one, three and six inch plates and heralds. Lobby displays, 11x14 and 22x28. Photographs, Slides, Electros and mats for a limited time.

Released August 25.

"MERELY PLAYERS"
World Pictures Presents Kitty Gordon Supported by My Favorite in a Story that Proves That All the World's a Stage.

Nadine Trent. ......... Kitty Gordon ..... Rodney Gaye. .......... Irving Cummings
Holli Foster. ............ Geo. MacQuarrie
Maudie Foster. .......... Flora Tilden
Vera Seynave. .......... Muriel Ostriche
Sammy Meyers. ......... Madeline Hogan
Joan Stone. .............. Florence Coventry
Adolph Forman. ............ Dore Davidson

Directed by Oscar Apfel.
The Story: Nadine Trent, a wealthy widow, is inditing in amateur theatricals and has carried her passion to the point of building a private theatre in her home.
She and Rodney Gaye, a dramatic critic, become estranged because of her harsh criticism of his plays and her love for his daughter.
Meantime, Gaye is pursued by Mrs. Foster, while Mrs. Foster and Nadine become engaged and are secretly married.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Magnificent PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B: F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR
We excusse as much care and concern in DEVELOPING and PRINTING as you do in producing a film.

Intrigue and Canny Doffed by Fates Remorseless Rule.

Advertising Angles: The plot of the story deals largely with the spy scare. The hag of the hag thinks that a strange
in the spy who is signaling a submarine, but discovers when it is too late that it is being doctored by the
dual angle in your newspaper work and suggest questions along the lines of, "What will you do if you discover
that your son was a spy and you had already denounced him to the Government?"

The Story: Frank Keeney Presents the Distingu
ished Dramatic Star, Catherine Cal
yder, in the Story of a Woman Who Found the Wilder Things.

Cast.

Ruth Travers...........Catherine Calvert
Daniel Clarkson........Guy Coombs
Chadwick................Dudley Farnsmith
Howard Mason...........Frank Beams
Gibert Hilton...........Charles Craig
James Mead..............Russell Simpson
Ceely Lawton............Dorothy Dunn
MRS. Clarkson...........Winona Bridges
Mrs. Blake..............Gene Lenot

Directed by James Kirkwood.

The Story: Ruth Travers, the young niece and ward of Howard Mason, elopes with Chadwick Blackie, to escap
importunities of Gilbert Hilton, whom her uncle seeks to force upon her to cover his embarrassment. Too late she discovers that Blackie already has a wife. She drifts with the current of circumstance, but the death of Mason just after he has made a lucky gambling coup leaves her a little money, and she determines to escape. She seeks a small town where the interest of Daniel Clark
son, a minister, wins her the enmity of James Mead. He fills the rôle of a man between Clarkson and his daughter. Blackie turns up, and Lawton learns the story, de
nounces the minister, and, when he learns the truth, forges her, and, knowing that he will lose his pupil, he enlists, promising to turn and marry Ruth when the war is over.

Feature Catherine Calvert as Ruth Travers and Guy Coombs as Daniel Clarkson.


Odd Tricks of Fate Turn Girl's Path from Misfortune to Happiness.

Thrilling Photo-Drama Carries Interest-Impelling Plot to Surprise Ending.

Sensational Scenes and Gripping Episodes Thrill and Entertain.

Chase for Happiness Carries Girl Through Thrills and Excitement.

Sensational Photoplay to Entertaining High Lights.

Advertising Angles: Boom the beauty and stage fame of the star. In your de
scriptive advertising play up the latter portion of the story, and contrast the ac
tion of the minister with the hypocritical behavior of Lawton. Work it carefully to
avoid giving offense. Use photos for the lobby display.

Advertising Aids: Two one sheets, two
three sheets, one six sheet. Eight 8x10 black-and-white, eight 11x14 sepia, and
one 14x18 sepia gold photos. Three-column, one two-column, and three
one-column production cuts. Each one-column, two-column, and three
column "ad" cuts. Publicity photos and slides.

"BOSTON BLACKIE'S LITTLE PAL"


Cast.

Boston Blackie, a gentleman crook.
Bert Lytell
Mary, his partner...Rheta Mitchell
Donald Lavalle.........Howard Davies
Joey Jacobs.........Frank Whitson
Mrs. Wilmerding.......Rosemary Theby
MRS. Martin Wilmerding, Jr., Joey Jacobs Jackson, the butler...........John Burton

Directed by E. Mason Kepper.

The Story: Boston Blackie is a gentleman
crook whose latest plans threaten the safety of Mrs. Wilmerding's jewels. Mrs.
Wilmerding is a neglected wife who finds solace in the company of her little
trouble, but she is beginning to take an interest in Donald Lavalle. To attend a
dance with him one evening she refuses to go there with her husband and they have their first open quarrel. The coast clear, Blackie is introduced into
the house by his sweetheart-confederate, Little Martin interrupts him at his work
on the safe. He is sleepless, and insists that Blackie come up stairs and play with
him. Blackie gets the little chap to sleep and returns to his work just as Mrs.
Wilmerding steps from the dance with Lavalle, who persuades her to elope with
him. Then the memory of the kidde
s strikes Blackie and—well a slow blow on has to be resourceful.

Feature Bert Lytell as Boston Blackie and
Joey Jacobs as Martin Wilmerding, Jr., his little pal.

Program and Advertising Phrases: Boston Blackie, Gentleman Crook, with His Own Methods of Robbery Incites Photodrama.

Sensational Scenes and Thrilling Epis
des Frequent.

Baffling Plot Reveals Interest-Impelling
Detective Feature.

Gentleman Crook Revels in Wealth
While Society Gasps.

Most Interesting Detective Plots Battles the "Screen Sleuths."

Popular Fiction Translated to the Screen in Gripping Episodes.

Advertising Angles: In your advertising recall the Red Book story and tell the
theme without disclosing the climax. Work catch-phrases along the lines of, "Always
know the husband of the woman you want to
elope with. Donald Lavalle had never met Mrs. Wilmerding. No trouble for him."
For a window card stamp thumb and finger prints in the border, and tell that Boston Blackie left no finger prints when he cracked a safe as shown in the story.

Advertising Aids: Two each one, three
displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 25.
PLATYPUS
Bluebird Presents Fritzie Brunette in Sidney Toler's Great Stage Success of Similar Title.

CAST
Marjorie North...Fritzie Brunette
Claire.....Myrtle Reeves
Trenth....Chas. Gerrard
Jerome.........Harry Cleaver
Sally...John Hayward
Jim Carter...........Linds Cady
Directed by Douglas Gerrard.

THE Story: Marjorie accepts the attention of her son's son, Gordon Trenth, believing him to be a good man, but is disillusioned when her nameless baby is born. Gordon, a social misfit, and his wife take care of her. Later, Hayward, a lawyer, seeks to marry her, but she declines combination. Marjorie's baby is killed. Thompson consults Hayward regarding his invention, and finds out Marjorie's whereabouts and goes to her. Marjorie learns that Trenth is to marry Hayward's sister, and, in order to save her, takes her name.

Feature Fritzie Brunette as Marjorie North in what is called an old Ad.


Advertisements: "Right is Right Since God is God and Right the Day Must Win."—Faber. The Triumph of Inherent Rights Plus Power: Great Screen Drama of Intensive Sociological Problems. Love Lives Through Chilling Frosts of Indifference. Victory for Morality and Justice Over the Intrigues of Men: Moral Purpose, Unwavering, Wins Virtue. Advertisers Angles: It will be remembered that Miss Marsh is a sister of Mae Marsh, who is known to the screen as Marguerite Loveridge, and as such, for a time, was better known than her sister. For your newspaper advertising bear upon the unique character of Nora, and take for your attention not only the odd character. Bear, too, upon the power that love gained at last. Do not try to make much use of her relationship to Mae Marsh.


Comments

(Continued from page 1003.)

without being denigrated. In this her in fact, a message for a woman in the hotel, which consists of bringing from the repair shop an alarm clock, which she is supposed to put up and down stairs, and is finally discovered by her friends when he pulls off his wig.

Pathé Exchange, Inc.

OFFICIAL WAR REVIEW, No. 2 (Pathé), Aug. 19.—Another number, full of five war pictures, some sketches of the new types of airplanes, then shows fighting in the Monte Grappa region of Italy, and scenes from the next trip in France, and scenes on the British channel. Clemenceau, War Minister of France, and K. A. George, of Britain, appear in certain scenes.

THE GIRL FROM BOHEMIA (Pathé Play), Aug. 19.—Comedy, written by Lois Zellner and directed by L. B. McGill. Irene Castle appears as a girl from Greenwich Village, who goes to a resort town, where she shocks the residents with her ideas. But the girl here is an attractive girl. The story is altogether pleasing in theme and development, and comes to a rousing patriotic finish.

EYES OF JULIA DEEP (American).—Mary Miles Minter, sweetly natural, radiant in the pricey flush, shows her her young beauty, in an exceedingly entertaining photoplay. The five reels are divided into speed draughts and swift comedies, almost exclusively devoted to her making. The audience will have their first pictures subjecting entertainment gratifyingly in this clever offering.

Select Pictures

THE SAVAGE WOMAN, August—Taken from 'is, is a romance by Franois Cazault, it gives Clara Kimball Young an opportunity to dress as an untamed girl of the jungle, and to prove her acting capability. She is star of "Savages of Paris". Milton Fillis is her leading support. Edmond Mortimer directed the production. The ad for this picture is printed on another page of this issue.

Triangle Film Corporation.

THE GHOST FLOWER (Triangle), Aug. 18.—An exceptional five-reel offering, written by Madeleine Mathen and directed by Frank Borzage, with Alma Rubens as the heroine. The story, which is located in Naples and Paris, is dramatic and generally appealing. It has been given excellent presentation. Reviewed at length elsewhere.

William L. Sherry Service.

THE INN OF THE BLUE MOON (De Luxe), Aug. 18.—This is a six-reel feature, written by Louis Joseph Vance. This is an extraordinary story of a man who becomes a living window. It is reviewed at length elsewhere.

Universal Film Company.

WHEN PARIS GREEN SAW RED (Nestor), Aug. 26.—A three-reel subject by Gertruie F. Ford. Neil Hart, Joe Rickson, Janet Eastman and Win. Gillis are in the cast. The plot involves a young man who marries the daughter of a rich man. The crooked secretary gets a hold on the father, but the hero with the help of action in this, some of the scenes occurring in the East and some on a ranch. The humor is rather forced, but well handled. Not an unusual subject, but enjoyable throughout.

BLOODSMOKING BLOOD (Star), Sept. 2.—A comedy number, by Harry Wisler, featuring Pat Rooney, Marsha Moore and others. Rivalry over a Briton village belle is the main motive. The horse race is the best feature, but as a vehicle merits no more than a passing appeal.

MARRIAGE WIND WEDDING (L-Ko), Sept. 4.—This comedy while it may get some laughs has just missed its mark as a burlesque of a courtship and wedding after the fashion of a burlesque on the filming of a moving picture, and as such is not particularly amusing.

THE EXTRA BRIDEGROOM (Star), Sept. 7.—This is one of the best of the successful light offerings being made by Eddie Lyons and Lee Moran. In this case Leo plays the rejected suitor at a wedding. After the ceremony he has been drowing his sorrows too literally and in a manner of speaking in a little home, where some laughable situations arise.

World Film Corporation.

INSIDE THE LINES (World-Picture), Aug. 18.—The story of an American soldier on the verge of being discharged from the army, which is directed by Alexander Korda, is the story of a girl who has been rejected by her fiancé because of a boarding school she was living in. Lewis S. Stone has the interesting role of the spy, who was number one, and Margaret Rawlings the heroine. The story is certain to be pleasurable. Reviewed at length elsewhere.

OLD-SMOKED NURSE (Marie Dressler-World Picture).—A two-reel comedy, featuring Marie Dressler as a nurse in a sanatorium. The story is told by a number of men who proceed to become patients in order to be near her. The humor is rather forced, but it is not as bad as there are some laughable moments. Marie's heroic treatment of the patients is the best feature.
A large telephone company says: “The voice with the smile wins.”

How true that is!
Let us apply that to YOUR business: “The screen with the smile wins.”

Equally true, isn't it?
War prices have made discriminating buyers, and people won't continue to bring you their money if you make your screen scowl by pictures that quiver or jump or in other ways offend the eye.

But in the best, the most successful Houses, you'll find the Simplex Twins on the job—
—making the screen smile, a smile that is reflected in the faces and hearts of the audience, a smile of satisfaction that makes the House win.
Therefore we say:

"LET THE Simplex TWINS MAKE YOUR SCREEN SMILE"

The Simplex Twins turn a scowling screen into a smiling one—to your profit
List of Current Film Release Dates
ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are from week to week in the order of release.)

BROADWAY STAR FEATURE.
The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Tally Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).
The Woolen Rider (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.
The Trump (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necktie and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.
Shame (Seven Parts—Drama).

EBONY COMEDIES.
Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Fainting the Faker (One Part).
When You’re Scared, Run (One Part).

ESSANAY COMEDIES.
A Banksville Epidemic (One Part).
A Hot Time in Banksville (One Part).
Banksville’s New Sheriff (One Part).
Sophie’s Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.
Why—The Bolshevik (Five Parts—Drama).

HANOVER FILM COMPANY.
The Marvelous Machine (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.
Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombo and Gull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.
No Children Wanted (Five Parts—Drama).
Miss Mission Maker (Five Parts—Drama).
The Midnights Burner (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang)
Parson Pep (One Reel—Comedy).
Fang’s Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committees on Public Information.)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOSFOTOFILM.
Hypocrites (Six Parts—Drama).

AUTHOR’S PHOTOPLAYS, INC.
Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.
The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.
On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas)

IN THE SHADOW OF THE ROCKIES.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.
The Triumph of Venus (Five Parts—Drama).

OFFICIAL PROGRAMS.

RELEASES FOR WEEK OF AUG. 18.
Winning Grandma (Helen Morgan—Five Parts—Drama—Diablo).
Hand Up (Episode No. 7—The Bride of the Sun—Three Parts—Drama—Astra).
Bride and Gloam (Harold Lloyd—One Reel—Comedy—Rollin).
Carras, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearts-Paties News No. 68 (Topical).
Hearts-Paties News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 19.
The Girl from Bohemia (Irene Castle—Five Parts—Drama—Hillman).
Niploed in English (One Reel—Comedy—Rollin).
A Sun-Baked Isle (One Reel—Educational—Post Film).
Official War Review No. 9 (One Reel—Topical).
Hearts-Paties News No. 70 (Topical).
Hearts-Paties News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.
Hand Up (Episode No. 3, "The Phantom and the Tree—Two Parts—Astra.
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rollin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearts-Paties News No. 72 (Topical).
Hearts-Paties News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.
Her Man (Elaine Hammerstein—Six Parts—Drama—Advancend)
Hand Up (Episode No. 4, "The Phantom Trail—Two Parts—Drama—Astra.
The Dipper Dance (Comedy—Rollin).
Georgetown, British Guiana (Educational—Post Film).
Official War Review No. 11 (Topical).
Hearts-Paties News No. 74 (Topical).
Hearts-Paties News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.
The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hand Up (Episode No. 5, "The Runaway Bride—Two Parts—Drama—Astra.
New York to Chicago (One Reel—Educational—Post Film).
Official War Review No. 12 (Topical).
Hearts-Paties News No. 76 (Topical).
Hearts-Paties News No. 77 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNITT COMEDIES.
Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girl.

PARAMOUNT-ARRUCKLE COMEDIES.
July 6—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT Features.
Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 10—In Pursuit of Polly (Bobbie Burke—Five Parts—Drama).
Aug. 20—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 22—Cats of Fire (Rudolph Valentino—Five Parts—Drama).
Sep. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sep. 1—The Source (Vivien Leigh—Five Parts—Drama).
Sep. 10—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sep. 8—The Cruise of the Make-Believers (Lila Lee—Five Parts—Drama).
Sep. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sep. 17—Vivie La France (Dorothy Dalton—Five Parts—Drama).
Sep. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sep. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sep. 22—The Rocket (Charles Ray—Five Parts—Drama).
Sep. 29—Cows (Elizabeth Brown, Bennett—Five Parts—Drama).

Aircoft Pictures.
Aug. 1—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griﬃth’s—Five Parts—Drama).
Aug. 26—The Man I Confided In to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sep. 1—Heart of the Wilds (Eisle Ferguson—Five Parts—Drama).
Sep. 12—He Conquered (Douglas Fairbanks—Five Parts—Drama).
Sep. 22—The Woman in the Zoo (Charles Ray—Five Parts—Drama).
Sep. 20—Johanna Emiline (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.
Sept. 6—The Run Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).
Sept. 1—The Eagle’s Mate (Mary Pickford—Five Parts—Drama).
Sept. 5—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTORAGRAPHS.

PARAMOUNT-BURTON HOLMES.
July 22—Wellington and the North Island of New Zealand.
July 26—Down South in New Zealand.
Aug. 5—The White Cane (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 15—The Crusade of the Ait Maru.
Aug. 26—Sojourner in Sapporo.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
SITUATIONS WANTED.
WANTED after Aug. 13th position as manager-moving picture theatre. Beber, reliable married man. Four years' experience. Address Box 58, Racine, Ohio.

MANAGER, American, twelve years' experience, go anywhere, best references, exempt, knows business from A to Z. Address Expert, care M. P. World, N. Y. City.


HELP WANTED.
OPERATOR, If you are there with projection, I have an easy job for you, no Sunday shows and only three matinees a week. Operator puts up photos and paper. Salary twenty-two to start. Utopia Theatre, Palisades, Ohio.

ANIMATION artists, with full knowledge of cameras and drawings, only experienced men need apply. Give full particulars, experience, salary etc., X. Y. Z., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.
LISTEN—Cameras, directors, laboratory managers, exchanges, operators, stamp braille invaluable novelty catalogue concerning you. Eberhard Schneller, 119 Second Avenue, N. Y. City.

GUARANTEED cameras at less than present cost to manufacturer; Kineograph F.3.5 lens, $60. Sheet celluloid for cartoonists. Ray, 326 Fifth Avenue, N. Y. City.

IF YOU CONTEMPLATE MAKING MOTION PICTURES, OR IF YOU EXPECT TO BE INTERESTED IN A MOTION PICTURE CAMERA IN THE NEAR FUTURE, DO NOT FAIL TO GET IN TOUCH WITH BASS. Our record-breaking prices on high-grade standard guaranteed Motion Picture Cameras is the result of painstaking effort and specialization in cameras and nothing else. A few samples of our bargains; 400 ft. capacity Frockworth, Goers Hyper F.3.5 lens in Micrometer mount at $155.00; 200 ft. Ernstmann Model A, fitted with F.3.5 lens, $125.00; 200 ft. Universal with Tessar lens. New list, $150.00. Our price $250.00, 400 ft. Pathe Professional Special model with all adjustments. Our price $325.00. Every item guaranteed. BASS CAMERA COMPANY, Charles Bass, President, 100 N. Dearborn St., Chicago, Ill.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F.3.5, with panoramic and lifting top tripod. $97.50. DAVID STERN COMPANY, in business since 1855, 1027-1029 Madison St., Chicago, Illinois.

EQUIPMENT FOR SALE.
FOR SALE—One new 1917 Mietograph picture machine, standard size, motor driven, some equipment, a real bargain at $200. P. O. B. Ror, Meist, E. P. Carwright, Roy, Mont.

PROJECTOR with electric, gas, transformer, rheostat, rewinder, 20 reels films, trunk, bargain, sell for $50. Berlinger, 540 Iglehart, St Paul, Minnesota.

ONE Butler-Kist Pop Corn and Pec Nut Machine cheap, or will trade for opera chairs, etc. Dixie Theatre, Russellville, Ky.

3,000 OPERA CHAIRS, 75¢ up; three asbestos booths, steel film vault, asbestos curtain; $10 best and save half. J. F. Redington, Scranton, Pa.

100% INVESTMENT
Your friends in the moving picture industry will thank you 365 days in the year for any one of our various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Picture World will pay for itself many times over within the year.

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MODERN THEATRE CONSTRUCTION
By EDWARD BENARD KINSILLA
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SCREEN CRAFT OR THE MAKING OF PHOTOCOPY
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CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City
OR YOUR NEAREST BRANCH OFFICE

Wright & Callender Bldg., Los Angeles, Cal.
ANIMATED WEEKLY.
Aug. 14—Bolts of 37 (Topical)—03328.
Aug. 21—No. 78 (Topical)—03313.
Aug. 28—No. 19 (Topical)—03350.
Sept. 4—No. 72 (Topical)—03370.
Sept. 11—No. 41 (Topical)—03190.

CENTURY COMEDY.
Aug. 14—Bawled Out (Two Reels)—03157.
Aug. 25—Hoot Toot (Two Parts)—03139.
Sept. 11—Curtain Letdowns (Alice Howell—Two Parts)—02719.

L-KO.
Aug. 7—Fools and Flames (Billy Armstrong—Two Parts—Comedy)—02728.
Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept. 4—His Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.

NESTOR.
Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03138.
Aug. 26—Whiteレ verte Red (Neal Hart—Comedy)—03158.
Sept. 2—The Spitting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—a Bum Bomb (Bette Schade—Comedy)—03178.

UNIVERSAL SPECIAL ATTRACTION.
Aug. 10—No release this week.
Aug. 17—a Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 30—Around the Clock with the Rookie—03187.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03160.
Sept. 2—How Charlie Captured the Kaiser (One Real Cartoon)—03129.
Sept. 14—Moderate Love (Mae Murray—Six Parts—Drama)—03190.

UNIVERSAL SCREEN MAGAZINE.
Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 80 (Educational)—03142.
Aug. 24—Issue No. 80 (Educational)—03152.
Sept. 1—Issue No. 80 (Educational)—03101.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 85 (Educational)—03181.

UNIVERSAL SPECIAL FEATURE.
Aug. 17—The Brass Bullet (Episode No. 2—"The Muffed Man—Two Parts—Drama)—03145.
Aug. 24—The Brass Bullet (Episode No. 3—"The Muffed Man—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4—"Smoked Out—Two Parts—Drama)—03175.
Sept. 8—The Brass Bullet (Episode No. 5—"The Mock Bride—Two Parts—Drama)—03184.
Sept. 15—The Brass Bullet (Episode No. 6—"A Dangerous Morning—Two Parts—Drama)—03184.

UNIVERSAL CURRENT EVENTS.
Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 8—Issue No. 72 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.

STAR COMEDIES.
Lyoma-Morin Pictures.
Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03145.
Aug. 24—Danger—03156.
Sept. 1—House-Laying Horrors—03167.
Sept. 7—The Extra Bridgetown—03176.
Sept. 14—Hearts and Leather—03177.

WESTERN AND RAILROAD DRAMAS.
Aug. 5—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts)—03152.
Aug. 17—Nooped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Flight (Two Parts)—03154.
Sept. 1—Beating the Limit (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madigan—Five Parts)—03125.
Sept. 14—Danger Ahead (Helene Gibson—Two Parts)—03168.

Mutual Film Corp.

STRAND.
Aug. 5—What Will Patter Say—22-CST-1.
Aug. 6—The High Cost of Weddings (Elinor Field)—35-CST-1.
Aug. 20—Wanted—24-CST-1.
Aug. 27—He's Fried—24-CST-1.

MUTUAL STAR PRODUCTION.
Aug. 18—Honor's Room (Colleen Moore—Five Parts—Drama)—26-PG-9.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gale Kane—Five Parts—Drama)—27-PG-9.

MUTUAL.
Aug. 4—Screen Telegram (Topical)—41-T-1.
Aug. 7—Screen Telegram (Topical)—41-T-1.
Aug. 11—Screen Telegram (Topical)—41-T-1.
Aug. 15—Screen Telegram (Topical)—41-T-1.
Aug. 17—Screen Telegram (Topical)—41-T-1.
Aug. 20—Telegraph Signal (Topical)—50-T-1.
Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1.

OUT-CHESA PICTURE.
Aug. 4—A Cooral of the Orinoco—6-0-1.
Aug. 11—A Dam Catastrophe—7-0-1.
Aug. 18—A Westbound Train (Parts)—8-0-1.
Sept. 1—Pin Feather Picnic—10-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.
Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy—Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.
Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just for Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—Laurel and Hardy—Five Parts—Drama.
Sept. 30—Laughing Bill Hyda (Bee Beach—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.
Blue Blood (Six Parts—Drama).
Honors Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.
Aug. 12—Billy's Fortune (Two Parts).
Aug. 19—Bill's Sweetie (Two Parts).
Aug. 26—Bill's Sweetie (Two Parts).
Sept. 2—Bill's Sweetie (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 16—Slim's Secret (Two Parts).
Sept. 23—Camping Out (Two Parts).

KEYSTONE COMEDY REISSUES.
Aug. 11—His Wild Kate (Ford Sterling).
Aug. 18—Faith and Matie Aird (Airbold and Normand).
Aug. 25—The Other World (Darke and Rocco Arick).
Sept. 1—His First False Step (Chesney Cook).
Sept. 8—Walkers' Ball (Rocco Arick).
Sept. 15—Paddy and Broadway Star (Rocco Arick).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Keep Your Liberty Bonds

HOLD to that bond. You invested to help send the boys across. They are over now, at grips with the German monster. You expect them to hold on—hold on till the last vestige of autocracy is crushed out of him. Then you, too, must hold on—must keep your enlisted dollars invested on the fighting line.

It isn't the hooray of a campaign that wins a war. It's the will to hang on, to make sacrifice today, that tomorrow may bring victory.

And your investment. Those bonds are the safest investment you ever made. Don't be lured into exchanging them for the "securities" of some suave get-rich-quick operator. Big returns may be promised, but the bigger the promised returns the bigger the risk.

If you have to have money, take your bond to any bank and use it as collateral for a loan. There is no security the banker would rather have—nothing on which he will lend more willingly.

Don't use bonds to buy merchandise. The average merchant, accepting your bonds in trade, sells them immediately, thus tending to lower their market price and taking away from the buyer of your bonds the ability to lend a corresponding amount of money to his Government. Liberty Bonds are meant to help your country at War; are meant for investment and to provide an incentive for saving and a provision for the rainy day.

Hold fast to your Liberty Bonds. Hold fast for the sake of the boys "Over There". Hold fast because it is good business.

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United States Gov't Committee on Public Information

This space contributed for the winning of the war by

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MOVING PICTURE WORLD CINE-MUNDIAL
List of Current Film Release Dates
GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

VITAGRAPH FEATURES.
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morley—Five Parts—Drama).
Sept. 9—A Shrimp of the Footlights (Glady's Leslie—Five Parts—Drama).
Sept. 16—By the World Forgotten (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith) (Five Parts—Drama).
Sept. 30—The Man From Urdredys (Earle Williams—Five Parts—Drama).

BIG V. COMEDIES.
Aug. 19—Dukes and Dollars.
Aug. 20—Flappers and Friskies.
Sept. 2—Muts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Huia Huia and Hocus Pocus.

DREW COMEDIES.
Aug. 19—My Right or His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blint of Belcinti.
Sept. 9—A Lady in the Library.

LITAGRAPH SERIAL.
A Fight for Millions.
Aug. 19—Episode No. 1. The Spell of Evil (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Title of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.
Aug. 15—The Liar (Virginia Pearson—Five Parts—Drama).

BIG TIMELY PICTURES.
Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.
Sept.—Riders of the Purple Sage (William Farren).

EXCEL PICTURES.
Sept.—Bonnie Anne Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.
Sept.—Parade and Romance (Tom Mix).
Kultur (Glady's Brockwell).
I'll Say So (George Walsh).
Mr. Leather Day (Tom Mix).
The Strange Woman (Glady's Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.
Aug. 25—The Drives Last Kiss.
Sept.—D Coining Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS.
Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

AMERICAN STANDARD MOTION PICTURES CORP.
130 West Forty-sixth Street, New York City.
His Vinegar Bath (Tom Bred Comedy).
Two Bedwinners (Tom Bred Comedy).
Why Not Marry (Tom Bred Comedy).

BETZWOD FILM COMPANY.
Betzwood, Pa.
Sandy Burke (Louis Benczuk).
When East Meets West (Lady Teen-Net—Dr.):

BLUEHID PHOTOPLAYS, INC.
The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
That Devil Buteese (Five Parts—Drama)—03143.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03105.
Sept. 2—That Devil Buteese (Monroe Salisbury—Five Parts—Drama)—03175.

EDUCATIONAL FILMS CORPORATION.
July 22—Mopping Up a Million (Happy Holliday—Cartoon—International—Half Reel).
July 29—N.B.W. Over the Power House of Mexico (Wright).
Wearers of the Tunic and Quills (Dimars—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenel).
Aug. 12—His Dark Past (Happy Holliday Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 10—Quest of the Big U (Clara Maim).n.
Aug. 15—Judge Rummy's Off Day (Six Reels—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cluching Hearts and Millionaire (Harold Rother).

FIRST NATIONAL EXHIBITORS' CIRCUIT.
Fernando's Crusader.
A Private Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard (Harry Langdon—Four Years in Germany).
Taras of the Apes (Elmo Lincoln and Eudie Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Fleming Front—Official Italian War Pictures.

W. H. HODKINSON CORP.
Releasing Parallels and Plaza Productions.
Aug. 23—A Law Unto Herself (Louise Glum).
Aug. 26—The White Line (Bessie Barricale).
Sept. 2—Cupid Angling (Hub Roland Douglass—Color).
Plaza Productions.
Aug. 29—Petitcoats and Politics (Anita King).
Sept. 2—Angel Calling (Mathilde Chalif).
JEWEL PRODUCTIONS, INC.
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama).
The Geiser of Berlin (Century Production—Two Parts—03067).
The Sinking of the Lusitania (One Reel Pen Pictures—03140).
For Husband Only (Six Parts—Drama)—03150.
Crashing Through to Berlin (Seven Parts—Parts—03158.

MARTIN JOHNSON FILM CO., INC.
518 Canfield Blvd., New York.
Among the Cannibal Islands of the South Pacific (Educational).

ES bay (Bronco Billy Series).
July 5—Bronco Billy Trapped.
July 12—Bronco Billy Reward.

Ridle De Leute Productions.
June—The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.
The Unsullied (Seven Reels).

ES bay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.
1457 Broadway, N. Y. C.
Lafayette, We Come!

PYRAMID COMEDIES, INC.
329 West 42nd Street, N. Y. C.

BEAUTIES AND BOMBS (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. C.
Aug. 11—Out of the Night (Catherine Calvert).
Aug. 11—Innes of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Carrie Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Louis A. Stone—Six Parts—Drama).
Eight Bells (Bryne Brothers—54).
Sept. 2—The Power and the Glory (June Eldridge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carrie Blackwell and Evelyn Greetley—Five Parts—Drama).
Sept. 16—Tother Dea Charm (Louise Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to Franci (Carrié Blackwell and Evelyn Greetley—Five Parts—Drama).

WORLD COMEDY RELEASES.
July 8—Aronses of Agnes (Marie Dresser—Two Parts).
O. Susie Behave (Ray Tinker).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
RESULTS

As Mr. Vogel, so say others also.

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COLOMBIA
GUATEMALA
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ECUADOR

WILLIAM VOGEL PRODUCTIONS, INC
EXWPORTERS
CHAPLIN FILMS
NEW YORK

July 10th, 1916.

It is a pleasure to give you our sincere thanks for the great progress that has been made in the film export field.

The advertisers have the bulge on the also-rans whose affairs are not yet sufficiently organized to keep the trade advised through the advertising columns of CINE-MUNDIAL.

CINE-MUNDIAL is the Who's Who of the film export field.

United States

THE EXPORT EDITION OF THE MOVING PICTURE WORLD
CHALMERS PUBLISHING CO.
516 FIFTH AVE. NEW YORK CITY
### List of Current Film Release Dates

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### Producers

- Kindly Furnish Titles and Dates of All New Releases Before Saturday.

- ADVANCED MOTION PICTURE CORP.: The Eleventh Commandment (Drama).
- ARROW FILM CORPORATION: The Struggle Everlasting (Harry Rapft Production). The Accidental Honeymoon (Harry Rapft Production). The Million Dollar Mystery (Six Reels—Dr.). The Pinger of Justice (Drama). My Husband's Friend (Five Parts—Drama).
- BEAR STATE FILM COMPANY: 226 S. State St., Chicago, Ill. The Vigilantes (Drama).
- COMMONWEALTH PICTURES CORP.: 226 S. State St., Chicago, Ill. The Frozen Warning (Drama).
- COSMOPHOTO FILM COMPANY, INC.: 230 West 42d Street, New York City. I Believe.
- GAUMONT CO.: Flushing, L. L. Gaumont News—Released every Tuesday.
**The Right Men in the Right Jobs Will Win the War**

The true American wants to work where he will help win the war. He wants to fit in. America needs the Right Men in the Right Jobs. Only when this comes about can maximum production be obtained to support our armies at the front.

The needs of all war industries can be anticipated and met by the Government if employers and laborers will avail themselves solely of the nation-wide machinery which is at hand. The length of the War depends directly on our Country's ability to supply all War Industry with the best workers the country can produce the moment they are needed.

The U.S. Employment Service is the official bureau of the Federal Government in charge of the distribution of labor. The President has declared that it is the official agency for recruiting and distributing unskilled labor for war work.

It has over 500 branches throughout the nation, and 20,000 U.S. Public Service Reserve enrollment agents. Ask the local post office or newspaper for name and address of the nearest representative, or write to the U.S. Employment Service, Washington, D.C.

Those employers in war work who seek to get labor through their own or private recruiting agencies are interfering with the Government's machinery and preventing their interests to those of the nation. Only through strict compliance with the Government's program can the constant, restless shifting of labor from one war job to another, with the consequent diminution in production and efficiency, be prevented.

Above all, the Government urges every man engaged in war work to stick to his job until the Government recommends that he change. Any man not engaged in war work should put himself at the disposal of the nation by registering with the Public Service Reserve. This is a tremendously important duty! The war worker ranks with the fighter in the trenches. He will help beat the Hun.
To exhibitors, producers, directors and writers

"We Must Have New Plots"

By Frederick Palmer

President Palmer Photoplay Corporation, Los Angeles

Producers, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.

Training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools or correspondence courses in scenario writing.

Frederick Palmer

(Creator of the Palmer Plan)

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread, for directors and editors haven't time to wade through reams of manuscript "literature" not suitably written for the screen. And directors and editors cannot be expected to give up previous time telling even the most promising writers how to construct their plots. So here we are—the country's fifth industry feeling a disastrous shortage of material—and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But, first, training must be given to the budding writers—

Palmer Photoplay Corporation

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The automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest and the most compact self-contained portable projector on the market. It is without a single separate part.
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MOVING PICTURE WORLD
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Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment.

We want an "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

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You Ought to Be Showing Them Near You! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

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